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Generating "Positive Energy" in China Central Television's
Spring Festival Galas
A Multimodal Analysis of Selected "Popular Song
Performances", 2013 to 2017

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Abstract - English

This thesis examines how *Positive Energy*, an ideological concept promoted across official Chinese media and cultural production under Xi Jinping, is generated through the intersemiotic interplay of lyrics and visuals in popular song performances of China Central Television's Spring Festival Gala from 2013 to 2017. Applying Systemic Functional-Multimodal Discourse Analysis through a purpose-built four-mode typology of intersemiotic relations - Complementary, Contradictory, Elaborative and Extension – the study analyses 537 individual lyric-visual pairings across fourteen performances. The analysis finds that *Positive Energy* is produced through a three-mode system in which the visual channel functions as a co-managed ideological track rather than a loosely associated accompaniment to the lyrics. Complementary modes, at 50.3% of all assignments, deliver ideological content as self-evident through mutual confirmation of lyric and visual. Elaborative modes (23.5%) anchor the semantically open ,floating signifier‘ of *Positive Energy* to concrete referents, like historically datable instances or representative social constituencies. Extension modes (25.9%) expand its semantic reach through audience incorporation, cultural-temporal contrast and focused camera work. The near-total absence of Contradictory assignments, is one of the study's most significant findings, confirming that the visual channel is systematically managed never to introduce ambiguity into the verbal message. The findings establish that the semantic openness of *Positive Energy* is not merely a property of the verbal channel but is reproduced and reinforced at the level of individual intersemiotic production.

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1. Introduction

#点燃正能量，引爆小宇宙#

“Light up positive energy and explode your microcosm”

#点燃正能量，运气挡不住#

“Light up positive energy and good luck cannot be stopped”

(Chen and Wang 2019, 207)

It is short posts like these from the London Summer Olympics 2012 that mark the entry of *Positive Energy* (*zheng nengliang*, 正能量; hereafter Positive Energy or *PE*) into mainstream Chinese public discourse. A term previously associated with principles in physics or auspicious energies in geomancy, by 2012 Positive Energy had acquired a new social meaning: the beneficial effect of charitable or altruistic behaviour on those around it, and the sense that an individual's positive orientation toward everyday life in China could radiate outward to peers and society as a whole. Alongside Positive Energy, *Negative Energy* (*fu nengliang*, 负能量) was understood as the expression of frustration, grievance or dissatisfaction with social conditions (Chen and Wang 2020, 215-216). The structural concept was clear from the start, one only talks up the positive without ever mentioning the negative. When Xi Jinping began his ascent to power in late 2012, he urged state officials and media personnel to spread Positive Energy across all channels of public communication (Yang and Tang 2018, 3-4). Two years later, at the Forum of Literature and Art (*wenyi gongzuo zuotanhui*, 文艺工作座谈会) in October of 2014, Positive Energy was formally elevated to an official cultural objective, which all newly produced artistic pieces of all variants had to adhere to from that point onward (Yang and Jiang 2020, 6).

The Spring Festival Gala (*Zhongyang guangbo dianshi zongtai chunjie lianhuan wanhui*, 中央广播电视总台春节联欢晚会, hereafter Spring Festival Gala or the Gala), a yearly recurring broadcast celebrating the start of a new lunar year instituted by the beginning of the 1980s, is one of the cultural and artistic sites where the directive of Positive Energy is most prominently

put into practice. Broadcast by China Central Television (*Zhongyang guangbo dianshi zongtai*, 中央广播电视总台; hereafter CCTV) on the eve of the Lunar New Year, the Spring Festival Gala has grown from a modest live variety show at its inaugural edition in 1983 into one of the largest television productions in the world, capable of running up to four and a half hours (Wang 2010, 392). Nowadays, the Gala offers a wide variety of performances to its viewers, covering mini-dramas and comedic sketches, magic shows and miming, performances of so-called popular songs and martial arts choreographies set to traditional music, as well as sets of traditional Chinese opera or military honourings. Of all the named items, what I call popular song performances are one of the most elaborately staged segments. An in-depth explanation of what constitutes a "popular song" is offered in Chapter 3, containing a soloist or a singing ensemble, background dancers and other performers, large projection screens behind, above and around the stage, displaying continuously shifting imagery or documentary footage, and the lyrics shown as subtitles on screen in the lower left corner.

The first Spring Festival Gala was broadcast by China Central Television on the eve of the Chinese Lunar New Year in 1983. At the time, China found itself in a period of rapid social and economic transformation, initiated by the launch of Deng Xiaoping's reform and opening-up policies. The compound *lianhuan wanhui* – rendered here as 'Gala' – literally translates to 'evening gathering to join together in happiness'. This designation signals the show's intended function as a collective, unifying celebration rather than merely as a scheduled broadcast. The name, then, is barely descriptive, it reads like a programme statement about what the Spring Festival Galas are supposed to be and do. Cheng and Wang (2022, 130) note that although television ownership among Chinese households was still limited in the early 1980s, the Gala quickly gained a mass audience as families gathered collectively in the homes of those fortunate enough to own a television set – a viewing practice that some communities continued even after television sets became a standard household item.

Over 40 years later, the – in hindsight – humble Gala evolved into one of the largest annual television productions in the world, capable of running up to four or four and a half hours on average. Complementing the Gala's core itinerary of live music, comedy, New Year greetings and a collective countdown to midnight, Galas today also feature lavishly staged segments of Chinese opera, choreographed martial arts presentations set to traditional music, performances of popular and folkloristic songs with sometimes enormous troupes of supporting dancers and performers, as well as tributes to last year's nationally recognised heroes, whether individuals

or entire communities. Domestic Chinese research (Cheng and Wang 2022, 134-135) finds that the advent of internet video-sharing and live-streaming platforms have further expanded the Gala's reach, enabling Chinese communities outside the mainland to participate in the collective celebration regardless of geography and time zone.

The trajectory from modest variety entertainment to a four-hour spectacle broadcast is not merely a story of technological upgrading. It reflects the Gala's progressive transformation into what Zhang (2025, 301-304) describes as 'heritagisation': at their core, the Galas are products of deliberate cultural design and political management, able to accrue the cultural authority of an ancient custom, in this case the Spring Festival. Which is to say: the Galas did not inherit a pre-existing ritual function, they *constructed* one.

When I first became interested in the Galas, I had just started learning Mandarin and could not understand the lyrics of the songs, but was fascinated with the stunning visuals, the highly sophisticated staging logics and choreographies. Once I was able to read and translate the lyrics, I noticed that some of them were overflowing with ideological content and messages, which raised a myriad of questions: Why these lavish productions? Is there more to the visuals than "just" being stunning and eye-catching? How do lyrics and visuals interact on screen? To answer these questions, an analytical framework was developed to examine the intersemiotic relationships between two of the most prominent semiotic modes present in all performances – the verbal and the visual.

The ideological concept of Positive Energy and theory on ideology and ideological messaging by Gramsci (cited in Gow 2017, 93-95), Fairclough (1989) and van Dijk (2006) provide the theoretical framework within which the questions stated above will be answered. Positive Energy as a principle of ideological messaging sets out that one shall only portray the positive, without ever mentioning or even alluding to the negative. Given that the Spring Festival Galas themselves can be understood as Positive Energy productions, the question arises whether this imperative of absolute positivity can be upheld at all times and how Positive Energy is generated by the intersemiotic interplay of lyrics and visuals. As a designated Section of Chapter 2 will show, *Positive Energy* can be interpreted as a so-called 'floating signifier'. In short, *Positive Energy* does not have one fixed or predetermined meaning but rather exist as a kind of 'empty' phrase, capable of being filled with any meaning or connected to any referent the context requires or makes available.

The ideological dimension of the Gala is not a claim this thesis introduces, as pointed out in Chapter 2, a substantial body of scholarship has already established it. Wang Xiao (2010) demonstrates that the Gala simultaneously fulfils functions of entertainment, education and propaganda throughout its broadcast history. Cai Shenshen (2016) coined the term 'indoctrainment' to describe the seamlessness with which ideological instruction is absorbed into entertainment programming. Xia Shouzhi (2022) provides empirical evidence linking exposure to state-produced entertainment to increased regime loyalty, while Gow (2017) situates the Gala within the Gramscian logic of cultural hegemony, showing how dominant ideological content is reproduced in forms that feel natural and affectively engaging rather than politically instructional. This thesis builds on these findings and takes them as its starting point. It only wants to examine how ideological meaning-making is achieved by combining ideological messaging with entertainment programming. The research question guiding this study is: How is *Positive Energy* generated through the intersemiotic interplay of lyrics and visuals in 'popular song performances' of China Central Television's Spring Festival Gala from 2013 to 2017?

By offering the first comprehensive lyrics-by-visuals account of the intersemiotic logic governing full popular song performances across five consecutive Gala editions, this thesis addresses a gap in the existing scholarship on the Spring Festival Galas. None of the sources on the Galas ideological content, their ritual function and the themes carried in the song lyrics as shown in the literature review, has subjected the visual mode of individual performances to systematic intersemiotic analysis. The relationship between what is sung and what is shown, whether the visual reinforces, specifies, extends or contradicts the verbal has not been examined in any sustained way.¹

To answer the research question, this study applies Systemic Functional-Multimodal Discourse Analysis (SF-MDA; O'Halloran 2008) as its analytical method, operationalised through a purpose-built typology of four intersemiotic mode relations: Complementary, Contradictory, Elaborative, Extension. They classify the type of meaning-making relationship between each lyric line and the visual content on screen at the time of its performance. The theoretical and methodological foundations are set out in full in Chapter 3.

¹ Only one text in the review (Liu et al. 2015) connects the visuals to the lyrics, but not in the same multimodal way this thesis does.

The corpus for analysis consists of fourteen popular song performances drawn from Spring Festival Gala productions from the years 2013 to 2017. This period corresponds to the timeframe in which Positive Energy was most intensively propagated through official channels, as frequency data compiled independently by Yang and Tang (2018, 11) and Chen and Wang (2020, 203) confirm. The year 2013 was set as a starting point for the analysis, since Xi Jinping – himself one of the strongest advocates for the use of Positive Energy in official messaging and in the arts – had already ascended to power at the time. However, the 2013 edition of the Gala still operates similar to its immediate predecessors in terms of its themes and style of ideological messaging, so at the end of the complete analysis, the analyses of the 2013 performances function as a kind of baseline or control group. The fourteen performances chosen for analysis can further be divided into three thematic categories, called: 'Love for China', 'China's Bright Future' and 'the Chinese Dream'. These categories reflect the primary narrative domains Positive Energy was routed through during the period. Further explanations and rationales on the categorisation follow in Chapter 3 as well.

This study is relevant to at least three intersecting fields. For scholars of Chinese state media and propaganda, it offers a bottom-up, performance level account of how ideological content is constructed. This does include what is said or what text is printed on screen as well as how the visual dimension actively participates in that construction. For researchers working in multimodal discourse analysis, the analysis provides a large-scale application of SF-MDA to a non-Western, politically managed broadcast context where the interaction between modes is as carefully controlled as the content of either mode on its own. For readers interested in the Spring Festival Gala as a cultural phenomenon, this thesis offers a systematic account of the semiotic machinery behind performances that hundreds of millions of people watch every year.

2. State of Research

2.1 Chinese State Television Regulation in the Twenty-First Century

2.1.1 The ‘Clean up the Screen’ Campaign

The regulatory environment within which the Spring Festival Gala operates is inseparable from the broader project of Chinese state media governance. The emergence of entertainment television as a commercially significant sector of the Chinese media landscape in the 1990s confronted Party strategists with a set of governance challenges that existing frameworks for news and political broadcasting were ill-equipped to address. Bai Ruoyun (2015, 70) interprets SARFT’s² regulatory actions as motivated by three interlocking crises: First, a governance crisis, centred on the Chinese Communist Party’s³ overriding imperative of maintaining political stability. Second, a moral crisis, reflecting widespread concern about ethical decay across Chinese society. And third, an economic crisis of Chinese television, referring to the difficulties of regulating the production of programmes, genres and channels in both quantitative and qualitative terms.

The CCP’s primary institutional response was the ‘Clean up the Screen’ campaign (*jinghua yingping*, 净化荧屏), a series of regulatory measures issued by the SARFT from the year 2002 onwards. The campaign was in close alignment with Hu Jintao’s ascent to the position of General Secretary of the Chinese Communist Party in 2002 and was organised around his overarching narrative of the Harmonious Society (*hexie shehui*, 和谐社会), in which social stability, moral order and political legitimacy were presented as mutually reinforcing objectives. (Bai 2015, 73). Regulation under this campaign thus saw an impact on entertainment programming as a whole rather than specific genres. Television dramas were prohibited from depicting, or presenting in a positive light, a range of social phenomena including binge drinking, drug abuse, gambling and violence. Hosts of variety and talk programmes were

² The State Administration of Radio, Film and Television (*guojia guangbo dianying dianshi zongju*, 国家广播电视总局; hereafter SARFT) was the central state authority responsible for licensing, regulating and supervising radio, film and television content in the People’s Republic of China from 1998 to 2013. Operating under the State Council, it issued binding directives on broadcast content and monitored compliance across national and provincial broadcasters. SARFT was merged with the General Administration of Press and Publication in 2013 to form SAPPRFT, and further reorganised into the National Radio and Television Administration (*guojia guangbo dianshi zongju*, 国家广播电视总局; NRTA) in 2018.

³ Hereafter the CCP or the Party.

required to observe standards of personal presentation projecting sobriety and national dignity: refinery and decency in dress, avoidance of colloquialisms and anglicisms, and rigorous use of standard Mandarin. Crime dramas and reality television shows were subject to particular scrutiny and had to abide by even stricter frameworks as put out for television dramas above (Bai 2015, 74-75).

Drawing from the results of her study, Bai forms the idea of what she calls the ‘disjunctive media order’. This order describes a system wherein commercial and ideological interests are in perpetual tension and require ongoing intervention to prevent the commercial from overwhelming the ideological (Bai 2015, 82-84). This framework is of direct relevance to the Spring Festival Gala, which is itself a product of precisely this disjunctive order. A spectacularly commercial broadcast that must, at the same time, promote state ideology.

The structural architecture of Party-state oversight over China Central Television operates through two parallel but interlinked channels. According to Ying Zhu (2012, 4), these two channels are the ideological system of the Party’s Propaganda Department (*xuanchuanbu*, 宣传部), which provides guidelines and thought directives, and the administrative system of SARFT, which performs the actual daily oversight of broadcast content. Under a ‘must carry’ rule, provincial, regional and county-based stations are required to broadcast CCTV’s programmes, guaranteeing nationwide reach. Zhao Yuezhi (2008, 22) traces the institutional history of this architecture. The Party’s initial Broadcasting Bureau was transformed into the Ministry of Radio and Television (*guangbo dianshi bu*, 广播电视部) in 1982 (which subsequently evolved into SARFT), while the 1987 creation of the State Press and Publication Administration (*xinwen chubanshu*, 新闻出版署; SPPA) extended regulatory reach to print media and audiovisual publications.

2.1.2 Xi Jinping’s Tightening Grip on Cultural Governance

The transition from Hu Jintao’s regulatory framework to that of his successor Xi Jinping marked a decisive intensification of state control over cultural production. Xi’s consolidation of power after 2012 brought with it a more assertive and comprehensive approach to media governance, further narrowing down the boundaries between entertainment and political education. For this thesis, two aspects of these new ideas need further inspection: first, the elevation of Positive Energy to the status of a guiding cultural principle (discussed below), and second, the direct and explicit alignment of all forms of artistic and cultural production with

the goal of the Great Rejuvenation of the Chinese Nation (*zhonghua minzu weida fuxing*, 中华民族伟大复兴).

The Forum on Literature and Art (*wenji gongzuo zuotanhui*, 文艺工作座谈会), held on October 15th, 2014, at the Great Hall of the People in Beijing, constitutes the most significant formal statement of Xi Jinping's cultural policy during the study period. In his address to the assembled artists, writers and cultural workers, Xi explicitly states his expectations that all forms and creative work should orient themselves towards the production of Positive Energy, the promotion of Chinese cultural identity and the advancement of the Great Rejuvenation (Yang and Jiang 2020, 6). The 2014 Forum on Literature and Art thus functions as the ideological capstone of the regulatory framework that the 'Clean up the Screen' campaign had constructed over the preceding decade, explicitly identifying the production of Positive Energy as the principle criterion by which cultural production in the Xi era would be evaluated and regulated. Cai (2016, 15-18) confirms that this linkage between cultural production and national rejuvenation runs consistently through the official discourse of the Xi administration, and that institutions such as CCTV are understood as direct instruments of this civilisational project.

2.2 Positive Energy

2.2.1 Origins and Early Popularisation of the Term

The term Positive Energy (*zheng nengliang*, 正能量) has a dual etymological heritage. In its older usage, *zheng nengliang* referred to principles in physics, specifically to positive electrical charge, and – in the context of Chinese geomancy (*fengshui*, 风水) – to auspicious or beneficial energies associated with a given environment (Yang and Tang 2018, 10-11). In neither of these earlier applications did the term carry any political or ideological connotations.

The term's entry into contemporary popular discourse can be dated, with reasonable precision, to the 2012 London Summer Olympic Games. That year, China sent a group of largely unknown individuals to the traditional torch relay, some of whom had been publicly introduced as people engaged in charitable, philanthropic or community service activities, and were singled out for their positive example. Online posts and trending hashtags celebrating these individuals made prominent use of the phrase Positive Energy to describe the beneficial effects their example was said to radiate outward to others (Chen and Wang 2020, 207-208). As Yang

Peidong and Tang Lijun (2018, 10-15) document, the term had already been gaining traction in a related social sense in the years immediately preceding 2012, connoting the capacity of altruistic behaviour and mutual care to generate collective well-being. The complementary concept of Negative Energy (*fu nengliang*, 负能量) crystallised in this period as the term's necessary counterpart, understood as, for example, the expression of frustration, grievance, or dissatisfaction with current social conditions (Chen and Wang 2020, 216).

David Bandurski (2014) observes that the concept of Positive Energy has precedents in earlier Chinese media practice. Ideological education through media had already emphasised positive reporting and the construction of favourable public narratives under the administrations of both Jiang Zemin and Hu Jintao. Xi's Positive Energy discourse thus represents not a rupture with previous ideological practice but its intensification and systemisation under a new and more resonant terminological banner.

2.2.2 Institutionalisation as Official State Ideology under Xi Jinping

During his rise to power in late 2012, Xi Jinping urged state officials and media personnel to spread Positive Energy and to promote the production of Positive Energy (infused) content. This was intended as a response to all the Negative Energy generated in online forums and blogs, where netizens discovered new ways to vent their anger and frustration in a public forum (Yang and Tang, 2018, 14). In this sense, Positive Energy was from the outset explicitly a tool of information management and online opinion guidance (*yulun yindao*, 舆论引导).

It was at the Forum on Arts and Literature in 2014 that Positive Energy was formally elevated to the status of an official cultural directive. Xi instructed the assembled artists that their work should be 'like sunshine, warming hearts and cultivating taste', indicating that cultural creation in China should from this point brim with Positive Energy (China Media Project, n.d.-b).

A systematic empirical study of how Positive Energy functions as an ideological tool in official media is offered by Francesca Triggs (2019, 83-90). Examining the use of the term Positive Energy in the online edition of People's Daily (*renmin ribao*, 人民日报) across a substantial period, Triggs identifies several distinct thematic 'framings' operationalising Positive Energy: framings centred on moral behaviour and social conduct, on national culture and identity, on international relations, and on online media regulation. Her analysis finds that the dominant deployment of Positive Energy in People's Daily is oriented towards the reinforcement of social and moral norms, with a significant secondary emphasis on advocating for tighter

regulation of online content. This suggests that the Positive energy concept, as operationalised in official media, is not merely celebratory or aspirational but also disciplinary in character.

This disciplinary dimension is theorised most fully by Zifeng Chen and Clyde Yicheng Wang (2020, 207-208, 212). They argue that Positive Energy constitutes a form of what Michel Foucault termed the ‘discipline of happiness’: a tool of governance that operates not through overt coercion but through the internalisation of norms of positivity, emotional regulation and civic optimism. Under this framework, the individual’s cultivation of a positive orientation towards everyday life in the People’s Republic of China becomes a personal virtue as well as a political obligation. In turn, the management of online content and expression through the state, specifically the suppression of Negative Energy, can be seen as responsible maintenance of a healthy social atmosphere. The Foucauldian reading of Positive Energy discourse has important implications for this study, insofar as it helps to explain why a mass-entertainment broadcast like the Spring Festival Gala can be read as both an entertaining celebratory programme and as an instrument of ideological education.

The particular effectiveness of Positive Energy as an ideological tool derives, as Chen and Wang (2020) argue, precisely from its semantic openness. They draw on Lévi-Strauss’s concept of the ‘floating signifier’, a term that “represents an undetermined quality of signification, in itself void of meaning and thus apt to receive any meaning” (Chen and Wang, 2020, 215). Under this concept, Positive energy gets characterised as a phrase capable of pointing to so many different meanings that the state can deploy it to signify whatever the needs of ideological work require at a given moment. The discursive strategy of Positive energy extends well beyond the phrase itself. According to Chen and Wang (2020, 212), the state launched numerous projects and campaigns to develop a broader culture of Positive Energy, linking it explicitly to nationalist and patriotic themes in official messaging. This linkage was articulated at the highest levels of state media governance early in Xi Jinping’s tenure, Chen and Wang point to a former head of the Cyberspace Administrative Office who urged that “to build the China Dream, we need to inspire positive energy, pass on positive energy, gather positive energy, and keep enhancing the common ideological ground of the Party and the people” (Chen and Wang, 2020, 208).

Yang and Tang (2018) reach the complementary conclusion that the relative effectiveness of Positive Energy as a hegemonic intervention rests specifically on its semantic versatility. As an ambiguous term, its meaning is “often not pre-given, but is emergent in the actual contexts

in which it is being used online and offline”, and “the meanings of ‘positive energy’ were not fixed but were to be articulated in action”, leaving continuous room for discursive development. The positive values most prominently channelled through Positive Energy include nationalism, patriotism and ‘socialism with Chinese characteristics’, with the authorities actively appropriating the phrase to articulate “a political-national/global ‘positive energy’” (Yang and Tang, 2018, 16-20). Positive Energy’s capacity to serve as an ideological conduit for any narrative content the state routes through it is the structural function that explains the thematic structure of the song corpus examined in this thesis, detailed in Chapter 3. It further explains why the three thematic categories chosen for this thesis are not independent topics but the narrative domains through which Positive Energy was operationalised in the Spring Festival Galas during the study period.

The China Media project characterises Positive Energy under Xi Jinping as a multidimensional phrase encompassing official messaging, information control and the promotion of uplifting content in state media, while ‘negative content’ is pushed to the margins of public discourse (China Media Project, n.d.-b). Emily Feng’s reporting for the National Public Radio network (Feng E. 2022) illustrates the continued relevance of this framework a decade after its introduction. At the time of writing, it was still a common occurrence that social media icons (and those who wish to be) would face immense scrutiny over their entire social media life, with consequences for those spreading Negative Energy or not enough Positive Energy.

2.2.3 Positive Energy in State Publications

Positive Energy discourse in Chinese state media lends quantitative support to the analytical periodisation adopted in this study. Data compiled by Chen and Wang (2020, 203) track the frequency of Positive Energy mentions in official state media publications and on the *Baidu* search engine across multiple years, traditional media is scrutinised by Yang and Tang (2018, 11), who independently chart the frequency of the term in a selection of major Chinese newspapers. Both data sets display a consistent and marked rise in frequency from 2013, reaching a peak in approximately 2015, followed by a steady decline from 2016 onwards.

This empirical pattern aligns directly with the Foucauldian framework advanced by Chen and Wang (2020): it suggests that the years 2013-2017 represent precisely the period during which Positive Energy was most intensively propagated through official channels, while the subsequent decline is consistent with the discourse beginning to be internalised as common sense – requiring less explicit state repetition as it becomes embedded in everyday assumptions.

For the present study, this periodisation provides empirical justification for the selection of the Spring Festival Galas of 2013 to 2017 as the corpus. These are the Galas produced in the period of Positive Energy's greatest institutional salience, making them the most productive site for examining how the concept was generated through performance. The findings of both Chen and Wang and Yang and Tang are visualized in Chapter 4.

2.3 Xi Jinping on Patriotism, the Chinese Dream and China's Future

2.3.1 The Chinese Dream and the Two Centenaries

The ideological context in which Positive Energy is investigated in this study consists of a set of political concepts that Xi Jinping systematically elaborated during the first years of his leadership. Chief among these is the Chinese Dream (*zhongguo meng*, 中国梦), a concept introduced publicly for the first time in a speech at the National Museum of China in Beijing on November 29th, 2012, during a visit to the 'Road to Rejuvenation' (*fixing zhi lu*, 复兴之路) exhibition. Xi described the Chinese Dream as the realisation of the Rejuvenation of the Chinese Nation – “the greatest dream of the Chinese people since the advent of modern times.” He characterised the Chinese Dream as a shared aspiration that “embodies the long-cherished hope of several generations of the Chinese people” and “represents the shared aspiration of all the sons and daughters of the Chinese nation” (Zheng 2014, 7). The Chinese Dream is thus positioned from the outset as a collective project, not an individual aspiration. It belongs to the nation as a whole rather than any single citizen.

In the same speech, Xi linked the Chinese Dream to the idea of the Two Centenaries (*liang ge yi bai nian*, 两个一百年). The first – to be achieved by 2021, the centenary of the founding of the Chinese Communist Party – is the goal of building a moderately prosperous society in all respects (*xiaokang shehui*, 小康社会). The second, the goal of building a strong, democratic, culturally advanced and harmonious modern socialist People's Republic of China, is to be achieved by 2049, the centenary of the PRC's founding (Zheng 2014, 7). By setting these concrete centennial milestones, Xi converted the emotional appeal of national rejuvenation into a programmatic view of China's way ahead into the future, implicitly casting every act of cultural, economic and political effort as a contribution to the collective project.

The scholarly literature on the Chinese Dream has examined its origins, its rhetorical structure and its function as a political instrument from multiple angles. Zheng Wang (2014, 1) situates the Chinese Dream within the longer history of the national rejuvenation narrative, arguing that

successive generations of CCP leaders have drawn on the discourse of national humiliation and the goal of rejuvenation to mobilise popular support and shore up political legitimacy. Xi's Chinese Dream is a continuation and updated iteration of this established narrative instrument. Gering (2023, 253) draws an explicit contrast with the American Dream: whereas the latter is premised on individual achievement within a competitive social order, the Chinese Dream is oriented towards the collective, achieving national glory through solidarity and shared purpose. Gering also analyses the process of the Chinese Dream transforming from a political slogan into a 'master narrative'. In this case: an overarching frame that allows for the interpretation of China's social, cultural and economic achievements as steps on the path to rejuvenation (Gering 2023, 243). Gering (2023, 248) further argues that the Chinese Dream is distinguished from other political narratives by its temporal scope: "[it] skilfully weaves politics, ideology, and national aspirations into a single deterministic narrative through past, present and future," orienting the Chinese nation not merely toward what has been achieved but toward a state of strength and prosperity still to be realised. Callahan (2017, 253, 256-257) offers a critical counterpoint, reading the Chinese Dream discourse as a composite ideology that simultaneously accommodates individual aspirations for the good life and collective aspirations for national strength, while foreclosing dreams (of political rights, constitutional government, or alternative models of development) that challenge the authority of the party-state.

2.3.2 Patriotism, National Unity and the Multi-Ethnic Chinese Nation

In his inaugural address to the National People's Congress (*quanguo renmin daibiao dahui*, 全国人民代表大会) on March 17th, 2013, Xi articulated the relationship between the Chinese Dream, patriotism and national unity. He positioned the national spirit, with patriotism at its core, as the primary binding force of the Chinese nation and the driving source of strength for achieving the Great Rejuvenation. National unity across all 56 ethnic groups (*minzu*, 民族) constituted both a historical achievement and an ongoing political imperative (Zheng 2014, 7). Xi's framing of patriotism in this address is further notable for its ethnic inclusiveness. Xi positioned national unity not as the uniformity of a *Han* (汉) majority but as the harmonious solidarity of a multi-ethnic Chinese nation (*zhonghua minzu*, 中华民族), in which the contribution of each group to the shared national project was emphasised and celebrated.

Using these direct connections patriotism and national unity share with the Chinese Dream, Xi's 2013 address articulated what Zhao (2021, 147) characterises as the 'assertive patriotism' of the Xi era. The national spirit – with patriotism at its core and reform and innovation as its forward-looking counterpart – that functions both as a source of cohesion among the Chinese people and as the ideological engine of the rejuvenation project. Ultimately, the Chinese Dream is the dream of the people. This framing, Callahan (2017, 253) notes, frames the collective project of national rejuvenation as inseparable from the aspiration and well-being of ordinary Chinese citizens.

2.3.3 Literature and Arts as Instruments of Rejuvenation

In his speech that opened the Forum on Literature and Arts (*wen yi gong zuo zuo tan hui*, 文艺工作座谈会), Xi made the most direct and programmatic statement on the relationship between the Chinese Dream, patriotism and national cultural production. Yang and Jiang (2020, 6) characterise this Forum as the Xi-era parallel to Mao Zedong's landmark 1942 Yan'an Forum on Literature and Arts (*Yan'an wen yi zuo tan hui*, 延安文艺座谈会), noting that Xi reiterated the foundational Maoist position the arts must serve a social and political purpose. Opposed to Mao, however, Xi recast that purpose in terms of cultural soft power and national rejuvenation rather than revolutionary struggle. At the Forum, Xi established cultural flourishing as a precondition of the Great Rejuvenation of the Chinese Nation, making the relationship between cultural production and national achievement programmatically explicit for the first time in the Xi era (Yang and Jiang, 2020, 6)

Taken together, the three speeches examined in this whole sub-section (the 2012 museum address, the 2013 NPC address and the 2014 Forum opening) establish a coherent ideological framework in which the Spring Festival Gala's popular song performances are not 'just' entertainment programming but contributions to a politically articulated national project. Each performance of a song celebrating China's achievements, the unity among all ethnic groups, or projecting a vision of its glorious future, can, within this framework, be read as a unit of Positive Energy dedicated to the collective effort of the Great Rejuvenation. The framework described provides the analytical context for the three thematic song categories that structure the corpus of this study: Patriotism and Love for China, China's Bright Future, and Realising the Chinese Dream of the Great Rejuvenation of the Chinese Nation.

2.4 China Central Television's Spring Festival Gala

2.4.1 *The Gala as a Site of Ideological Production*

Wang Xiao (2010, 391-392) was among the first scholars to examine the Spring Festival Gala through an empirical longitudinal lens, noting that the Gala simultaneously fulfils the functions of entertainment, education, and propaganda. While entertainment is provided by all of the Galas in his sample, the extent to which education and propaganda seep into the programme shifts with the prevailing political priorities of the Chinese Communist Party. Wang reinforces the idea of the Gala mainly serving as a primary vehicle for the Party's ideological messaging while remaining genuinely popular as a cultural event, which anticipates later scholarship on the broader Chinese entertainment-propaganda nexus.

Variety programmes like the Spring Festival Gala being used as vehicles for ideological messaging is also explored by Cai Shenshen (2016, 15-18), who scrutinized a format similar to the Spring Festival Gala – the Moon Festival Gala (中秋映月晚会, *zhongqiu ying yue wanhui*) – for its ideological messaging and content. The Moon Festival Gala's dominant ideological themes, Cai notes, are nationalism and cultural cohesion. Cai explicitly ties this to the political thinking of Hu Jintao and Xi Jinping, both aware of the importance of cultural cohesion of Chinese people everywhere. Shared awareness of common heritage fuels the legitimating narrative of socialism with Chinese characteristics, turning 'achieving cultural cohesion' into one of the core principles of state led propaganda. In her work, Cai characterises the Spring Festival Gala as a paradigm case of what she calls 'indoctrainment', the fusion of indoctrination and entertainment into a single, seemingly seamless package (Cai 2016, 22).

Liu Yue (2019, 71–73) examines the Gala's function as a carrier of ideological and political education, drawing on data from college student audiences. Her analysis foregrounds how the Gala integrates patriotic and cultural content into entertainment forms in a way that transmits ideological messaging without foregrounding its instructional intent. The affective dimension of the broadcast – its capacity to educate through the medium of a family celebration rather than through explicit instruction – emerges from her study as a defining feature of the Gala's effectiveness as an ideological vehicle.

Chinese-language scholarship on the Spring Festival Gala has also attended to the economic and commercial dimensions of the broadcast. Liu Zhongwang, Pei Nannan, and Zhou Xiaohong (2012, 34-35), for instance, offer a detailed account of the structural logic of product

placement during the Gala, foregrounding the commercial imperatives that coexist with the programme's ideological functions. The commercial dimension of the Gala's broadcast is not limited to product placement in the conventional sense. Liu Jiaqiong and Li Benqian (2007, 61-62) document the full spectrum of injected advertising forms present in the 2007 Gala, ranging from sponsored time announcements and branded props to scrolling banner advertisements and end-credit sponsorship listings. It can be read as a catalogue that illustrates how deeply commercial interests had penetrated the broadcast by the mid-2000s.

Beyond the aspect of the commercial use of its broadcast, the Gala's thematic content has attracted sustained domestic scholarly attention in its own right. At this point, I want to mention the work of Zeng Xiangmin and Yu Shanshan (2022, 9-12), which offers a detailed analysis of the, at the time, most recent edition of the Gala in 2022. Their results show how themes of national achievement (centenary of the CCP, building a moderately prosperous society, winning the fight against the COVID-19 virus) were woven through the programme's song, dance, and comedy performances in a way that addressed both partisan ideological objectives and the emotional requirements of an annual New Year celebration. Their analysis illustrates the point that the production of Positive Energy at the Gala is not incidental to the entertainment function but is systematically built into the programme's planning, thematic selection, and staging.

2.4.2 Longitudinal and Thematic Analyses

The most foundational contribution in the English-language literature remains Wang Xiao's (2010) longitudinal analysis of the themes presented and discussed by the Spring Festival Galas since their inaugural broadcast in 1983. This work establishes the tripartite characterisation – entertainment, education, propaganda – that subsequent scholars have variously refined and challenged. Wang's study draws on content analysis of multiple editions to demonstrate that the relative weight of these three functions shifts over time in response to changing political and social priorities. The cumulative evidence supports characterising the Gala, according to his view, as a political instrument dressed in the clothes of an entertainment programme (Wang 2010, 399-403). While Wang's framework remains influential, it relies on content analysis of general thematic material, which in turn has to be collected for extensive time periods. It does not cover, nor is it suited for, inspection of specific messaging mechanisms in a short timeframe. Liu Chen, An Ning, and Zhu Hong (2015) adopt a geopolitical lens to analyse the popular songs performed at the Gala from 1983 to 2013, examining how song content reflects China's

evolving international positioning and geopolitical interests. The researchers identify consistent patterns in the spatial imagination in the Gala's songs, including the persistent evocation of China's geographical unity. This is especially true for consistent references to Chinese Hong Kong and Chinese Taiwan as integral parts of national territory, as well as the evolution from revolutionary-era nationalism towards a more contemporary discourse of national pride and establishing a strong position for China on the highly competitive global stage (Liu et al. 2015, 617-618). The study provides a valuable precedent for this thesis, as lyrics of the songs performed at the Gala are discussed as vehicles for ideological education. Moreover, the visuals of the performances were also taken into consideration in Liu, An and Zhu's research, giving me an idea on which aspects of the performance videos to focus on in my own analysis (Liu et al. 2015, 610-611).

The most recent addition to the English-language longitudinal literature is Zhang Xiaoling's (2025) study of the Gala's role in the Chinese state's project of heritage construction. Examining all forty-one editions of the Gala from 1983 to 2023, Zhang (2025, 301, 313) argues the programme has itself undergone a process of 'heritagisation': having originally functioned as a platform for the dissemination of state ideology, it has progressively become institutionalised as part of the national tradition, so that the Gala is now itself a heritage object as well as a vehicle for the representation of other heritage elements. In other words, with the core element of the Spring Festival Gala being the celebration of the most important holiday in the traditional Lunar Calendar (both celebration and traditional calendar are heritage objects), over time, the Galas themselves turned into an institution with cultural prowess akin to the already established heritage objects. Zhang's study underscores the Gala's evolving role as a platform for value creation and ideological dissemination: from its inception through the early twenty-first century the Gala emphasised patriotism and nationalism to consolidate confidence in the CCP, while from the mid-2010s the focus shifted towards moral and civic education. Most recently, under Xi Jinping's call for Chinese media to tell a better story of China, heritage has become an increasingly prominent theme (Zhang 2025, 311–312).

2.4.3 Genre-Specific Studies and Entertainment as Tool for Ideological Education

To start, the work of Wang Hongjian (2022) studies the extent to which ideological messaging can seep into the Spring Festival Gala's theatrical contents, taking a closer look at various types of comedy skits (*xiaopin*, 小品) performed over four decades. More specifically, he examines the role of the 'country-bumpkin', a recurring comedic stock type. Wang demonstrates how

this character type has been instrumentalised to mediate shifting Party positions on the rural-urban divide, social mobility and the proper conduct of Chinese citizens. Her analysis establishes that no element of the Gala's programming can be treated as ideologically neutral, even when its surface register is rather comic (Wang H. 2022, 552-555). Levi S. Gibbs (2018, 157-160) also examines the mediation between rural and urban China, but by studying the staging of folk or rural songs in the Spring Festival Gala. Her work is focused on gauging 'stageworthiness' against the expectations of the Gala's different audiences. Gibbs is attentive to the social meanings encoded in musical performance and stage presentation, noting how the rural-urban tension in Chinese society receives symbolic negotiation through the Gala's folk-inflected repertoire.

Feng Dezheng (2016) applies a social semiotic analysis to selected Spring Festival Gala performances, drawing on Hallidayan systemic functional theory to examine how core socialist values are produced and promoted through the interplay of verbal and visual modes (Feng D. 2016, 87-91). His work represents the closest existing precedent to the analytical approach of this study, although it does not employ Systemic Functional-Multimodal Discourse Analysis and, furthermore, examines mini-dramas alongside a handful of selected songs. Feng discerns that mini-dramas and songs deploy distinct modes for the production and promotion of moral values: articulation, in which moral messages are stated explicitly, assigned primarily to song lyrics; and embedding, in which moral messages are encoded implicitly through narrative structure and character design, assigned primarily to mini-dramas (Feng D. 2016, 99).

Xia Shouzhi (2022, 1096, 1109) provides important empirical context at the level of the broader relationship between entertainment programming and ideological education in China. Xia's study demonstrates that exposure to state-produced entertainment is positively correlated with loyalty to state and government among Chinese audiences. Xia also argues that this effect operates through entertainment media's capacity to reduce audiences' critical thinking, thereby increasing their susceptibility to official propaganda.

Chinese-language scholarship has also contributed a strand of ritual and genre analysis that complements the Western-language literature presented throughout this chapter. Lu Yunting (Lu 2013, 123; 路云亭), for instance, sees the Spring Festival Gala as an entirely new genre of Chinese dramatic performance. Lu describes them as the televisual successor to traditional Chinese opera forms (*xiju*, 戏剧) which, filled with their own cultural prowess coming from rich history and diversity, previously served as the primary vehicle of Chinese state ritual.

Drawing on Victor Turner's framework of ritual and drama, Lu argues that whenever a dominant ritual form declines, a new genre will rise to fulfil its social functions. In the case of the Spring Festival Galas, they have filled this role in the post-Mao era, assuming the functions of communal celebration, moral instruction and the affirmation of social order that traditional opera once performed (Lu 2013, 126-128). This study's analysis foregrounds the 'programmatic' and 'virtual' dimensions of the Gala as a staged performance that simulates real social relations rather than simply representing them.

A study directly examining the ideological content of the Spring Festival Gala's song repertoire was undertaken by Sun Sisi and Xu Ziwen (2022; 孙丝丝, 徐子雯). Their study applies the Chinese Dream's official three-part content – national strength, national rejuvenation, people's happiness – as a retrospective analytical grid across Gala songs from their inception up to 2021 (which makes this work both longitudinal and genre-specific), inspecting how these three aspects are carried in lyrics and melodic structures. Sun and Xu argue that the three aspects of the Chinese Dream they chose were already embedded in the Gala's repertoire before Xi Jinping gave it formal articulation in 2012. Lyrics of songs performed at Galas post-2012 intensify and make explicit what was previously implicit (Sun and Xu, 2022, 215-217).

2.5 The Multimodal Gap and the Contribution of the Present Thesis

Despite the richness and variety of the existing scholarship surveyed throughout this chapter, a clear and significant gap remains. No study reviewed in this chapter subjects the visual mode of individual Spring Festival Gala performances to systematic intersemiotic analysis. The relationship between what is sung and what is visible on screen at the same time, the degree to which visual choices interact with the lyrical messaging, whether any contradictory tensions exist between words and visuals – none of these aspects have been systematically examined in the context of Spring Festival Gala performances of the Xi era. Some of the studies and analyses presented do, in fact, examine the interactions between the spoken or sung work and the visuals presented around them, but they either observe very prolonged periods of time (like from the beginnings in 1983 up to their respective date of writing) or very selective years of production. Moreover, none of these works employ multimodal, intersemiotic framework the way this thesis intends to. This thesis offers a comprehensive, lyric-by-visual pairing account of the intersemiotic logic governing full popular song performances across multiple consecutive Gala editions. Each of the performances in the corpus is simultaneously constituted

by three co-represent modes: lyrical, visual and musical, of which this thesis delimits its analysis to the verbal-visual dyad.⁴

As the regulatory and ideological context makes clear, the visual dimension of the Spring Festival Gala performances is as carefully managed as the lyrical one. The choreography, costumes, projections on and around the stage, camera direction, all that accompanies each popular song performance is a product of the same ideological logic as the lyrics themselves. All these aspects of the performances captured on screen do not simply illustrate the texts but actively construct meaning in interaction with them. A study that attends only to the lyrics therefore risks missing precisely the layer of production that is most visually spectacular and, potentially, most powerful in its affective impact on the audience.

⁴ The rationale for bracketing the musical dimension is set out in Section 3.2.

3. Theoretical and Methodological Framework

3.1 Systemic Functional Linguistics and SF-MDA

The core theoretical foundation underlying SF-MDA is Michael Halliday's Systemic Functional Linguistic, which treats language as a social semiotic system operating through three simultaneous metafunctions (Halliday and Matthiessen, 2004, 29-30):

Metafunction	Function in communication
Ideational	How communication represents experience and constructs knowledge about the world
Interpersonal	How communication establishes relationships between participants and conveys attitude
Textual	How communication is organised into coherent, contextually appropriate messages

Table 1

A decisive feature of the metafunctional architecture is that these three functions operate concurrently rather than sequentially: any communicative act realises ideational, interpersonal and textual meaning at once. As O'Halloran makes explicit, SF-MDA employs the metafunctional framework as an integrating platform, so that all three strands of meaning can be traced across verbal language and non-verbal resources alike (2008, 444).

O'Halloran's SF-MDA extends the metafunctional principles beyond language by drawing on resources such as Kress and van Leeuwen's *Reading Images: The Grammar of Visual Design* (2006), among others, recognising that contemporary media production has far more tools than the display of language alone at its disposal to create meaning in its messaging. The analytical advantage of this multi-modal metafunctional platform is decisive for the present thesis: instead of analysing the lyrics of a song performance and its visual separately and comparing the results *post hoc*, SF-MDA enables the analyst to ask of any lyric-visual pairing, what interpersonal relationship with the audience is being constructed and how the textual organisation of the whole makes both cohere into a unified ideological or moral message.

3.2 Visual Grammar and Intersemiotic Texture

Central to the visual dimension of the analytical framework employed in this study is the visual grammar proposed by Kress and van Leeuwen (2006). Their framework is organised around

three meaning-making systems that are explicitly parallel to the three Systemic Functional Linguistics metafunctions: (1) representational meaning (Ideational), which concerns how events, processes and participants are depicted, (2) interactive meaning (Interpersonal), which concerns the relationship constructed between the visual and the viewer through resources such as gaze, social distance, and camera angle, and (3) compositional meaning (Textual), which integrates representational and interactive meanings into a coherent whole through the systems of information value, salience and framing (Kress and van Leeuwen, 2006, 176). In the Spring Festival Gala context, these resources are not incidental: the precise staging, costuming and images presented on projection screens of each performance are deliberate production choices that position the viewing audience in a specific interpersonal relation to the performers and, by extension, to the ideological content they embody. Although these systems were initially developed for the analysis of static images, Kress and van Leeuwen explicitly confirm their applicability to the moving image (Kress and van Leeuwen, 2006, 257), making the visual grammar directly applicable to the televised performances examined in this thesis.

Another theoretical resource informing the analytical framework of this thesis is the concept of ‘intersemiotic texture’ proposed by Liu and O’Halloran (2009). They address the question of how language and images cohere into a unified multimodal text at the discourse level. Drawing on Halliday’s social semiotic theory of language and extending it to the intersemiotic domain, Liu and O’Halloran propose ‘intersemiotic texture’ as the crucial cohesive property of coherent multimodal texts: the set of devices through which verbal and visual modes are bound together into a meaningful whole rather than merely occurring on the same surface or screen.

The framework deployed by Liu and O’Halloran develops a metalanguage for intersemiotic cohesive devices organised across the experiential, textual and logical metafunctions (Liu and O’Halloran, 2009, 377-384). The intersemiotic logical dimension complements the mode typology, which is described in the following Section, by furnishing a principled account of why the verbal and visual modes in a given lyric-visual pairing cohere as they do. Cohesion is not a by-product of their mere co-presence but the result of specific intersemiotic relations enacted through the resources of each mode.

3.3 Intersemiotic Mode Relations

A central component of the analytical framework developed for this thesis is the classification of intersemiotic mode relations: the types of meaning-making relationship that hold between the text and the visuals in each lyric-visual pairing. This thesis employs a four-mode typology

drawing on Martinec and Salway (2005, 349-352) for three of the four modes and on van Leeuwen (2005, 220-229) for the remaining one. Martinec and Salway (2005, 338) construct their classification by applying the logico-semantic resources developed for clause combining within Systemic Functional Linguistics as a template for intersemiotic analysis. This template produces a systematic, exhaustive and empirically motivated framework covering the principled types of semantic relation between co-present verbal and visual content.

Within Martinec and Salway's system, they name three intersemiotic modes: Elaboration, Extension and Enhancement. Elaboration encompasses two sub-types: (a) Exposition – one mode restates or generalises the content of the other – and (b) Exemplification – one mode provides an instance or specification of the other. Extension covers cases where one mode adds genuinely new content to the other. Enhancement is reserved for cases wherein circumstantial elements of the visuals can give further information than the textual component alone (Martinec and Salway, 2005, 349-363). For this thesis, the Extension mode was kept with the same idea of Martinec and Salway, the sub-types of the Elaboration mode were kept as individual modes called Complementary mode (formerly Exposition) and Elaborative mode (formerly Exemplification). A fourth mode, the Contradictory mode, was added drawing from van Leeuwen's conjunctive relations framework (2005, 220-229), which serves for contrast and contradiction among the possible relations between text and visuals, which the Martinec and Salway framework does not account for but is analytically necessary for the thesis at hand. Enhancement, the third mode named by Martinec and Salway, was dropped because in the context of lyric-visual pairings in a live televised performance, circumstantial relations between modes collapse upon analysis into either Elaboration or Extension, and Enhancement therefore lacks analytical separability from those categories. The resulting four-mode typology is as follows:

Mode	Relation between Lyrics and Visuals
Complementary	Both modes reinforce and mutually confirm the same propositional content, consolidating the ideological statement that neither could generate independently.
Elaborative	One mode provides further detail, specification or exemplification for content already established in the other, narrowing the referential scope without departing from it.

Extension	One mode adds genuinely new information that goes beyond the semantic territory established in the other, expanding the combined meaning neither mode alone would generate.
Contradictory	The visual and verbal modes convey semantically incompatible meanings, accepting both as true at the same time produces a contradiction that cannot be resolved without privileging one mode over the other.

Table 2: Four-Mode Typology in this Thesis

The Contradictory mode is the most theoretically significant of the four in this thesis. Van Dijk's framework predicts that propaganda discourse will systematically avoid contradiction between its channels, since intersemiotic contradiction would allow a reading of the combined text that undermines the verbal message and thereby introduces ideological ambiguity. The Contradictory mode is included in the typology not because its presence is expected to be frequent, but because its presence or absence is analytically informative. The degree to which the visual dimension of Gala performances either conforms to or deviates from this prediction is one of the central empirical questions that Chapter 4 addresses.

3.4 Hegemony, Discourse and Ideology

The critical extension of the SF-MDA framework developed in this study draws on three interlocking theoretical traditions, each addressing a distinct stratum of the ideological work performed by the Spring Festival Galas. At the macro-sociological level, the Gramscian concept of hegemony⁵ explains the structural logic that makes cultural institutions like the Spring Festival Gala ideologically necessary. At the discursive level, Fairclough's (1989) Critical Language Study explains the mechanisms through which language and text perform that hegemonic work in practice. At the analytical level, van Dijk's (2006) ideological discourse analysis provides the specific descriptive tools for identifying how those mechanisms operate in the concrete textual and visual material of the corpus.

The Foucauldian use of the Positive Energy discourse advanced by Chen and Wang (2020, 203) provides a complementary strand of contextual understanding that is not itself part of the analytical toolkit. They describe Positive energy as a disciplinary technology, one that operates

⁵ As applied to Chinese state media by Gow (2017)

by shaping the affective orientation and self-conduct of the individuals who encounter it. The ideological work identified by Gow/Gramsci, Fairclough and van Dijk achieves its effects through the subjective mechanism illuminated by the account of Chen and Wang. The present study draws on this Foucauldian reading as contextual framing rather than as a primary analytical method, since its object of analysis is the production of Positive Energy discourse, not its reception or internalisation.

The Gramscian concept of hegemony holds that the dominance of a ruling class cannot be sustained by coercion alone but must be actively secured through the manufacture of consent. Instead of ideological messaging being received as intrusive or the state trying to impose unpopular opinions on the subordinate classes, ideologically educational content has to be presented in a way that the average consumer comes to accept the worldview, values and social arrangements of the ruling class as natural, inevitable and in their own interest (Gow 2017, 95-96). This consent, however, is not given spontaneously, it must be won and continuously renewed through cultural institutions that reproduce the dominant ideology in forms that are accessible to and affectively engaging for their audiences. Crucially, hegemony is never total or permanent. One needs to defend it against counter-hegemonic resistance, and its maintenance requires that ideological content be delivered through channels that do not present themselves as being ideological at all. Gow applies this framework to the specific institutional context of the CCP's management of culture and media. He argues that the Party's cultural governance strategy operates precisely through this Gramscian logic: producing ideologically saturated content in the form of popular entertainment, so that the values and narratives of the ruling party are absorbed as common sense rather than registered as political instruction (Gow 2017, 93-95, 109). In this context, the Spring Festival Gala serves as a paradigmatic example of that cultural governance strategy.

Fairclough (1989, 1-14) analyses the relationship between language and power, with the following aspects primarily important to this thesis: how the way language is used to discuss certain issues shapes the discourse around them, and how power can be derived and sustained from those discourses. In his view, discourses can inform and influence language itself; certain words may carry different meanings in different contexts and language can be manipulated or newly standardised depending on who controls the narrative. Messages in this framework can either enforce power by explicitly using certain vocabulary or phrases or imply power by using language in a way that potentially alters the truth of the message. Critical Language Study and its form of discourse analysis thus focus heavily on who exerts power over whom, the

relationship between those in power and their subjects, and how language is used to sustain those relations - grammatically, morphologically and contextually (Fairclough, 1989, 43-76).

The connection between Fairclough's framework and the Gramscian stratum is explicit in their concept of common-sense assumption: ideology operates most effectively when it ceases to be recognisable as ideology at all. It should pass into a naturalised background of knowledge and value that appears self-evident rather than constructed (Fairclough, 1989, 77). For the Spring Festival Gala, this means that the most ideologically effective performance is one that its audience does not perceive as some form of political propaganda or ideological education. At its core, it shall be 'just' a form of celebrating New Year, shared by the whole family, the patriotic and collectivist messaging of which has been so thoroughly integrated into the pleasures of festivity that it passes unnoticed. Identifying the intersemiotic mechanisms which convert the ideology presented in the performances to common sense is a central aim of this study.

Van Dijk's ideological discourse analysis (2006, 116-124) operates at the analytical stratum of this three-strata architecture, providing the specific descriptive tools for identifying how hegemonic and discursive mechanisms manifest in individual texts. In his formulation, ideologies are socio-cognitively defined as shared representations of social groups, more specifically as the axiomatic principles underlying a group's self-image, organising its identity, actions, aims, norms, values and relations to other groups. Ideologies are not formed instantaneously but accumulate gradually through experience and discourse. For this reason, van Dijk also argues that some effort to maintain and reproduce ideology needs to be undertaken by the ruling or ideologically dominant class. Van Dijk identifies three key functions that ideologies serve: organising and grounding the shared social representations of a group's members, setting out the interests and goals of social groups to coordinate collective action, and serving as part of the socio-cognitive interface between the structural organisation of social groups and their discursive practices (van Dijk 2006, 117).

The last part, how social groups are organised and defined, is especially important to this thesis' analysis. This is because van Dijk argues that the most practical way to define social groups is by defining who explicitly is *not* part of the given social group. This way of defining social groups is, van Dijk writes, usually accomplished in *Us versus Them* kind of narratives. For example, the *Us* group (or 'in-group') is cast in a positive light while all the negativity is pushed to the *Them* group (or 'out-group'). In van Dijk's fuller account this principle of polarisation is

described as the ideological square – ideologically motivated discourse systematically emphasises the positive characteristics and actions of the in-group while pointing out only negative characteristics and actions of the out group and conversely de-emphasises or suppresses the in-group's failings and the out-groups virtues (van Dijk, 2006, 124).

Van Dijk further distinguishes two modes of ideological education, (1) learning occurring *bottom-up*, where ideologies are shaped by a person's experience and concrete stories and are integrated into everyday life, and (2) learning occurring *top-down*, by ideological instruction by, for instance, teachers or a group's leader, like religion and political ideology which must be learned explicitly, consciously or unconsciously (van Dijk, 2006, 134). The present thesis engages exclusively with the *top-down* dimension, examining how the Spring Festival Galas broadcast ideological content downward to their audiences.

4. Analysis of Spring Festival Gala Performances

4.1 Analytical Procedure

4.1.1 Timeframe

Data compiled by Yang and Tang (2018, 11) and Chen and Wang (2020, 203) both record high frequencies of Positive Energy (in the form of the Chinese term 正能量, *zheng nengliang*) in different forms of state media from 2013 to 2015, followed by a steady decline afterwards:

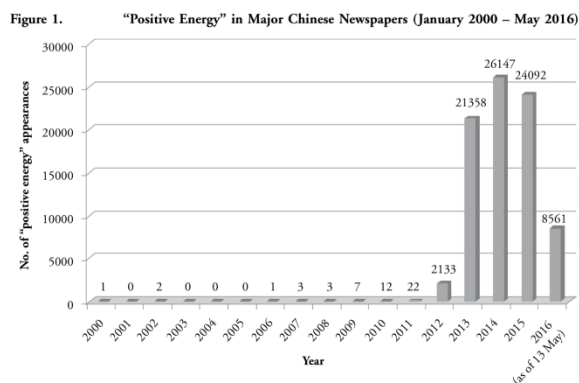


Figure 1: Positive Energy in Major Chinese Newspapers (Yang and Tang 2018, 11).

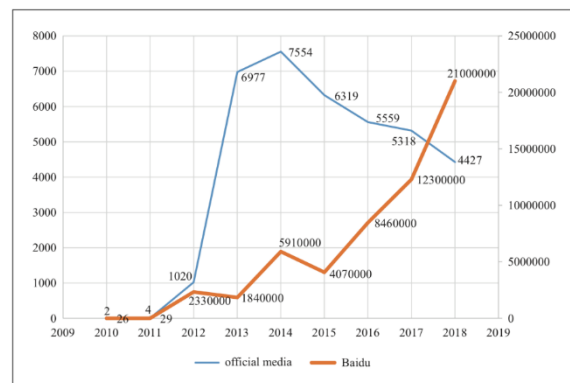


Figure 2: Number of mentions of Positive Energy on Official Media and on Baidu by Year (Chen and Wang 2020, 203).

Figure 1 counts appearances of Positive Energy in major Chinese newspapers from 2000 up to 2016, in figure 2, Chen and Wang have recorded the use of the term Positive Energy in 'official

media’⁶ as well as on the popular Chinese search engine *Baidu*.⁷ Both figures show the same trend: No or almost no use or appearance of Positive Energy prior to 2012, a soft spike of usage in 2012, strong spikes in 2013, even slightly more usage in 2014, and then a plateau or steady decline from 2015 onwards. As figure 2 shows, however, the number of search requests for or mentions of Positive Energy within sites on *Baidu* sees a similar – though inconsistent – increase up to 2015 and rises exponentially afterwards. To me, this is an indicator of the process of Positive Energy transitioning from being a tool for ideological education to being accepted as ‘common sense’. The audiences of state media become themselves increasingly engaged with the concept of Positive Energy, making it less important for the state to actively mention and discuss Positive Energy.

Accordingly, the timeframe of this thesis was chosen to be 2013 to 2017. Although Xi Jinping officially ascended to the position of General Secretary of the CCP on November 12th, 2012, and his new ideological course could not have been implemented for the 2013 Spring Festival Gala, the year 2013 is nonetheless included in the sample as a kind of control group. The years 2014 and 2015 represent the period of heavy use of Positive Energy in state-owned media, while 2016 and 2017 were added in reference to the trends in Figure 2, where state media starts to rely less on actively bringing Positive Energy into discourse, with still increasingly spiking interest for Positive Energy on the audience side, suggesting that the discourse had achieved sufficient saturation. This thesis does not aim at finding trends in the use of Positive Energy in Spring Festival Gala performances during the period chosen, but attempts to shed a light on the various ways Positive Energy was generated through the intersemiotic interplay of lyrics and visuals in performances of popular songs.

4.1.2 Popular Songs – Definition

The Spring Festival Gala’s musical programming encompasses several distinct segment types: songs performed as accompaniment to martial arts or acrobatic displays, songs embedded within comedic sketches, magic acts or dramatic performances, and pieces from the traditional Chinese opera repertoire. This thesis excludes all three of these types from its analytical corpus, as in each case the song functions in a subordinate or ancillary role relative to another primary performance mode. What remains is what this thesis calls ‘popular song performances’,

⁶ Here: mostly the online versions of popular state-owned newspapers

⁷ 百度; baidu.com, last accessed 06/18/26, 3:50 p.m.

standalone vocal performances in which the song itself constitutes the primary communicative act. These popular song segments are characterised by elaborate multimodal staging: professional singers or ensembles performing songs on a purpose-built stage set, accompanied by large troupes of dancers and supporting performers, ornate costumes and intricate visual projections displayed across the screen's infrastructure. The lyrics are displayed on the television screen throughout the performance, ensuring that the verbal dimension of the performance reaches all Chinese viewers regardless of their facility with spoken Mandarin or standard language.⁸ This production convention also foregrounds the textual layer of the performances as a deliberate communicative choice. The simultaneous deployment of verbal and visual modes at maximum elaboration is precisely the staging logic that makes these segments the most productive site for the kind of multimodal discourse analysis undertaken in this thesis.

4.1.3 Thematic Composition of the Sample

As established in Chapter 2, Positive Energy functions as a 'floating signifier', capable of being filled with whatever meaning the state requires it to carry at a given moment. The three thematic categories that organise the corpus of this thesis are a direct consequence of this: they are specific meanings that were routed through Positive Energy in the Spring Festival Galas in the observed timeframe. Which is to say, the categories describe the shape Positive Energy was given during the study period, not themes that happen to coincide with it.

The selection of individual performances from each Gala was made on the basis of thematic relevance and cross-annual representatives. Songs were included when their lyrical content was explicitly or implicitly connected to the Chinese Dream, love for China, and China's bright future – as articulated by Xi Jinping himself using the Chinese Dream of a fully developed, prosperous Chinese nation, a goal achieved by collective effort and sacrifice, as guiding reference. The resulting corpus of fourteen performances from five consecutive Galas provides both thematic density and temporal breadth, allowing for observations about variations in the

⁸ Chinese is not a single spoken language but a family of regional varieties (for example: Cantonese, Shanghaiese, Hokkien) that are mutually unintelligible in their spoken forms. Mandarin (*Putonghua*, 普通话) serves as the national standard language and is the medium of all performances examined in this thesis. Written Chinese characters, however, are shared across regional varieties, meaning that on-screen lyrics function as a common written channel through which all literate viewers can access the verbal content of a performance regardless of whether they understand spoken Mandarin.

verbal-visual articulation of Positive Energy across the period. This results in the following categorisation:

Category 1: Love for China

Songs in this category operationalise Positive Energy in its most directly patriotic register: pride in and attachment to China. Songs selected for this group are: “I Love You, China” (我爱你中国 - *wo ai ni zhongguo*, 2013), “The Twelve Chinese Zodiacs” (十二生肖 - *shi'er shengxiao*, 2013), “A Proud Child Of China” (中华好儿孙 - *zhonghua hao ersun*, 2015), “Glory” (光荣 - *guangrong*, 2016), “The Nation Song” (国家 - *guojia*, 2017), and “Our Mother Is China” (母亲是中华 - *muqin shi zhonghua*, 2017).

Category 2: China's Bright Future

Songs in this category shift the register of Positive energy from attachment to aspiration. Where Category 1 is oriented toward what China already is, Category 2 is oriented at what China is becoming, the Positive Energy generated here is civic optimism and forward momentum. Songs in this category mention China's future explicitly and/or implicitly, for example, “How I long to tell you // about tomorrow's China” (explicit, from *duo xiang dui ni shuo*), or “Remember why we started // keep pushing ahead” (implicit, from *bu wang chu xin*). Songs selected for this group are “Glory and Dreams” (光荣与梦想 - *guangrong yu mengxiang*, 2014), “The Courage Of This Age” (时代的勇气 - *shidai de yongqi*, 2015), “How I Long To Tell You” (多想对你说 - *duo xiang dui ni shuo*, 2016), and “Remember Why We Started” (不忘初心 - *bu wang chu xin*, 2017).

Category 3: the Chinese Dream

Both patriotic attachment and forward momentum culminate here, in the category ‘Chinese Dream’, as the explicit programmatic destination of Xi Jinping's discourse: the collective achievement of prosperity and glory for the Chinese nation and all its people. Songs in this category either explicitly mention or connect to the Chinese Dream (中国梦, *zhongguomeng*), or talk about the possibilities open to those believing in the Chinese Dream or those daring to dream in general: “I Don't Ask For Much” (我的要求不算高 - *wo de yaoqiu bu suan gao*, 2014), “My Chinese Dream” (我的中国梦 - *wo de zhongguomeng*, 2014), “Building The Chinese Dream Together” (共筑中国梦 - *gongzhu zhongguomeng*, 2015), and “Small Dreams, Big Dreams” (小梦想大梦想 - *xiao mengxiang da mengxiang*, 2016).

4.1.4 Analysis: Text Versus Visuals

As explained above, this thesis uses SF-MDA in a qualitative analysis of the songs' lyrics in conjunction with the visuals presented on screen. The analysis of the performances takes every lyric line of a given song and examines what happens on stage and/or is screened while it is being sung and/or the lyrics are displayed on screen. The analyses were first done in calculation tables, which listed every line of the lyrics chronologically, with descriptions of who can be seen on screen, what happens on screen and what projections are visible on screen. Last was the assignment of one of the four intersemiotic modes, which was handled in a binary way, with "1" representing that a given mode was assigned to the given line of the lyrics and "0" stating that the given line was not assigned the mode in question. For the sake of better readability and presentation in a curated appendix, the calculation tables were transformed into simpler tables, which can be read consecutively in a text document where the mode assignment will be handled by colour-coded cells integrated into the newly designed tables. Every song's analysis starts with naming the main act(s) and respective author(s), a listing of costumes worn by singers, performers, dancers and extras present throughout the performance, and the URL to the videos from which the timestamps were derived. Tables examining individual lyric-visual pairings will contain the following terms:

Field	Content
Line	Consecutive counter of lyric line (L1, L2, L3...)
Lyric	Original Chinese lyric text
Timestamp	A time marker indicating at which point in the performance the corresponding lyric line occurs on screen
Translation	English translation to the given lyric line
Projections	Content shown on projection screens at various locations (back of stage, stage elements, ceiling and augmented reality)
Action on Screen	Description of everything happening on screen during the given duration
Actors on Screen	Listing of every person or performers visible during line
Mode	The intersemiotic mode relation assigned
Reasoning	Justification for mode assignment

Table 3: Explanation of Terminology in Analysis Documents

The mode assignment for each lyric-visual pairing constitutes the primary analytical act of this study. It is performed based on the full set of information recorded in the analysis table for the given row: the translated lyric line, the projected imagery, and actions and costumes of every actor visible on the television screen are all considered together before a mode is assigned. Mode assignments are mutually exclusive within a given pairing, each pairing is assigned one primary mode, reflecting the interpretive judgement for which intersemiotic relation is the one that most substantially shapes the meaning of the combined text at the moment. All translations of the Chinese lyric lines in the analytical tables are the author's own. The governing principle was to balance semantic fidelity – preserving the denotative content on which mode assignments depend – with natural English rendering, given the literary and frequently poetic register of the lyrical material. Where lexical or syntactic ambiguity in the Chinese source bore directly on a mode assignment, the Chinese original was treated as authoritative, and the translation was rendered to reflect the interpretation on which the assignment rests.

Note on the Chinese lyrics in the Appendix: The original Chinese lyrics were recorded by the author by hand, as they appear on the television screen during the performances. The ‘//’ (double forward slash) used throughout the scripts were inserted by the author to mark whenever the Chinese script on the screen was visually parted. Since Chinese scripture does not use space characters like Western languages to space out individual words in continuous texts, I also recorded these visual breaks in the lyrics. From what I can gather from my sample, this spacing-out is used for a variety of reasons, the most prominent being directing the viewer's gaze to certain words or phrases, breaking up and removing certain parts of a ‘full’ sentence to shorten messages or concentrate on certain words, or for enabling better readability.

The full lyric-by-visual analytical tables are available in the Appendix. One structural feature of the analyses that follow is worth signalling in advance. Complementary mode assignments will emerge as the dominant intersemiotic condition across the corpus, accounting for just over half of all lyric-visual pairings. This dominance is itself a finding but is not one that generates extensive analytical commentary within individual performance analyses. Because Complementary pairings arise from the standard staging apparatus (like expressive performers, thematically consistent projections, thematically coded costumes) and thus require no distinctive production decision to explain their presence. The modes that sometimes require in-depth explanations – Elaborative and Extension – therefore receive closer attention in the analyses below, since specific staging choices within these two modes can produce certain intersemiotic effects.

4.2 Results

4.2.1 In-Depth Readings: Category Representatives and Contradictory Modes

For this section, three performances are singled out for extended treatment, on the one hand, because these performances stand out for their mode distribution, on the other, to ease the reader into how these analyses were written and how they have to be read. The first song in this section is "I Don't Ask For Much" (我的要求不算高, 2014), chosen for its unique projections and staging. The second, "Glory" (光荣, 2016), was added because of its equally unique staging, it is one of the performances where the camera switches off on the spectacle on stage, with the television screen instead being fully occupied by the projections.⁹ The last performance in this section is "Glory and Dreams" (光荣与梦想, 2014), chosen due to this performance having the highest relative count of Elaboration modes (51%) and to the meaning making mostly happening based on camera perspectives capturing a not moving choir.

"I Don't Ask For Much" (2014, Category "Chinese Dream")

"I Don't Ask For Much" is the most narratively sophisticated performance in the corpus. Its staging concept is distinctive and without parallel in the dataset: The main act, Huang Bo, dressed in a simple boiler suit, walks on a treadmill concealed at the centre of the stage. Behind him, projection screens show a rather cartoonish, colourful utopian neighbourhood, moving on progressively as if Huang was taking a fast-paced walk through this imaginative town. The music is up-beat, and the tempo is quite quick. The township-scenery is occasionally interrupted by real life footage of buzzing Chinese cities, quaint towns and successful farming operations. Huang is impersonating some kind of blue-collared worker character, referenced by his simple costume, kind of like the Chinese Everyman. This Chinese Everyman sings about the luck he has in his life, although his wage and apartment are humble, he has a 'happy wife' and can afford for his children to receive higher education. In the chorus, Huang reveals "This, then, is my Chinese Dream": living a happy life in a healthy environment, like the one portrayed in the projections.

⁹ For another example, see the 2017 Spring Festival Gala performance "See the mountains, see the rivers, see our China" (看山看水看中国, *kan shan kan shui kan zhongguo*): <https://www.youtube.com/watch?v=QQN8gXYiUwk>, last accessed: 04/24/2026, 10:40 a.m.

After the first chorus, Huang is joined by more performers equally wearing boiler suits, they stay behind Huang but start walking in place in synchronicity with Huang. Nearing the end of the performance, Huang, background performers and the township-scenery projections all pick up speed. The town rapidly transforms into a futuristic city with high-rise buildings under a bright red sun, bathed in golden light. Huang now runs on the treadmill, performers behind him run in place, seemingly chasing after their Chinese Dream of a prosperous and wealthy China. The whole performance is structured like a journey, and Huang takes the viewer along with him.

The results of the lyric-by-visual analysis for this performance are as follows:

Table 4: Mode Distributions for “I Don’t Ask For Much”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	29	1	15	23	68
Percentage	43%	1%	22%	34%	

Both the unique staging and the sophisticated projections left their mark on the mode distribution, the frequent use of Extension (third highest percentage in the whole set), for instance, is owed to Huang and other performers walking, then running on stage, and the progressive way in which the projections develop. The continuous forward movement through the animated landscape adds a temporal and spatial meaning to the lyrics that the verbal text alone cannot generate. The message: The Chinese Dream is not a static aspiration but a journey already underway. Extension also develops through the studio audience being shown on screen whenever Huang sings “This, then, is my Chinese Dream”, proposing that the Chinese Dream belongs not to Huang alone but to everyone present or watching a recording of the performance. The projections also play a considerable part in the Elaborative mode assignments of this performance, often being used as a reference point to the lyrics’ contents. Huang often gestures towards or directly points to the ideal world behind and around him, like pointing at something resembling a governmental office building when singing “the government will foot the bill”.

This analysis also contains one of the only two instances in the whole corpus when a Contradictory mode was assigned to a pairing. It occurs in Line 26, the whole passage is reproduced below:

Table 5: Close reading of lines 25 to 27 of “I Don’t Ask For Much”

Line	Chinese lyric	Translation
L25	生意都要讲诚信	<i>Business runs on honesty</i>
L26	作孽都会有报应	<i>Misdeeds will face karma</i>
L27	食品安全吃得放心	<i>Food safety lets us eat without worry</i>

During these three lines, the projections prominently show real-life footage of flyovers over farmland bursting with crops ready to harvest. At L26 itself, the camera zooms in on Huang, but the projections are still fairly visible. “Misdeeds will face karma” reads like a warning, but apparently, the farm operating the fields in the projections is an honest business, since karma has not struck the farm and fields in the projections with negative effects. Furthermore, the lyric flashes for just two seconds, apparently not warranting separated visual discussion of the lyric’s statement. In this instance, the Contradictory assignment feels more like a double negative, the visuals stay positive as the leading example, the text carries the negativity just barely, insinuating that if people do not want their business to fail, they must not break or violate the established rules and regulations.

“*Gloria*” (2016, Category “Love for China”)

This performance is the most unusual song in the whole set, structurally speaking. It is the only performance in the corpus that completely flashes out the spectacle on stage during some consecutive lines after the mid-way point, with the television being taken over by real-life footage in the centre, flanked by billowing red drapes on each side. The analysis begins when the first line of the lyrics flash in at second 37, we see Duan Xiumei, an opera singer repeatedly featured in the Gala, dressed in a simple but elegant black and red dress, dancers in flowing, yellow and red costumes behind her. The whole performance feels like a hymn or ode to China’s glory, the music sounds solemn and stately, dignified in tempo, Duan’s classically trained voice dominating over the accompanying orchestra and choir (the former never being shown on screen). The performance starts out with Duan and one group of dancers on stage, the footage of former Chinese presidents leading up to the current leader Xi Jinping starts at the midway point. Only for the last 30 or so seconds of the performance, the camera cuts back to the spectacle on stage. The dancers performing behind Duan on stage in the first half now kneel in a row behind the main act, waving large red flags. A group of performers in a wide

variety of ethnic minority clothing have taken the dancers place, the stage below them gets lifted in a tiered formation, revealing that many of the performers hold up big bouquets of bright red flowers in front of them. Duan walks up to the front of centre stage, the remaining space behind her is filled with more model-minority characters, they line up, emphatically put their right hands on their hearts and start singing along with Duan. Now, this undoubtedly looks and feels like a hymn or anthem is being sung.

The resulting mode distribution reveals this performance to be only one of two in the whole set where Complementary is not the mode distribution with the highest count. With no Contradictory modes, the distribution between the remaining modes is almost even thirds, Elaborative one count ahead of the other two:

Table 6: Mode Distributions for “Glory”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	7	0	8	7	22
Percentage	32%	0%	36%	32%	

The window within which the camera switches from capturing the stage to just the projection footage occurs from Line 7 to 16, reproduced below:

Table 7: Close readings of lines 7 to 16 of “Glory”

Line	Chinese lyric	Translation
L7	光荣啊中国	<i>How glorious, oh, our China</i>
L8	五千年灿烂文明我中华	<i>Five thousand years of brilliant civilisation, my China</i>
L9	度过无数辉煌和患难	<i>Through countless triumphs and hardships that we have passed</i>
L10	新的长征又出发	<i>A new Long March begins once more</i>
L11	青山不老 // 遍地鲜花	<i>Green mountains don't age // flowers blooming everywhere</i>
L12	光荣啊中国	<i>How glorious, oh, our China</i>
L13	江河奔大海 // 蓝天映彩霞	<i>Rivers rush towards the sea // blue skies reflect rosy clouds</i>
L14	鲜红的旗帜 // 高高飘扬	<i>Our bright red flag // flies up high</i>
L15	梦在心头 // 路在脚下	<i>Dreams live in our hearts // the path is beneath our feet</i>
L16	凯歌响亮 // 日月放光华	<i>Victory songs ring out // sun and moon shine brightly</i>

This passage even foregoes showing the lyrics on screen, so the footage shown gets the viewers' undivided attention. For the duration of this passage, the documentary footage on screen shows successive Chinese leaders in unbroken historical succession starting with Mao Zedong proclaiming the founding of the PRC, Deng Xiaoping waving at crowds and shaking hands, Jiang Zemin speaking at the 1998 flood relief embankment, Hu Jintao visiting miners in a coal mine, finally, Xi Jinping during a military parade and Xi standing amidst a large group of smiling college students, to name just a few engagements shown in the footage. The mode assignments during this part divide between Elaborative and Extension. The Elaborative assignments arise where the footage provides a specific historical reference for the lyric's abstract claim. For instance, "How glorious, oh, our China" (L7) plus Mao proclaiming the founding of the PRC is Elaborative because the visual is a specific, datable realisation of China's glory; "Through countless triumphs and hardships that we have passed" (L9) plus Jiang Zemin rallying support at the 1998 floods is Elaborative because the visuals offer an historic instance of hardship overcome. To give an example for an Extension pairing, "Five thousand years of brilliant civilisation, my China" (L8) plus visuals showing Mao Zedong and then Deng Xiaoping suggests that China's long history has culminated in the founding and establishment of the People's Republic of China, the most glorious period in Chinese history. The structural significance of visually leaving out the performers and spectacle during these ten lines is further addressed in Chapter 5.

"Glory and Dreams" (2014, Category "China's Bright Future")

This entry, performed by the PLA General Political Department Song and Dance Ensemble (*Zongzheng Gewu Tuan*, 总政歌舞团), is the only performance in the corpus in which no individual performer or soloist appears at any point. What we see on stage stays the same throughout the whole performance, a stage filling choir, broken down into visually distinct groups: First, the main body of the choir is made up by People's Liberation Army affiliated personnel in ceremonial uniforms, this group takes up most of the stage and is situated centrally in a tiered arrangement of the stage elements. Second, a group of Young Pioneers affiliated children line up along the front of the stage. Third, a group of model-citizens, a mix of model-workers (a nurse, a flight attendant, a harbour worker, etc.) and model-minorities, people dressed in colourful and distinctive ethnic clothing. This group is split in half, situated to either side of the PLA and Young Pioneers ensemble in the middle. All three sections stand

completely motionless for the entire performance, no choreography per se occurs. The immobility on stage is total and all intersemiotic dynamism is delegated either to the projections or which part or parts of the choir are captured by the camera at certain lines. The mode assignment yields the following results:

Table 8: Mode Distributions for “Glory and Dreams”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	8	0	15	6	29
Percentage	28%	0%	51%	21%	

This is the second performance in the set where Complementary is not the dominant mode, this time though, the mode distribution has a ranking that is much clearer. The highest Elaborative percentage in the corpus is the direct consequence of the staging logic described above. This leads to a situation similar to the ten lines of “Glory” where the spectacle on stage is literally left out of the picture and it is up to the projections at the back of the stage – and in this case which part of the choir the camera focuses on – to carry out the intersemiotic meaning making. This can be traced from the first line onwards: “Facing toward our dreams” (L1) plus a space rocket taking off in the projections is Elaborative, offering ‘dream of championing space aviation’ as one of “our dreams”. “For glory and dreams” (L5) plus a fighter jet taking off at high speed implies that China builds these kinds of advanced weaponry are built and used by China “for [achieving] glory and dreams”. “Gathering determination and strength” (L14) plus footage that seems like taken from an educational video, showing how electrical energy is generated by windmills and transported to an energy station gives an example for how China is “gathering strength”, switch to clean energy as part of the process of “gathering strength” for the future ahead. In each case the visual provides a specific, contemporary Chinese national achievement as the concrete content of the lyric’s abstraction. The floating signifier, one might say, is pinned line-by-line to a material fact of national progress.

Showing specific parts of the choir at specific lines mostly informs the Extension mode dimension of this performance. The performers in this choir are not a random collection of characters, they are an iconographic representation of the Chinese national community: the armed forces, the next generation, the working class or common Chinese citizens explicitly including ethnic minorities. Their physical immobility means that the camera’s movement

across this tableau is the primary source of visual variation when projections are not dominant. To name some examples: “The call to march has sounded” (L8) plus camera capturing the mixed model-citizen group is Extension, because it implies that Chinese people have answered the “call to march” and are passing it on to their fellow citizens to heed “the call”. “Achieve the great victory of rejuvenation” (L24) plus sequential shots of different parts of the choir means Extension by the ‘whole Chinese nation’ calling for collective collaboration to “achieve the great victory”.

The analytical interest of this performance lies in the way the staging constraint produces the mode distribution. The near-absence of Complementary mode relative to the corpus average reflects the absence of individual performer gesture and expression, which are the primary drivers of Complementary assignments elsewhere. The high Elaborative percentage reflects the compensatory burden placed on the projection screens. The mode distribution is in this sense a quantitative signature of a specific production philosophy: show China’s achievements on screen, let the national community stand and witness.

“The Courage Of This Age” (2016, Category “China’s Bright Future”)

To close this section of in-depth readings, the second instance of a Contradictory mode assignment is presented next. This song talks about the kind of courage the Chinese people have to muster up or learn to cultivate in preparation for the future. Its Contradictory instance is a single assignment within an otherwise conventional distribution:

Table 9: Mode Distributions for “The Courage Of This Age”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	16	1	5	8	30
Percentage	53%	3%	17%	27%	

The Contradictory assignment occurs in the song’s final section, reproduced below and highlighted:

Table 10: Close readings of lines 23 to 26 of “The Courage Of This Age”

Line	Chinese lyric	Translation
L23	举献自己 // 全心全意	<i>Dedicating ourselves // wholeheartedly</i>
L24	为了信仰 // 屏住呼吸	<i>Breathlessly devoted // to our convictions</i>

L25	路途 // 总是风风雨雨	<i>The path ahead // always full of tribulations and hardships</i>
L26	忠于 // 那永恒的真理	<i>Stay true // to timeless principles</i>

The lyrics give the rather negative outlook that the path ahead might not always be easy to tread, the visuals, however, show kids happily running along a path between wheat fields of sorts in the projections, no impediment in their way. The visuals show no winding path, no visuals that would be a play on the literal meaning of the Chinese idiom, the lyrics talk about hardships along the way ahead but none of this is visible in or referenced by the visuals, leading to a Contradictory mode assignment. Just like the other Contradictory instance in “I Don’t Ask For Much”, the visuals stay positive while the lyrics bring up one slightly negative thought. The Contradiction serves the positive, lyrics mention something negative, but visuals contradict in the way that reassures the viewer, implying, in this context, that one cannot expect the path ahead to always be easy, but the status quo is still positive overall. This logic, the Contradiction being used to deflate or counter the negative message, can be applied to both Contradictory instances in the complete corpus. The further analytical implications of the near-absence of Contradictory assignments are presented in the Discussion.

4.2.2 Category 1: Love for China

The six songs in this category generate Positive Energy through patriotic attachment to China or, more broadly, the Chinese nation and its people. Three thematic elements recur: First, the natural beauty of China’s various landscapes as a source of emotional attachment and pride. Second, the unity of China’s ethnic groups as an expression of cultural and national cohesion. And third, lyrical and visual references creating a sense for the extent to which contemporary China is still influenced by its deep civilizational history and age-long traditions. All these themes are not stated as propositions but enacted through the intersection of lyrics and visuals. One of the six songs in this category, “Glory”, got its own closer reading above and will not get a singled-out reference again.

Both performances selected from the year 2013 live in this category and establish the baseline against which performances of the following years can be read. Both songs feature relatively spare production design by later standards, neither of them deploys the visual vocabulary of Xi Jinping’s cultural programme: No footage or mentions of political figures or leaders, no ethnic minority groups as national unity symbols, no model groups as reference point for viewers at

home, no national achievement imagery. These are songs about China as a purely emotional object of attachment; they do not deploy the full apparatus of post-2013 performances yet.

“The Twelve Zodiac Animals” and “I Love you, China” (2013)

The two performances from 2013 differ noticeably from the rest of the corpus, and not just based on selection bias; popular song performances running up to 2013 predominantly feature performances mostly inspired by Western settings: for example, one or two main acts sing songs that touch on light themes – sometimes accompanied by musicians or small bands on stage, or singers as part of a bigger dance troupe, performing Western style Pop-songs in flashy, modern costumes while dancing in hip-hop style.

The performance of “The Twelve Zodiac Animals” is Complementary-dominant at 72%, the staging concept is direct illustration by the traditional Chinese zodiac animals being referenced by golden stylised icons of the animals themselves and their respective Chinese characters added in augmented reality throughout the song. Elaborative instances arise when Wang addresses the audience directly with New Year greetings or uses them as a reference point for lines like “Come on, let’s sing together” (L11) or “Hey we want some feelings” (L39). Extension happens, for instance, merely by combining the theme of the song – which is tied to ancient Chinese traditions – with the modern clothing, feel and dance moves, suggesting these old traditions still have enormous significance to the China of today.

The song “I Love You, China” performed by Wang Feng with a live on-stage band is also Complementary-dominant at 63%, with little active movement by the main act, the site of intersemiotic meaning making once again being pushed to the projections and the way the spectacle on stage is captured by the camera. The most distinctive feature in this performance is a water feature at the end of the walkway extension of the stage, water falling from the ceiling into a ring-shaped mote below. Its most heavy use occurs every time Wang sings the line “I cry for you // and feel proud of you”, physically enacting the song’s central emotional motif. The Extension instances mainly arise in the final part of the song, wherein Wang’s proclaiming posture directed at the audience turns the lyric’s address to China into a public declaration.

Table 11: Mode Distributions for “The Twelve Zodiac Animals”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	39	0	11	4	54
Percentage	72%	0%	20%	7%	

Table 12: Mode Distributions for “I Love You, China”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	25	0	5	10	40
Percentage	63%	0%	13%	25%	

“A Proud Child Of China” (2015)

This performance features a trio of male main acts accompanied by a group of only male dancers; it has also received the highest Extension percentage (42%) of the whole corpus. The dancers wear costumes influenced by traditional Chinese aesthetics, while the three main acts wear contemporary Western style suits. The main acts sing about figures from Chinese mythology, like Nüwa, Jing Wei, Chang’e, Hou Yi and Kuafu, referencing stories as old as Chinese civilisation itself.¹⁰ These pairings of ancient tales with modern costumes lead to the high count of Extension modes, the visual adds the meaning that these old tales belong to and are embodied by modern Chinese men. Nearing the end of the performance, the camera panning across the entire studio audience to the line “I am a proud child of China” is another form of Extension present in this performance, extending the lyric’s singular subject to every viewer present.

Table 13: Mode Distributions for “A Proud Child Of China”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	28	0	9	27	64
Percentage	44%	0%	14%	42%	

¹⁰ The mythological figures named here are: Nüwa (女娲) the creator goddess who fashioned humanity from clay and repaired the collapsed sky by smelting five-coloured stones, one of the foundational deities of Chinese mythology; Jingwei (精卫) – a mythological bird, originally a princess who drowned in the Eastern sea reborn, spent eternity carrying twigs and pebbles to fill the sea, symbol of perseverance against impossible odds; Chang’e (嫦娥) – the goddess of the moon, consumed the elixir of immortality and ascended to the moon, central figure of the Mid-Autumn Festival; Hou Yi (后羿) – divine archer who shot down nine of the ten suns threatening humanity with their scorching heat, husband of Chang’e; Kuafu (夸父) – a mythological giant who chased the sun across the sky, died of thirst in the pursuit, a symbol of relentless determination;

“The Nation Song” and “Our Mother Is China” (2017)

Both songs from 2017 in this category confirm the patterns established by the more analytically distinctive performances. “The Nation Song” presents a balanced distribution across all three operative modes, “Our Mother is China” features a relatively high Extension percentage.

Table 14: Mode Distributions for “The Nation Song”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	18	0	10	11	39
Percentage	46%	0%	26%	28%	

Table 15: Mode Distributions for “Our Mother Is China”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	19	0	7	12	38
Percentage	50%	0%	18%	32%	

“The Nation Song” explains the Chinese Nation like one large family, where China is the one factor that brings all these people together. The performance presents a balanced distribution across all three operative modes, the staging combining direct visual confirmation by performers acting out lyrics in sign language as they are sung. Elaboration is mostly achieved by performers being used as representatives for the lyric’s subject, for example performers representing ‘all families of China/in the world’ (L21). Camera captures containing the audience are also prominently featured, ending up creating Elaboration or Extension, when the audience is used either as direct examples for ‘the Nation’s family’ (L17) or as reference points (L35 & L36).

The performance of “Our Mother is China” features the second-highest Extension percentage among Category 1 songs. This is, in part, owed to a staging decision common in Spring Festival Gala performances but is not heavily featured in the sample: the camera closes in on the main act or a single performer, sometimes resulting in the screen just containing a singer in the middle and the lyrics on the bottom left corner. This was coded as Extension, both here and throughout all analyses with the reasoning “flashing out visual distractions, focus on lyrics”

(like L16), marking the purpose of the visuals as actually not obstructing the contents of the lyrics.

4.2.3 Category 2: China's Bright Future

The four songs in this category shift the ideological register from attachment to aspiration. Two of these songs, “Glory And Dreams” and “The Courage Of This Age”, have already been discussed in further detail and discuss China’s present and future in abstract terms. The two remaining performances, “How I Long To Tell You” and “Remember Why We Started”, articulate their vision of ‘China’s bright future’ in more explicit ways.

“How I Long To Tell You” (2016)

An example for how performances in this category operate with both implicit and explicit messages is presented by this performance. The eponymous line “How I long to tell you” features prominently in the lyrics, always coming up in pairs, in the first instance followed by “...about today’s China”, in the second by “...about tomorrow’s China”. These lyrics provide accurate pointers for the visuals to either pick up directly or give examples for the matters presented. Here, this leads to one half of the pairings being assigned to the Complementary mode, while the other half of the pairings mostly warrant Elaboration. For example, showing mixed groups of model-workers and model-minorities standing or sitting close together at the mention of “today’s China” suggests that adherence to a certain social class and ethnic minority does not exclude anyone from being part of “today’s China” (L5). Mentioning “tomorrow’s China” paired with footage of Chinese medical researcher Tu Youyou accepting her Nobel Price for Medicine in 2015 suggests that there will be more Chinese-born and Chinese-trained Nobel laureates in the future (L15).

Table 16: Mode Distributions for “How I Long To Tell You”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	10	0	7	3	20
Percentage	50%	0%	35%	15%	

“Remember Why We Started” (2017)

This performance makes the heaviest use of model-citizen or model-worker characters on stage in the whole corpus. The stage is filled with rows of large fans standing on the ground, model-

citizen performers are hidden behind these fans and emerge from there in various groupings throughout the song, the main acts perform at the front of the stage. The phrase 不忘初心 (*bu wang chuxin*) – literally translating to ‘do not forget the original goal’ – rose to prominence later in 2017, when Xi Jinping set this sentiment out to be one of the guiding principles of future Party policy running up to the 19th Party Congress.¹¹ The mode distribution is, as the performance above, dominated by Complementary modes, this time with almost equal Elaboration and Extension distribution. While both projections and model-characters contribute to Complementary assignments, Elaboration is mostly carried by the projections shown at the back of the stage (like L11), Extension arises through carefully planned use of model-characters in the background (like L2).

Table 17: Mode Distributions for “Remember Why We Started”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	17	0	9	7	33
Percentage	52%	0%	27%	21%	

4.2.4 Category 3: The Chinese Dream

Three of the four songs in this category mention the Chinese Dream directly in their lyrics, “I Don’t Ask For Much” has already been discussed at the beginning of this chapter, the analyses of “My Chinese Dream” and “Building the Chinese Dream Together” follow below. The fourth song in this category, “Small Dreams, Big Dreams”, does not explicitly mention the Chinese Dream, but shows the viewer the importance of having dreams or daring to dream of a better live every day.

“My Chinese Dream” (2014)

The performance of “My Chinese Dream” at the 2014 Gala occupies a structurally and historically distinct position in the corpus. The main act, Chinese Hongkong-based singer Zhang Mingmin (张明敏), has already performed at the Gala in the past, namely at the 1984 Gala. Back then, the main goal of that year’s Gala was to reignite patriotic feelings to the Chinese nation while the ‘One Country, Two Systems’ solution was worked out to reintegrate

¹¹ See China Media Project. n.d.-a.

British-occupied Hongkong in the future. In said Gala, Zhang appeared four times in total, featuring the performance of a song called “My Chinese Heart” (我的中国心, *wo de zhongguoxin*) (Zhang 2025, 309).

The 2014 performance of "My Chinese Dream" features Zhang as solo main act, accompanied only by background dancers in white, flowing dresses, heavily adorned with net lace. The majority of the stage is constantly doused in purple light, interspersed with small golden lights. The dancers move in rather slow, delicate motions across the stage, sometimes dancing behind Zhang, sometimes around him. Although Zhang himself always has a white spotlight solely on him, the staging takes the viewer to some kind of dreamscape, fitting the title of the song. The dancers' movements did not have an immediate impact on the mode assignments, the lyric-by-visual meaning making is mostly carried by the superimposed background projections and Zhang's gesturing while singing. This staging logic leads to the highest Extension rate in this category, as well as a rather low Elaborative percentage:

Table 18: Mode Distributions for “My Chinese Dream”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	12	0	3	10	25
Percentage	48%	0%	12%	40%	

This performance not only discusses what the or a Chinese Dream can look like but also touches on Chinese national unity. It does not merely feature a Hongkong-based singer, the projections show distinct landmarks from Hongkong and Macao, underlining the message that both cities, after they have been given back by their occupying forces to China, have become fully integrated parts of the People's Republic of China. The projections take the viewer on a journey from Hongkong to Macao and back to Beijing, PRC flags flying prominently in various shots, connecting all these places to one common denominator: China. The high relative Extension rate is fuelled by Zhang’s movements and actions on stage (like L10, L14), the strategic use of projections of certain landmarks and historical sites (L6, L11) and footage of various groups of people celebrating different occasions, most prominently Lunar New Year celebrations (L20).

“Building The Chinese Dream Together” (2015)

This performance has a staging logic that is very reminiscent of the one above. Two soloists, Yin Xiumei and Liao Changyong, remaining stationary throughout most of the performance, accompanied by dancers in flashy, gold and red costumes and documentary footage surrounded by atmospheric animations in the background projections. Clear or full views on the footage and the dancing ensemble are often foregone to show a close-up of the soloists, putting emphasis on their movements and the lyrics on screen. While “My Chinese Dream” is set in a dreamscape with mostly purple colours, in this performance the gold and red colour-scheme of the background dancers extends to the projections and lighting as well, attributing China’s celebratory colours to the Chinese Dream as well. This is the second time the singer Yin Xiumei appears in the set, both her and Liao’s classically trained voices providing dramatic gravitas for the lyrics.

Table 19: Mode Distributions for “Building The Chinese Dream Together”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	17	0	9	6	32
Percentage	53%	0%	28%	19%	

The mode distribution for this performance shifts more towards Complementary and Elaborative compared to the last performance. However, no driving factors behind single modes emerge, Actors, Action and Projections contribute equally to the intersemiotic modes.

“Small Dreams, Big Dreams” (2016)

As stated when establishing the song categories for this study, this performance does not mention the Chinese Dream explicitly. However, the story this performance tells is about the significance of having dreams – like the Chinese Dream – and the power wielded by those who dare to dream. The abstract concepts of small and big dreams are mainly visualised in three ways: First, for the first half of the performance, the background projections show stylised skyscrapers, a look into their windows reveal the blacked-out silhouettes of people living out their small and big dreams. Second, dancers behind main acts at front of stage use a model plane to symbolize people having dreams, dancers chase after one individual running ahead, model plane ‘soaring through the air’ in his hands. And third, a transformation of both these visual layers. The imaginary city skyline in the background projections change to documentary footage of busy street at night in Hong Kong, which has a high resemblance to the earlier

animations, and then to a view of Victoria Harbour at night. Both locations can be pinpointed because they contain the Bank of China Tower at some place in the footage. While the footage changes to Victoria Harbour, several additional model airplanes on stage take off and start to soar around above the stage. This footage of Hong Kong was one of the driving factors for the reason I put this performance in this Category, the Chinese Dream is not mentioned explicitly by name, the performance nonetheless connects the themes of national unity and ‘dreaming’.

Table 20: Mode Distributions for “Small Dreams, Big Dreams”

	Complementary	Contradictory	Elaborative	Extension	Total
Count	27	0	10	6	43
Percentage	63%	0%	23%	14%	

Notable for this song’s analysis is that the mode distribution spikes towards Complementary compared to other performances in this Category, which have relative Complementary rates between forty and fifty percent. in “Small Dreams, Big Dreams” almost two thirds of assigned modes is Complementary.

4.3 Cross-Corpus Findings

The aggregate mode distribution across all fourteen performances and 537 lyric-visual pairings is presented in Table 21 below. Complementary accounts for just over half of all assignments at 50.3%, with Extension (25.9%) and elaborative (23.5%) splitting the remainder in near-equal shares, while the two Contradictory modes account for a structurally significant near-zero of 0.3%.

Table 21: Mode Distributions for whole set

	Complementary	Contradictory	Elaborative	Extension	Total
Count	270	2	126	139	537
Percentage	50.3%	0.3%	23.5%	25.9%	

The following Figures 3 and 4 contrast mode distributions across the set, first in percentages and then in absolute counts. Figure 3 makes visible a dynamic the aggregate table flattens out, by showing Complementary modes being the dominant mode in twelve out of fourteen performances. Figure 4 adds a further corrective, showing that total pairings per song range

from 20 (“How I Long To Tell You”) to 68 (“I Don’t Ask For Much”), a variation that reflects differences in song length and lyric density rather than any inconsistency in analytical procedure.

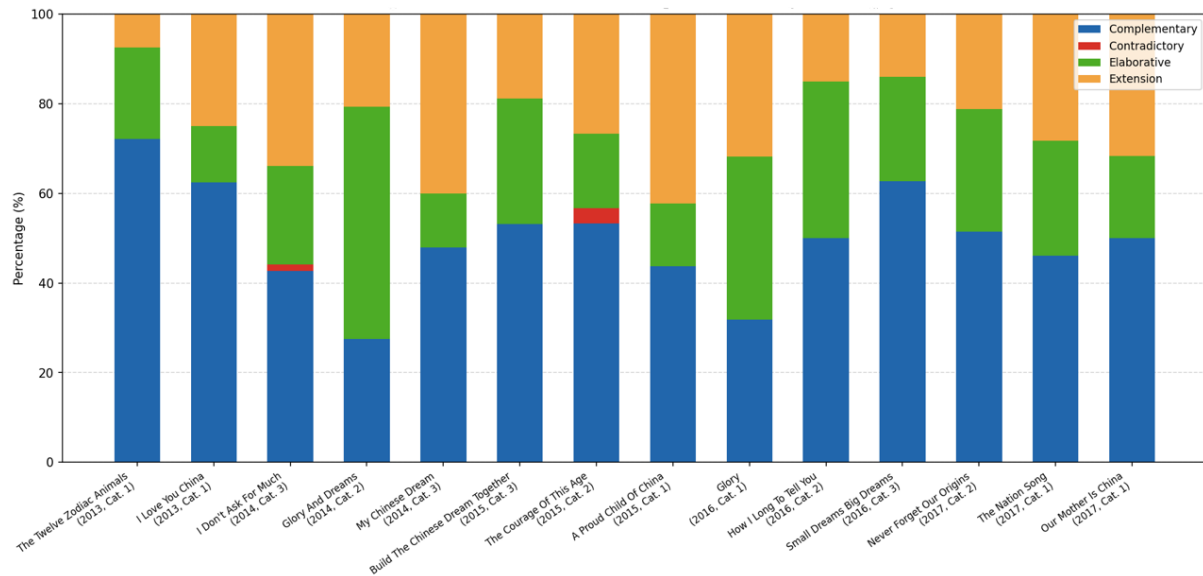


Figure 1: Mode Distribution by Performance (Percentage)

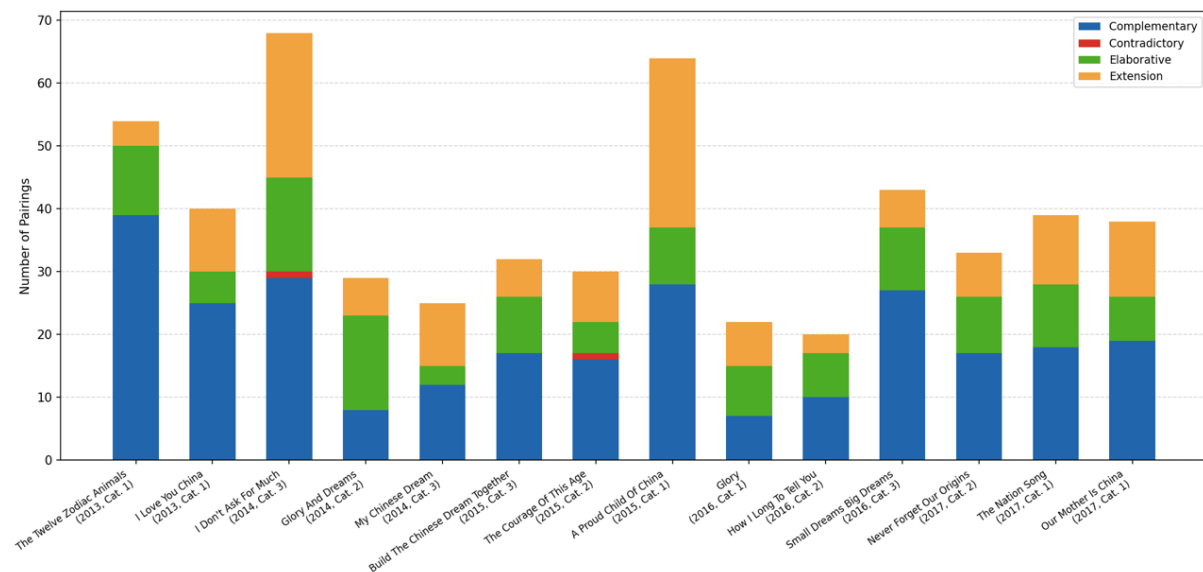


Figure 2: Mode Distribution by Performance (Total Counts)

5. Discussion

The results presented in Chapter 4 document the outcome of the analysis of 537 individual lyric-visual pairings in total, this chapter shall interpret these results in light of the research

question guiding this study: How is Positive Energy generated through the intersemiotic interplay of lyrics and visuals in popular song performances of China Central Television's spring Festival Gala from 2013 to 2017?

The discussion proceeds as follows. Section 5.1 situates the corpus-level findings within the theoretical framework established through Chapters 2 and 3. Section 5.2 to 5.4 examine the three operative modes of Positive Energy production identified by the analysis – Complementary, Elaborative and Extension. Each mode will be discussed in terms of their specific intersemiotic mechanisms generating Positive Energy and the production resources they depend on. Section 5.5 addresses the near-total absence of Contradictory mode assignments, arguing that this phenomenon constitutes the most theoretically significant finding of this study. To close the discussion, Section 5.6 answers the research question directly by synthesizing the findings across the previous sections, finally, Section 5.7 acknowledges the consequences of the limitations of this thesis for the results and identifies directions for future research.

5.1 Corpus-Level Findings and Their Theoretical Significance

Across the 537 lyric-visual pairings examined in this study, the four intersemiotic modes distribute as follows: Complementary accounts for 270 pairings (50.3%), Contradictory for 2 pairings (0.3%), Elaborative for 126 pairings (23.5%) and Extension for 139 pairings (25.9%), noted in Table 21.

These aggregated figures are the point of departure for the discussion that follows. It is important to note, however, that corpus-level percentages conceal considerable variation between individual performances. The close readings in Chapter 4 make clear that mode distributions differ substantially depending on staging context, song category and the specific production resources deployed. The corpus-level picture therefore describes the central tendency of Positive Energy production across the sample, not a uniform mechanism shared equally by all performances.

The most immediately striking feature of the aggregate distribution is the dominance of Complementary mode assignments, which accounts for just over half of the pairings. This results in direct implications for the research question, meaning that the most frequent intersemiotic operation in the corpus is one in which the visual and verbal modes reinforce and mutually confirm the same propositional content. As established in Section 3.1.4,

Complementary modes correspond to the former Exposition sub-type in Martinec and Salway's (2005) framework. In the context of ideologically managed broadcast performances, this is the mode that most closely replicates what Fairclough (1989, 77) identifies as naturalised communication. Which means, rather than asking the viewer to draw an inference or bridge gaps between verbal and visual channels, Complementary pairings present their ideological content as self-evident – the visual simply shows what the lyric states, neither channel drawing attention to the construction of meaning. The significance of this finding for Positive Energy productions is addressed in Section 5.2.

The second notable feature of the aggregate distribution is the near-parity of Extension and Elaborative mode assignments, Extension marginally outranking Elaborative across the corpus as a whole. Yet, this margin is narrow and, as the per-song analyses in Chapter 4 show, highly variable within categories. The relationship between Elaborative and Extension is not one of competition, they serve a complementary function. As Sections 5.3 and 5.4 argue, Elaborative and Extension modes produce Positive Energy through distinct mechanisms that serve different ideological purposes. Their relative weight within any given performance reflects specific staging decisions rather than a fixed property of the corpus.

The third and analytically most significant feature is the near-total absence of Contradictory mode assignments. 2 out of 537 were assigned a Contradictory mode, so one can say contradictions between lyrics and visuals is not merely infrequent but structurally absent. The theoretical framework established in Chapter 3 predicted precisely this outcome: van Dijk's (2006, 124) ideological square holds that ideologically managed discourse will systematically avoid contradiction between its channels, since intersemiotic contradiction would introduce the kind of ambiguity that undermines ideological effectiveness. The degree to which the corpus conforms to this prediction is examined in full in Section 5.5.

5.2 Complementary Mode: Confirmation as Default Condition

The Complementary mode's 50.3% share of the corpus makes it the default intersemiotic condition of these performances, the mode that prevails when no other staging mechanism intervenes. This section argues that this default condition is not ideologically neutral. It is the mode producing Positive Energy most seamlessly, its dominance reflects a production strategy that operates through what Fairclough (1989) would call the naturalisation of ideological content.

Cross-referencing of driving factors across all 270 Complementary mode pairings reveals that Complementary modes are produced through two parallel and often simultaneous channels. The first is projection content: the projection screens show the direct visual equivalent of what the lyric line states. To give some examples, depictions of zodiac animals in projections and augmented reality (“The Twelve Zodiac Animals”; L1-3) or red flags being held by people in the projections at the line “Our bright red flag // flies up high” (“Glory”, L19). The second channel is the ‘performer’s body’ – gestures, choreography, costumes, facial expressions, all of which physically enact the lyric’s content across the majority of Complementary assignments. Concrete examples for this are: Huang Bo pointing upwards at “it is not hung up in the sky” (“I Don’t Ask For Much”, L24), and Zhang Mingmin visibly looking up the imaginary sky above him while singing “I raised my head towards the sky, saying” (“My Chinese Dream”, L3). In each case, the performer’s body does the same semiotic work as a confirming projection, it *shows* the viewer what the lyric line says.

The combined weight of these two channels explains why the Complementary mode is so pervasive. Furthermore, it does not require unusual or specialised production resources, any staging that deploys thematically relevant projections alongside expressive performers will generate Complementary assignments almost automatically. Elaborate projections, large ensembles of dancers or performers in thematically coded costumes, main acts trained to physically perform the lyrics, all of these aspects are the standard apparatus of popular song segments. In this sense, the Complementary mode is the intersemiotic expression of the Gala’s baseline production logic.

This has consequences for how the Complementary mode’s ideological function should be understood here. Since Complementary assignments arise from the ordinary operation of the staging machinery, they produce a kind of ideological communication that makes no inferential demand on the viewer. For instance: lyric line states that the Chinese Dream is within reach – the projections show a prosperous neighbourhood – the performer reaches out with his hand. No single element of this combination asks the viewer to bridge a gap or resolve a tension between verbal and visual channels. The confirmation is total and immediate. In Fairclough’s terms (1989,77), a text operates at the level of common-sense assumption when its ideological content is organised so as to appear self-evident rather than constructed. Complementary pairings, then, are precisely this kind of textual organisation, in which the co-confirmation of lyric and visual presents the combined message as the natural state of things rather than as an argued position.

Two performances in the corpus reveal this dynamic in negative relief: where the standard Complementary production resources are deliberately withdrawn, the mode frequency drops sharply below the corpus average. This leads us back to the close readings of “Glory” and “Glory and Dreams”. Both performances show Complementary mode distributions at 32% and 28% respectively, well below the corpus average. As their analyses demonstrate, both performances share a staging logic in which individual performer expression is largely or entirely removed from the screen. In “Glory And Dreams”, a motionless choir stands in place throughout, there is no individual gesture, dance move or facial expression set out by any actor on screen to confirm the lyric lines’ contents. In “Glory”, the camera abandons the stage entirely for ten consecutive lines, replacing the spectacle on stage (and thus all its performer bodies) with documentary footage occupying the majority of the television screen. For both performances, this results in a sharp drop in Complementary assignments and a compensatory rise in Elaborative modes. This is a direct consequence of the removal of one of the two primary production resources that Complementary visuals rely on: an expressive, moving and gesturing performer.

What distinguishes this finding from the general observation that all modes depend on staging decisions is the directionality of the relationship. Elaborative and Extension modes arise from the deliberate additions to the standard staging apparatus, their presence requires an extra decision beyond the baseline. Complementary modes, by contrast, are produced by the conditions that every popular song performance in the set already satisfies: expressive performers, thematically consistent projections and costumes. Its suppression, like in the close readings, then carries a different analytical weight, not marking the absence of deliberate additions but the deliberate removal of a ‘standard’ production resource. The two cases in the corpus where Complementary assignment distributions fall sharply below the corpus average are, in that sense, the clearest evidence of how directly mode distribution responds to staging decisions in the dataset.

5.3 Elaborative Mode: Pinning the ‘Floating Signifier’

Elaborative modes account for 23.5% of all pairings and a systematic cross-referencing of assignment reasonings reveals that they operate through roughly equal channels. The first is projection content providing nationally specific referents: national achievement imagery, historically datable instances, and scene-setting that anchors an abstract lyric to a concrete place or moment in Chinese national life. The second is the use of performers, dancers or the

studio audience to give a concrete human face to an abstract collective, like specifications for a “we”, “our” or “everyone” in the lyric lines. This section argues that Elaborative modes are the most significant examples of the ‘floating signifier’ of Positive Energy being filled with or pinned down on specific ideological content.

As established in Chapter 2, Chen and Wang (2020) characterise Positive Energy as a floating signifier in Lévi-Strauss’s sense: a phrase void of fixed meaning and therefore capable of receiving whatever content the state requires it to carry at a given moment. The same semantic openness that makes Positive Energy an effective ideological tool, however, also creates a communicative problem for the production of the performances. The lyrics of the songs presented are frequently abstract, aspirational and referentially indeterminate, for example, “through countless triumphs and hardships”, “remember why we started”, “new era, new chances”. None of these phrases, taken alone, specifies triumphs and hardships, why the beginning is worth remembering, or what new chances await in the new era ahead. The Elaborative mode is the mechanism that gives concrete or datable examples for abstractions like these.

The clearest demonstration of Elaborative modes at work can be found in the performance of “Glory and Dreams”, with 52% of the assignments yielding Elaborative modes. As its close reading in Chapter 4 shows, the staging decision of having the choir stand motionlessly at all times produces a systematic pattern in which each abstract lyric is met with a specific, contemporary example. To bring back some instances from this performance: a fighter jet taking off in the background while the choir sings “For glory and dreams” or showing how electric energy is produced by windmills at “gathering determination and strength”. In each case the projection does not merely confirm the lyric (that would result in a Complementary mode) but provides a particular instantiation of the lyric line’s content. The floating signifier is pinned down to “glory and dreams”, more specifically national achievement and collective aspirations, line by line. While the lyrics remain abstract and therefore universally relatable, the projections specify their contents and thereby recruit specific national achievements into the ideological frame of Positive Energy.

The projection-based Elaborative channel takes different forms across the corpus. In some performances, the projections supply historically datable or achievement-based referents. References like these are the most analytically visible instances of the mechanism. In “Glory”, the ten-line passage in which the camera abandons the stage and shows documentary footage

of successive Chinese leaders is the most historically dense example: abstract lyrics about glory, hardships overcome and a new Long March beginning are met with footage of Mao Zedong proclaiming the PRC's founding, Jiang Zemin engaged with catastrophe relief and Xi Jinping surrounded by young university students. To name instances of the projection channel transporting less overtly political content: In "I Don't Ask For Much", the animated town in the projections give the lyrics' vision of a utopian neighbourhood a concrete visual form. Family footage in "Remember Why We Started" anchors abstractions like "yearning for happiness" to recognisable scenes of happy family/domestic life.

The second Elaborative channel, the use of performers, dancers and the studio audience to specify the lyric's human subject, works through a related but yet distinct mechanism to the one above. Rather than anchoring an abstract lyric to a concrete event or point in time, this channel anchors the lyric's contents to a concrete, human constituency. The choir in "Glory and Dreams", as already established, is not a random assortment of performers, the set of performers be seen as iconographic of Chinese modern society: armed forces, workers and minorities, 'the future' in the form of children. When the camera captures mostly the model-worker and model-minority group at "Our will to grow is unstoppable" (L6), it specifies the "our", showing that it does not matter whether who you (or rather the people on screen) are, the unstoppable will is shared by everyone. The same mechanism operates in "How I Long To Tell You", where model-worker and model-minority groups standing together at the mention of "today's China" specify what "today's China" looks like in human terms.

Elaborative modes are slightly more prevalent in Category 2 performances, though this difference is a tendency rather than a sharp divide, consistent with the category's ideological logic. Category 2 songs are oriented to China's future and civic aspirations, thus dealing more consistently in abstract future-oriented claims. The data from this analysis shows that this is where visual specification, both through projection content and performer-based constituency, is most frequently deployed.

5.4 Extension Mode: Incorporation and Temporal Depth

The Extension mode accounts for 25.9% of all pairings and is the most varied of the three operative modes in terms of staging mechanisms and production choices they are produced by. To recapitulate: Complementary modes consistently rely on two parallel channels, projections on one hand, the performer's body on the other, both creating visuals complementing the lyric's contents instead of expanding on them. Elaborative modes, equally relying on two channels of

projections and representation through the performers, give visible or tangible examples to abstract thoughts in the lyrics. For Extension modes, the picture becomes a bit more blurred, since the production resources that produce Extension modes can vary heavily not just between different categories, but also within them. To sum up how they are produced across the sample, this section identifies two principal Extension mechanisms that can be derived from the songs analysed. The first is social incorporation, the second is temporal or cultural extension. It argues further that each mechanism produces Positive Energy through a distinct ideological operation.

Social Incorporation Through Audience Inclusion

The most frequently recurring drivers of Extension assignments across the corpus are the ‘audience shot’ or ‘direct audience address’, which involve a camera cut to the studio audience, a performer directing a lyric at the viewers or looking and gesturing at them directly, or a staging decision that explicitly marks the audience as the referent to the lyric’s subject. This mechanism operates by extending the lyrics first- or third-person subject outward to encompass the viewer. In “I Don’t Ask For Much”, the camera cuts to the audience consistently when Huang sings “This, then, is my Chinese Dream” (L7, L21, L41) with the following effect, what is sung as “my” dream becomes the dream of everyone present, also the audience in front of the television screen. When “The Nation Song” repeatedly intersperses audience shots in the second half of the performance at lyrics about “the nation’s family” (like L25, L32, L35), the audience is gradually incorporated into the lyric’s subject until the distinction between “the nation” and “everyone watching” has collapsed entirely.

This mechanism connects directly to van Dijk’s (2006) account of in-group construction. As established in Chapter 3, van Dijk’s ideological square holds that effective discourse systematically emphasises the positive aspects of the in-group and works to make in-group membership feel inclusive, natural and encompassing. The audience shot is a precise visual realisation of this principle: it recruits the viewer into the in-group defined by the lyrics, not through verbal address but through the camera’s act of inclusion. The viewers are *shown* that they belong instead of being *told*. This mechanism is also notable for the economy of its means. An audience shot requires no specific lyrics content, no specially designed projection, no choreographed movement. It only requires the conscious decision to have the camera cut away or zoom out from the spectacle on stage. Extension modes including the audience are the most reproducible and contextually flexible Positive energy production mechanism identified in the analysis, applicable at almost any point in any performance. The fact that it is used in twelve

out of fourteen performances in the corpus and in all three categories underlines how deeply embedded the ‘use’ of the audience is in the Gala’s production conventions.

Temporal and Cultural Extension through Contrast

The second major Extension mechanism operates through a different logic entirely, its distribution is much more concentrated. It occurs, for example, in “A Proud Child Of China”: Three main acts sing about characters from Chinese folklore, mythology and ancient history. The singers, however, are not clothed in traditional Chinese dress, but wear contemporary, Western-style inspired suits. This sustained contrast between the lyrics’ ancient referents and the performers’ modern clothing is the primary driver of this performance’s 42% Extension rate, the highest in the corpus. The combination does neither confirm the lyric (Complementary) nor specify it (Elaborative), it adds a meaning that neither mode alone could generate. The message for these lyric lines is: The ancient figures and their stories coming up in the song are not museum pieces but *living heritage*, embodied by modern Chinese men in modern clothes. The mythological past belongs to and still influences the modern China of today.

This temporal mechanism, though, is not exclusive to the performance of “A Proud Child of China”, similar drivers or the Extension through ‘pairing the old with the new’ can also be found in “The Twelve Zodiac Animals” and “Glory” with lower frequency. But its concentration in one performance, especially where it accounts for the majority of that performance’s Extension assignments, means it should be understood as a staging decision that one performance (or some specific cases) exploits systematically rather than as a corpus-wide pattern. What the distribution does suggest is that the traditional/modern contrast is a productive intersemiotic resource that the Gala can deploy when the ideological is to claim continuity between China’s deep cultural history and its present.

Conclusion: Extension as diversity

As stated in the opening of this section, Extension modes in this study are produced by a wider array of staging resources than Complementary or Elaborative modes. Up to this point, two principal mechanisms of Extension pairings have been identified, what has not been touched upon yet is the way projections can aid in Extension. Beyond social incorporation and temporal or cultural Extension, projections can add an associative or atmospheric layer the lyrics’ contents. With Elaborative modes, projections supply concrete referents to abstract thoughts and lyrics, while with Extension, projections can set the mood of the performance, add context or implicate new thoughts in synthesis with the lyrics. For example, the utopian neighbourhood

setting in “I Don’t Ask For Much” implies that the modest dream described by the lyrics is already liveable, the views into imaginary homes in the city skyline projection in “Small Dreams, Big Dreams” evokes the idea that every illuminated window contains someone with their own version of the lyric’s subject. In this sense, the ‘floating signifier’ is not so much pinned down as it gets surrounded with associations, expanding its meaning outward.

Other notable, albeit less common ways of Extension relate to the performer’s body and camera movements or shots reducing the spectacle on screen. To be more precise, instances when the camera moves in for a close-up shot of the main act or acts, reducing the area of visibility on screen to the main act’s upper body and whatever happens immediately behind them. This kind of camera shot is mainly used to create Complementary visuals, as it concentrates the viewer on the performer’s body, but in some instances, the performer’s body does not deliver any particularly complementing (or elaborative) actions. Instances like these were assigned Extension modes, with the reasoning being “flashing out visual distractions, focus on lyrics”. I hold that shots like these, mainly containing the main act at the centre and the lyrics on the bottom left corner, are used to focus the viewer on what is being sung, the content the lyrics try to deliver. In this case, the given lyric line is not complemented or specified, the visuals force attention to the line’s contents, extending their reach by eliminating everything that might dilute them.

To reiterate, no two performances in the corpus rely on exactly the same combinations of mechanisms discussed in this section. This variety is consistent with the semantic openness that Chen and Wang (2020, 215) identify as a structural property of Positive Energy as a form of discourse. Because the ‘floating signifier’ does not require a particular visual form, the Extension mode is free to pursue the same ideological aim through whichever staging resource a given performance makes available.

5.5 Contradictory Mode: The Structured Absence of Negation

Only 2 out of 537 intersemiotic pairings were assigned a Contradictory mode, an outcome already predicted by the theoretical framework established in Chapter 3. According to van Dijk’s ideological square, mentions of any negative aspects of the in-group have to be systematically suppressed. In the intersemiotic context of a Gala performance, the visual channel is a second ideological actor operating simultaneously with the verbal, visuals that contradict a verbal message introduce exactly the kind of ambiguity that ideological management must avoid. If the lyric line says that hardships lie ahead but the projections show

children running freely along lush fields, the combined text momentarily opens a gap between what is said and what is shown. That gap could, in principle, be read as ironic as reassuring or as evasive. The near-total absence of such gaps across the corpus is not a null finding but an empirical confirmation of the prediction.

The two instances that do occur are instructive precisely because they are not exceptions to the rule but demonstrations of it. In both cases, the lyric momentarily introduces a negative or cautionary thought but the visuals respond not by depicting the negative content but by showing an actively positive image. The farm in the projection in “I Don’t Ask For Much” at line 26, “misdeeds will face karma”, is not showing any sign of karmic punishment, the fields that are shown are actually thriving. The path the children run about in the projection at line 25 in “The Courage Of This Age” is not difficult or winding in any way, its cleared and straight, no impediments for the children to run around as they please. In both cases, the visual does not merely ignore the negative but contradicts it with opposite positive imagery. This form of contradiction does not undermine Positive Energy, the visual world presented on screen remains unambiguously positive while the lyric line’s cautionary note passes without visual confirmation.

This visual counteraction of the lyric’s negative content is precisely the dynamic this thesis identifies as characteristic of Positive Energy as an ideological system. As established in the Introduction, Positive Energy is built around a polarity that systematically refuses to deploy one of its own poles, which led to one of the questions preceding the research question: how do you put into practice a system that insists on absolute positivity while the world it describes is not absolutely positive? The two Contradictory instances show one answer: the system allows the lyric to briefly acknowledge the negative and then leaves it without visual form of its own. In other words, the verbal channel can well gesture toward the negative pole, but the visual then declines to give it substance.

The structural significance of the near-total absence of Contradictory modes across the corpus extends beyond the confirmation of van Dijk’s prediction. Each of the 537 lyric-visual pairings represents a staging decision, a choice about what to show while a specific lyric line is on screen. Read alongside the regulatory framework described in Chapter 2 establishing the structural conditions under which entertainment programming content like that of the Gala is produced, the fact that 535 of these decisions produce a non-contradictory result is consistent with the systematic, top-down coordination of the visual channel as part of the same ideological

production as the verbal. The visual channel of a Spring Festival Gala popular song performance is not a loosely associated accompaniment to the lyrics, it is rather a co-managed second track of the same production.

5.6 Answering the Research Question

The research questions asks: How is *Positive Energy* generated through the intersemiotic interplay of lyrics and visuals in ‘popular song performances’ of The Spring Festival Galas from 2013 to 2017? The analysis conducted in this study allows for the following answer.

Positive Energy is generated through the systematic management of three intersemiotic modes across the verbal and visual channels of these performances. Three of the four modes established by the analytical framework – Complementary, Elaborative and Extension – are operative across the corpus, each contributing to the generation of Positive Energy through distinct mechanisms. The near-total absence of the fourth mode, Contradictory, is not a null finding but an integral part of the answer: the visual channel of these performances is consistently managed so as never to contradict the verbal channel, and it is the consistency that gives the system its ideological coherence.

The floating signifier of Positive Energy is delivered, specified and expanded upon through the three operative modes present in the analysis. Complementary modes, the default condition of these performances at 50.3% of all pairings, delivers the floating signifier’s content as self-evident, the visuals confirm what the lyrics state and the viewers are not required to make an inferential leap. Elaborative modes, at 23.5%, pin the floating signifier to specific content, the visual channel providing concrete referents for lyrics that would otherwise remain abstract and ideologically indeterminate. Extension modes, at 25.9%, expand the floating signifier’s reach through, for instance, audience inclusion, temporal and cultural contrast, or visuals (re-)focusing the viewer on the lyrics themselves. Contrasts, in this case, need to be differentiated from contradictions. Contrasts in Extension modes between text and visuals synthesise new meaning without the two channels contradicting themselves.

Together, these three modes constitute an intersemiotic system that is both ideologically coherent and formally flexible the floating signifier does not require a fixed visual form. It requires only that the visual channel confirm, specify or expand the verbal channel’s content on the one hand, and on the other hand that these two channels never contradict each other. This is precisely what the data shows: across fourteen performances as different in staging,

scale and thematic register as those in the corpus, the same ideological aim is pursued through radically different combination of production resources, yet the outcome, namely a screen that reinforces rather than challenges the lyrics' messages, is consistent across 99.7% of all pairings.

The two performances from the year 2013 occupy a distinct position within this picture. As noted in the Introduction and reflected in the mode distributions reported in Chapter 4, both predate the full deployment of Xi Jinping's cultural programming and its visual vocabulary. Neither deploys the specific staging resources – historically datable footage in projections, representative social group compositions on stage, showing re-patriated territories, to name the most prominent ones – which are consistently re-occurring from 2014 onwards. This contrast, however, does not alter the answer to the research question, since the three-mode system is operative in both 2013 performances, but it does illustrate the system's capacity for variation. Elaboration and Extension modes are not as developed in 2013 performances as they are from 2014 onwards, but even with two 'weaker' modes all three operative modes manage to sustain the generation of Positive Energy.

What the analysis ultimately establishes is that Positive Energy as an ideological discourse form is produced not through a single intersemiotic strategy but through a flexible, self-consistent system in which confirmation, specification and expansion operate simultaneously and in varying proportions. The floating signifier's semantic openness, which Chen and Wang (2020) identify as defining structural property, is not merely a feature of the verbal channel – it is produced and reinforced at every level of the visual production.

5.7 Limitations and Outlook

First, I want to mention some acknowledgements regarding the intersemiotic mode assignments. Mode assignments rest on judgements about what the visual content of a given moment means in relation to its accompanying lyric. Where cultural competences bear directly on a mode assignment, for instance, the identification of the Golden Bauhinia statue as a Hong Kong landmark, or the recognition of the site of the first CCP Congress as a politically charged location, these have been verified by contextual research. To make transparent the process with which intersemiotic modes are assigned, in the analytical tables in the appendix, every assignment is accompanied by a written reasoning statement identifying the specific visual and verbal elements on which it rests.

Working across a cultural boundary is not only a limitation, however, since a researcher deeply embedded in Chinese cultural familiarity may find certain lyric-visual pairings so naturalistic as to require no explanation. In other words, the ideological work they perform is rendered invisible, as Fairclough (1989) would put it, through naturalisation. The estrangement that comes with working across a cultural boundary can make visible precisely the operation that familiarity tends to absorb as common sense.

Beyond this possible cultural gap, several other limitations of this study merit explicit acknowledgement. The most significant methodological limitation is the exclusion of the musical mode. A rigorous semiotic analysis of the musical dimension would require a dedicated additional framework and substantially exceed the scope and length constraints of this thesis. The completed analysis makes this limitation more concrete: in several performances, the musical register, the tempo, key, orchestration and dynamic, can reasonably be expected to shape the affective context within which lyrical-visual pairings are received, in a way the verbal-visual analysis alone cannot account for. The ceremonial, slow tempo of “Glory” and the up-beat tempo character of “I Don’t Ask For Much” are likely to bear on how the same Elaborative or Complementary assignments are experienced. A future study incorporating musical analysis within the SF-MDA framework would produce a fuller account of how Positive Energy is generated in musical performances like the popular song performances.

The second limitation concerns the corpus’s size and composition. Fourteen performances, selected thematically from five annual Galas, constitute a deliberately focused rather than statistically representative sample. The analysis can describe how Positive Energy is produced in these fourteen performances, it cannot establish that the findings generalise to the broader population of popular song performances at the Gala, to other performance types within the Gala, or to the period beyond 2013 to 2017. Claims about what is *typical* of the Xi-era Gala would require a substantially larger and more systematically sampled corpus. A further constraint on generalisation concerns the staging type the corpus implicitly selects for. The analytical framework this thesis applies requires the simultaneous presence of active projection content and expressive performers. Popular song performances shot off-site, in outdoor locations or setting without projection infrastructure, could not produce meaningful mode assignments within this framework. In cases like these, the visual channel consists of generically scenic footage with barely any systematic relationship to the lyric line on screen. Such performances, therefore, excluded from the corpus during the selection process. This

means the findings describe how Positive Energy is generated specifically in elaborately staged studio performances with active multimodal production. Whether less elaborately staged performances generate Positive Energy through different intersemiotic means, or whether the framework would require adaptation to account for them, remains an open question. Claims about what is typical of the Xi-era Gala would then require a substantially larger and more systematically sampled corpus that accounts for this variation in staging type.

The third limitation concerns the reception side of the sender-receiver relationship. This study examines the production of Positive Energy discourse from the top-down dimension only. The ways in which audiences receive, interpret, resist or internalise the intersemiotic messaging of the Gala productions were deliberately excluded from this study. The Foucauldian dimension of Chen and Wang's (2020) account describes a process that operates at the level of reception and internalisation, turning a positive orientation towards state and nation into a personal virtue as well as political obligation. Whether and how the intersemiotic mechanisms identified in this study contribute to that process is a question this thesis cannot answer and does not claim to.

These limitations point towards several directions for future research. The most natural extension of this study would be an expanded corpus, covering a larger number of performances per year and extending the analytical period, which would allow for more robust observations about variation within and across Gala edition. A second direction would be an audience study examining how viewers engage with the verbal-visual messaging of specific performances, which would complement the production-side account offered here. A third direction would integrate the musical dimension within the SF-MDA framework, either by applying an existing framework for the analysis of musical meaning or by developing a dedicated typology of verbal-visual-musical relations to the Gala context. Each of these extensions would build directly on the analytical infrastructure – the four-mode typology, the lyric-by-visual pairing procedure – that this study establishes.

6. Conclusion

This thesis set out to answer the following question: How is *Positive Energy* generated through the intersemiotic interplay of lyrics and visuals in ‘popular song performances’ of China Central Television’s Spring Festival Gala from 2013 to 2017? To do so, it applied a purpose-built four-mode typology within a Systemic Functional-Multimodal Discourse Analysis framework, grounded in Fairclough’s Critical Language Study, van Dijk’s ideological square, and the Gramscian account of cultural hegemony. The result is the first comprehensive lyric-by-visual account of the intersemiotic logic governing full popular song performances across five consecutive Gala editions.

The answer is that Positive Energy is not a property of the verbal channel alone. It is produced through a three-mode system in which the visual channel functions as a co-managed ideological track rather than a loosely associated accompaniment to the lyrics. Across 537 lyric-visual pairings, Complementary modes account for just over half of all assignments. Both the verbal and visual channel mutually confirming the same propositional content, delivering ideological meaning as self-evident rather than as meaning the audience is asked to construct themselves, this is the dominant intersemiotic operation of the performances in the sample. In Elaboration modes, the visual channel can anchor the ‘floating signifier’ Positive Energy or the lyric’s propositional content to concrete referents. Extension modes widen the signifier’s semantic reach by drawing on performer bodies, camera work and staging resources to implicate meanings neither channel would generate on its own. The near-total absence of Contradictory assignments – only two in the whole set – is not a null result but the study’s most theoretically significant finding: the visual channel of these performances is systematically managed so as never to introduce ambiguity into the verbal message. The prediction embedded in van Dijk’s ideological square is not merely confirmed but confirmed with a consistency that points to a production logic rather than a stylistic tendency.

What the distribution reveals, at the level of the ‘floating signifier’, is what Chen and Wang (2020) identified at the discursive level but had not been empirically demonstrated at the performance level. The semantic openness of Positive Energy is not a vulnerability in the ideological project but a structural resource. Because the signifier does not require a fixed visual form, the three operative modes are free to deliver, specify and expand its content through whichever staging resources a given performance makes available. The outcome is a

system flexible enough to accommodate the full range of Gala aesthetics, yet self-consistent enough never to contradict itself across more than five hundred individual staging decisions.

This finding carries implications for how the relationship between popular entertainment and ideological work is understood in the Chinese media context. The existing scholarship established the ideological character of the Gala in different but complementary ways: Wang Xiao (2010) traced it across broadcast history, Xia Shouzhi (2022) linked it to measurable audience effects, Gow (2017) situated it within the Gramscian logic of cultural hegemony. What the present analysis adds to this body of work is a production-level account of how that functioning is achieved at the level of the individual performance. The ideological coherence of a Gala performance is not the product neither of the lyrics nor of the visuals alone, but of the managed relationship between them. Naturalised communication, in Fairclough's sense, depends on neither channel drawing attention to the construction of meaning, and the dominance of Complementary modes across the corpus is the intersemiotic expression of exactly that naturalisation.

This study also contributes to the methodology of multimodal discourse analysis. SF-MDA has been applied to a wide range of text types, but large-scale applications to non-Western, politically managed broadcast contexts remain relatively rare. The four-mode typology and the lyric-by-visual pairing procedure developed here offer a replicable framework that can be applied beyond this corpus, with the full dataset of mode assignments and reasoning statements available in the appendix for verification or extension. The decision to include the Contradictory mode alongside the three adapted from Martinec and Salway (2005) proved analytically necessary and empirically rewarding. In other words, its near-total absence is only legible as a finding because it was included as a possibility.

The most natural directions for future research follow from the boundaries this study has observed rather than crossed. An expanded corpus, covering more performances per year and a broader time period would allow the corpus-level findings to be tested against a more representative picture of the Gala's popular song output. It would furthermore account for the staging variation that the current selection criteria could not accommodate. An audience study would allow direct engagement with the Foucauldian reception dimension of Chen and Wang's (2020) argument, which this thesis deliberately brackets. Most ambitiously, a future study integrating the musical mode within the SF-MDA framework would produce a fuller account

of Positive Energy's multimodal architecture than any two-mode analysis can achieve. Each of these extensions would build directly on the analytical infrastructure established here.

The Spring Festival Gala is watched by hundreds of millions of people every Lunar New Year, both in China and across the Sinophone world. That scale alone makes the semiotic machinery behind its performances worth understanding. What this thesis has attempted to show is that the ideological work the Gala performs is not located in any single channel but in the managed relationship between all of them. The 'floating signifier' of Positive Energy floats precisely because it is held in place from multiple directions at once. The three operative modes documented in this study are the structural expression of that holding.

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Figure 1: Number of mentions of Positive Energy on Official Media and on Baidu by Year.

Chen, Z., & Wang, C. Y. (2020). The discipline of happiness: The Foucauldian use of the "positive energy" discourse in China's ideological works. *Journal of Current Chinese Affairs*, 48(2), 203.

Figure 2: Positive Energy in Major Chinese Newspapers. Yang, P., & Tang, L. (2018). 'Positive energy': Hegemonic intervention and online media discourse in China's Xi Jinping era. *China: An International Journal*, 16(1), 11.

Abstract - Deutsch

Diese Masterarbeit untersucht wie *Positive Energie*, ein ideologisches Konzept, das von Xi Jinping als Leitfaden sowohl in chinesischen Medien als auch in zeitgenössischer Kunst etabliert wurde, durch das intersemiotische Zusammenspiel von Liedtexten (*Text*) und Bühnendarbietungen (*Bild*) von Aufführungen von Populärliedern bei den von *China Central Television* produzierten alljährlichen Frühlingsfestgalas generiert wird, im Zeitraum von 2013 bis 2017. Diese Studie untersucht 537 individuelle Paare von Text und Bild mithilfe von systematisch funktionaler multimodaler Diskursanalyse und einer eigens dafür erdachten Typologie, die vier verschiedene intersemiotische Modi erkennt: Ergänzend (*Complementary*), Erklärend (*Elaborative*), Erweiternd (*Extension*) und Widersprechend (*Contradictory*). Die Analyse zeigt, dass *Positive Energie* durch ein System generiert wird, das primär von drei der skizzierten Modi gebraucht macht, in dem der visuelle Kanal mehr als ein ideologisch rigoros durchdachter und geplanter Teil der Performance verstanden wird, und nicht als ein gefälliges oder zufälliges Beiwerk zu den ideologischen Liedtexten. Ergänzende Modi, mit einem Anteil von 50.3% aller Paare, stellen ideologische Inhalte oder Konzepte durch wechselseitige Bestätigung von Text und Bild als selbstverständlich dar. Erklärende Modi (23.5%) ankern den sogenannten „schwebenden Signifikant“ von *Positiver Energie* in konkreten Referenten, zum Beispiel historisch datierbare Begebenheiten oder greifbare soziale Repräsentanten. Erweiternde Modi (25.9%) erweitern die semantische Reichweite der Kombination aus Text und Bild durch gezielte Kamerafahrten und Einstellungen, Inklusion des Studiopublikums im Bild, und der Gegenüberstellung von alt und modern, chinesisch und westlich, Tradition und Fortschritt. Das fast komplette Fehlen widersprechender Paare ist eine der signifikantesten Erkenntnisse dieser Studie, da sie die Vermutung bestätigt, dass der visuelle Kanal sehr genau geregelt wird, damit das Bild keine Missverständnisse oder Widersprüche zum Text aufweist. Weiters belegen die Ergebnisse dieser Analyse, dass die semantische Offenheit von *Positiver Energie* nicht lediglich eine Eigenschaft des verbalen Kanals ist, sondern auf der Ebene der individuellen intersemiotischen Produktion reproduziert und verstärkt wird.

Appendix

Analytical Tables

Selected Performances 2013-2017

Multimodal Analysis: Lyric–Visual Mode Assignment

Key to Entries

Line Timestamp /	The line identifier / the time range within which the line is sung in the video
Lyric	Lyrics (Chinese Original)
Translation	Lyrics (English Translation)
Projections	Content shown on LED/projection screens (BG = background, ST = stage elements, CE = ceiling extensions/screens, AR = augmented reality)
Action	Everything visible on screen: camera movements, choreography, staging
Actors	All performers visible on screen (main acts, supporting cast, dancers)
Mode	The multimodal relationship assigned: Complementary, Contradictory, Elaborative, or Extension
Reasoning	Justification for the mode assignment

Mode colour coding:

Complementary	Contradictory	Elaborative	Extension
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2013

十二生肖 — The Twelve Zodiac Animals

Artist(s)	王力宏 Wáng Lìhóng
Author(s)	王力宏 Wáng Lìhóng

Costumes

Wang	bright red jacket with golden ornaments, trousers in the same colour, a large golden dragon winding from his left leg up to the jacket and continues from there, spanning over Wang's back; black shirt; black shoes
Dancers	various combinations of casual streetwear, wide-cut T-shirts and trousers or jeans; outfit style matching the hip-hop dance style

Video URL	https://www.youtube.com/watch?v=lxJLcxt2Nxc
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L1	L1	子鼠 // 丑牛 // 寅虎 // 卯兔	0:06–0:08
Translation	Rat // Ox // Tiger // Rabbit		
Projections	dark background; large disco ball mounted on conic pedestal, golden depictions of zodiac animals revolving around it; large speakers on side projections, stylised sound waves around them (BG); large speaker at centre of stage, soundwaves extending to back of stage and down the walkway, deep blue colouring around it (ST); large golden speaker on ceiling projections over walkway, blue colouring around it (CE)		
Action	total shot of stage, first panning down from view of ceiling projections to Wang and dancers at centre of stage		
Actors	Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	golden depictions of zodiac animals on central background projection		

L2	L2	辰龙 // 巳蛇 // 午马 // 未羊	0:09–0:11
Translation	Dragon // Snake // Horse // Goat		
Projections	dark background; large disco ball mounted on conic pedestal, golden depictions of zodiac animals revolving around it; large speakers on side projections, stylised sound waves around them (BG); large speaker at centre of stage, soundwaves extending to back of stage and down the walkway, deep blue colouring around it (ST); large golden speaker on ceiling projections over walkway, blue colouring around it (CE)		

Action	total shot of stage, projections prominently in view, Wang and dancers at bottom of screen, dancers starting to move around Wang			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden depictions of zodiac animals on central background projection			

L3 L3 申猴 // 酉鸡 // 戌狗 // 亥猪	0:12–0:14			
Translation	Monkey // Rooster // Dog // Pig			
Projections	dark background; large disco ball mounted on conic pedestal, golden depictions of zodiac animals revolving around it; large speakers on side projections, stylised sound waves around them (BG); large speaker at centre of stage, soundwaves extending to back of stage and down the walkway, deep blue colouring around it (ST); large golden speaker on ceiling projections over walkway, blue colouring around it (CE)			
Action	zooming in on Wang and dancers; Wang still at centre of stage, dancers dancing in formation around him in hip-hop dance style			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden depictions of zodiac animals on central background projection			

L4 L4 这就是十二生肖	0:15–0:17			
Translation	These are the twelve zodiac animals			
Projections	dark background; large disco ball mounted on conic pedestal, golden depictions of zodiac animals revolving around it; large speakers on side projections, stylised sound waves around them (BG); large speaker at centre of stage, soundwaves extending to back of stage and down the walkway, deep blue colouring around it (ST); large golden speaker on ceiling projections over walkway, blue colouring around it (CE)			
Action	zooming further in on Wang and dancers around him			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pairing traditional Chinese theme with contemporary Western dance styles			

L5 L5 是你的还是他的	0:18			
Translation	Are they yours or someone else's?			
Projections	only foot of disco ball mounting visible, yellow circular projections around it (BG); stage projections not clearly visible			

Action	close-up of Wang and surrounding dancers at centre of stage; Wang at centre of screen, pointing at imaginary people at “你” — “you” and “他” — here: “him/someone else”			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang pointing to someone at appropriate timing			

L6 L6 是世界的 是地球的		0:19–0:20		
Translation	They belong to the world // to everyone			
Projections	only foot of disco ball mounting visible, yellow circular projections around it (BG); stage projections not clearly visible			
Action	Wang making wide gestures as if to “hug the whole world”			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang including audience/viewer as “everyone” by arm gestures			

L7 L7 这首歌能让十几亿颗心都不害羞的		0:21–0:23	
Translation	This song can make a billion hearts sing without shame		
Projections	only foot of disco ball mounting visible, yellow circular projections around it (BG); stage projections not clearly visible		
Action	Wang raising his fist at “can make BILLIONS sing”		
Actors	Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
			Extension
Reasoning	Wang’s gestures symbolising confidence in lyrics		

L8 L8 准备你的歌声啊		0:24		
Translation	Get your voice ready			
Projections	full background projections from L1–L4 visible again (BG); upper half of ceiling projection from L1–L4 visible (CE)			
Action	hard shift to total shot of stage; Wang and dancers imitate calling out for someone, hands at sides of mouth as if shouting over great distance			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	Wang and dancers acting out getting their voices ready
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L9 L9 做一个好学生啊		0:25–0:26	
Translation	Be a good student		
Projections	disco ball on mounting, golden depictions of zodiac animals revolving around it, large speakers on the side (BG); upper half of speaker (CE)		
Action	Wang and dancers at centre of stage, Wang singing to audience		
Actors	Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Wang includes audience		

L10 L10 新的一年 // 快乐一点		0:27	
Translation	In this new year // brighten up a little!		
Projections	disco ball on mounting, golden depictions of zodiac animals revolving around it, large speakers on the side (BG); upper half of speaker (CE)		
Action	Wang and dancers at centre of stage, Wang singing to audience		
Actors	Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Wang includes audience		
Extension			

L11 L11 咱们来唱首歌啊		0:28–0:29		
Translation	Come on, let’s sing together			
Projections	disco ball on mounting, golden depictions of zodiac animals revolving around it, large speakers on the side (BG); upper half of speaker (CE)			
Action	Wang and dancers at centre of stage, Wang singing to audience			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang includes audience			

L12	L12	如果说人有十二种不同	0:30–0:32
Translation	If we say there are twelve different kinds of people		

Projections	only yellow circulating stripes visible (BG)			
Action	close-up of Wang, dancing in unison with dancers			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	close-up of Wang reduces distraction from dance troupe, refocusing on lyrics/message			

L13 L13 不如花点时间学习每个品种		0:33–0:35		
Translation	We might as well spend time learning about each one			
Projections	only foot of disco ball mounting visible, yellow circular projections around it (BG); stage projections not clearly visible			
Action	close-up of Wang and whole dance troupe; Wang at centre, dancers in a line behind him, giving the first good look at all the different costumes			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	every actor on screen dressed in varying casual streetwear costumes, reinforcing “每个品种” — here “every variety”			

L14 L14 鼠牛虎兔 龙蛇马羊		0:36–0:37		
Translation	Rat, Ox, Tiger, Rabbit // Dragon, Snake, Horse, Goat			
Projections	disco ball/speaker (BG); stylised night sky with myriad of stars (ST); speaker (CE); golden depictions of zodiacs floating on screen (AR)			
Action	total shot of whole studio, Wang and dancers at bottom left corner of screen; zodiac animals in augmented reality projected over stage and audience			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR zodiac animals			

L15 L15 猴鸡狗猪		0:38–0:39
Translation	Monkey, Rooster, Dog, Pig	
Projections	disco ball/speaker (BG); stylised night sky with myriad of stars (ST); speaker (CE); golden depictions of zodiacs floating on screen (AR)	
Action	zooming in on Wang and dancers; Wang at centre; dancers dancing around him; AR projections floating in and out of picture	

Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR zodiac animals			

L16 L16	大声地唱			0:40
Translation	Sing as loud as you can			
Projections	disco ball/speaker (BG); stylised night sky with myriad of stars (ST); speaker (CE); golden depictions of zodiacs floating on screen (AR)			
Action	zoom in continues; Wang and dancers now stopping in place, facing down walkway			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	visual halting as build-up for following chorus			

L17 L17	子鼠 // 丑牛 // 寅虎 // 卯兔			0:41–0:43
Translation	Rat // Ox // Tiger // Rabbit			
Projections	foot of disco ball mounting, new layer of golden soundwaves added at bottom (BG)			
Action	close-up of Wang and dancers, spinning one arm in circles			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	circular arm movements represent circular movement of year and rotation through zodiac animals			

L18 L18	辰龙 // 巳蛇 // 午马 // 未羊			0:44–0:46
Translation	Dragon // Snake // Horse // Goat			
Projections	foot of disco ball mounting, one layer of golden soundwaves at bottom (BG)			
Action	Wang and dancers now making circular movements with both hands and arms			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	circular arm movements represent circular movement of year and rotation through zodiac animals			

L19 L19 申猴 // 酉鸡 // 戌狗 // 亥猪				0:47–0:49
Translation	Monkey // Rooster // Dog // Pig			
Projections	disco ball without revolving animal depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); later Chinese zodiac characters and golden depictions starting to fly in from top of screen (AR)			
Action	total shot of stage again; end of walkway on bottom left corner of screen; Wang and dancers off to right of centre of screen, dancing at centre stage			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	zodiac characters and depictions flying in from top side of screen			

L20 L20 这就是十二生肖				0:50–0:52
Translation	These are the twelve zodiac animals			
Projections	intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); Chinese zodiac characters and golden depictions continue to fly in from top of screen (AR)			
Action	flying-in characters and depictions obscure stage			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	zodiac characters and depictions flying in from top side of screen			

L21 L21 是你的还是他的				0:53
Translation	Are they yours or someone else’s?			
Projections	disco ball with revolving animal depictions again; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); Chinese zodiac characters and golden depictions starting to fly out to bottom left corner of screen (AR)			
Action	characters and depictions leave screen to bottom left corner			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	question of “who do they belong to” aided by zodiacs flying out to everyone			

L22 L22 是地球的 // 是世界的					0:54–0:55
Translation	They belong to the world // to everyone				

Projections	disco ball with revolving animal depictions again; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); AR elements have left screen			
Action	same as L19			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Chinese zodiacs have gone to where they belong — everyone in the world			

L23 L23 蛇年能否红一首中文歌		0:56–0:57		
Translation	Year of the Snake — can a Chinese song go viral			
Projections	foot of disco ball mounting, circular yellow projections as before (BG); stage projections not clearly visible			
Action	close-up of Wang, making wavy movements with his arms resembling a snake			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang acting out a snake’s movements at “Year of the Snake”			

L24 L24 到全世界呢		0:58		
Translation	Across the entire world?			
Projections	disco ball with revolving golden depictions of zodiac animals (BG)			
Action	shot of centre of stage; Wang and dancers at bottom third of screen; disco ball and depictions taking up majority of screen; Wang pointing into audience with open arms			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang pointing to “the whole world” (audience in studio/at home)			

L25 L25 放眼这个目标				0:59
Translation	Looking toward this objective			
Projections	disco ball with revolving golden depictions of zodiac animals (BG)			
Action	dancers lined up behind Wang; Wang still pointing into audience			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	Wang through lyrics speaking directly to audience again
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L26 L26 无论什么生肖				1:00–1:01
Translation	No matter what zodiac sign you are			
Projections	disco ball with revolving golden depictions of zodiac animals (BG)			
Action	full line-up visible again			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	different depictions for different zodiacs coming into play again			

L27 L27 团结一点 // 给力一点				1:02
Translation	If we unite // give it our all			
Projections	yellow stripes from background visible (BG)			
Action	close-up of Wang, dancers moving behind him; Wang raising both his fists into air, like flexing his arm muscles			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	“If we unite” as “gathering strength” by Wang flexing			

L28 L28 鐵定能办得到		1:03–1:04		
Translation	We can definitely make it happen			
Projections	yellow stripes from background visible (BG)			
Action	Wang swinging his left fist forward in a snapping motion; then pointing up briefly			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	reassuring gestures to “we can make it happen!”			

L29 L29 如果说人有十二种不同		1:05–1:07
Translation	If we say there are twelve different kinds of people	
Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible	

Action	full line-up visible again, Wang and dancers dancing in unison again			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	variety of costumes similar to varieties in personalities according to zodiac signs			

L30 L30	不如花点时间学习每个品种			1:08–1:09
Translation	We might as well spend time learning about each one			
Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible			
Action	dancers huddling behind Wang			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	costumes used as representation for different zodiacs			

L31 L31	鼠牛虎兔 龙蛇马羊			1:10–1:12
Translation	Rat, Ox, Tiger, Rabbit // Dragon, Snake, Horse, Goat			
Projections	disco ball, no revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); characters for zodiac signs flying around screen, yellow or blue, leaving trails in their colour, flying in from each side of stage (AR)			
Action	total shot of studio; end of walkway at bottom right corner; stage with background projections in left half of screen; AR characters zooming around screen, obscuring part of the screen with their coloured trails			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR zodiac characters			

L32 L32	猴鸡狗猪			1:13–1:14
Translation	Monkey, Rooster, Dog, Pig			
Projections	disco ball with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); only coloured trails of characters remain (AR)			
Action	camera zooms in to centre of stage, AR characters are gone, coloured trails remain, revealing more of stage again			

Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden depictions of zodiac animals on central background projection			

L33 L33 大声地唱	1:15–1:16			
Translation	Sing as loud as you can			
Projections	disco ball with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); only coloured trails of characters remain (AR)			
Action	dancers huddle behind Wang, all freezing in shouting pose			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors on screen “shouting” at top of their lungs			

L34 L34 子鼠 // 丑牛 // 寅虎 // 卯兔	1:17–1:18			
Translation	Rat // Ox // Tiger // Rabbit			
Projections	foot of disco ball mounting, now rotating clockwise, multiple lines of soundwaves emitting from its base outwards (BG)			
Action	line-up dancing, spinning arms			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	circular arm movements represent circular movement of year and rotation through zodiac animals			

L35 L35 辰龙 // 巳蛇 // 午马 // 未羊	1:19–1:21			
Translation	Dragon // Snake // Horse // Goat			
Projections	foot of disco ball mounting, now rotating clockwise, multiple lines of soundwaves emitting from its base outwards (BG)			
Action	close-up of Wang, dancers behind; spinning arm motions			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	circular arm movements represent circular movement of year and rotation through zodiac animals			

L36 L36 申猴 // 酉鸡 // 戌狗 // 亥猪				1:22–1:24
Translation	Monkey // Rooster // Dog // Pig			
Projections	foot of disco ball mounting, now rotating clockwise, multiple lines of soundwaves emitting from its base outwards (BG)			
Action	line-up shot; Wang and dancers in unison, Western hip-hop style dancing with Western Victory-V hand signal			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pairing traditional Chinese theme with contemporary Western dance styles			

L37 L37 这就是十二生肖				1:25–1:27
Translation	These are the twelve zodiac animals			
Projections	disco ball, no revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); characters for zodiac signs flying around screen, yellow or blue, leaving trails in their colour, flying in from each side of stage (AR)			
Action	total shot from L31, now mirrored; zodiac characters flying in as before			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	zodiac characters flying in			

L38 L38 HEY 我们还年轻				1:28–1:33
Translation	HEY we are still young			
Projections	disco ball, with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); characters for zodiac signs flying around screen, yellow or blue, leaving trails in their colour (AR)			
Action	semi-transparent trails of characters dominating screen; actors moving towards left hand side end of walkway, interacting with cheering crowd at bottom of screen			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	costumes and demeanour of actors depicting them as “young, urban people” connected to Western pop culture; English “HEY” also symbolizes Western influence			

L39 L39 Hey we want some 感情				1:34–1:39
Translation	Hey we want some feelings			
Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible			
Action	actors moving to right hand side of stage; then hard cut to Wang facing and pointing towards camera			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang directly addressing viewers			

L40 L40 Hey 新年要开心		1:40–1:45		
Translation	Hey New Year must be cheerful			
Projections	disco ball with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); golden depictions fly in from below over upper half of walkway, directly over Wang and dancers (AR)			
Action	actors dancing on upper half of walkway, Wang at the front; golden depictions of zodiac animals fly in over them			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	festive feeling added through golden depictions			

L41 L41 无论什么生肖				1:46
Translation	Whatever your zodiac			
Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible			
Action	close shot of Wang and dancers; Wang pointing into either side of audience			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang uses audience as reference for all zodiac signs			

L42 L42 祝你我他 // 万事如意		1:47–1:50
Translation	Wishing you, me and everyone // may all your wishes come true	

Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible			
Action	dancers dancing behind Wang in unison again; Wang still pointing at audience members			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang pointing at specific people at appropriate timing with lyrics			

L43 L43	新年快乐 // 新年新年快乐			1:51–1:53
Translation	Happy New Year // Happy New Year New Year			
Projections	disco ball on mounting, revolving; ground below vibrating to the beat, speakers like fanfares poking out from behind it (BG)			
Action	Wang directing 抱拳礼 — fist-and-palm salutes ¹² at audience; dancers dancing freely behind him			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang doing salutes symbolising greetings and extending good wishes			

L44 L44	新年新年新年新年快乐 // 新年快乐			1:54–1:57
Translation	Happy New Year New Year New Year New Year // Happy New Year			
Projections	disco ball on mounting, revolving; ground below vibrating to the beat, speakers like fanfares poking out from behind it (BG)			
Action	Wang extending salutes into the camera; dancers dancing in unison again behind him			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang directly addressing viewers			

L45 L45	新年新年快乐 // 新年			1:58–2:01
Translation	Happy New Year New Year // New Year			

¹² A traditional Chinese etiquette gesture used primarily to express respect, greetings or congratulations. It involves clenching the right hand into a fist and covering it with an open left palm while placing both hands in front of the chest.

Projections	disco ball with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); golden depictions hover directly over Wang and dancers, revolving clockwise (AR)			
Action	hard cut to shot similar to L40, revolving depictions directly over actors already there			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	festive feeling added through golden depictions			

L46 L46 大家一起 now	2:02–2:03			
Translation	All together now			
Projections	foot of disco ball mounting, circular yellow projections (BG); stage projections not clearly visible			
Action	close shot of Wang and dancers; Wang standing in front, dancers all in some sort of crouched-down pose behind him; Wang looking into camera, beckoning audience			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang interacting with audience/viewers			

L47 L47 以前我不会背 // 现在就会了	2:04–2:08			
Translation	I couldn't memorise it before // but now I have learned it			
Projections	yellow stripes from background visible (BG)			
Action	close-up of Wang and dancers directly behind him; Wang acting out a liberating gesture, first fists to chest, then releasing both in an overhead swing			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	liberating gesture at "but now I have learned it"			

L48 L48 原来这么容易	2:09–2:11			
Translation	It's so easy			
Projections	disco ball on mounting with revolving depictions (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); golden depictions hover directly over Wang and dancers, revolving clockwise (AR)			
Action	shot like L45, mirrored again			

Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing relative ease of learning the zodiac signs because of their circular nature			

L49 L49	这就是十二个 // 十二个 // 十二个生肖			2:12–2:19
Translation	So those are the twelve // twelve // twelve zodiac signs			
Projections	disco ball on mounting with revolving depictions (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); golden depictions hover directly over Wang and dancers, revolving clockwise (AR)			
Action	stable shot; then hard cut to centred shot of Wang and dancers, Wang spinning around			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing all 12 zodiac depictions simultaneously on two types of projections			

L50 L50	子鼠 // 丑牛 // 寅虎 // 卯兔			2:20–2:21
Translation	Rat // Ox // Tiger // Rabbit			
Projections	disco ball on mounting with revolving depictions (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); golden depictions hover directly over Wang and dancers, revolving clockwise (AR)			
Action	camera flies in from top left corner to end up at shot similar to L40; Wang and dancers at upper half of walkway; revolving AR depictions directly above them			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden depictions			

L51 L51	辰龙 // 巳蛇 // 午马 // 未羊			2:22–2:24
Translation	Dragon // Snake // Horse // Goat			
Projections	disco ball on mounting with revolving depictions (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST); speaker (CE); golden depictions hover directly over Wang and dancers, revolving clockwise (AR)			
Action	actors dancing beneath AR projection, which dominates screen			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	golden depictions
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L52 L52 申猴 // 酉鸡 // 戌狗 // 亥猪				2:25–2:27
Translation	Monkey // Rooster // Dog // Pig			
Projections	yellow stripes from background visible (BG)			
Action	close-up of Wang and dancers directly behind, all spinning around in some way			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	circular dance moves representing zodiac cycle			

L53 L53 这就是十二生肖		2:28–2:30						
Translation	These are the twelve zodiac animals							
Projections	disco ball on mounting, revolving; ground with circular yellow stripes, speakers like fanfares poking out from behind it (BG); stage projections not clearly visible							
Action	central shot of Wang with dancers in a ring around him; circular arm movements							
Actors					Wang; dancers			
Mode					Complementary	Contradictory	Elaborative	Extension
Reasoning	circular arm movements represent circular movement of year and rotation through zodiac animals							

L54 L54 Hey 春啥唱十二生肖		2:31–2:39		
Translation	Hey performing the zodiac song at the Spring Festival Gala			
Projections	disco ball with revolving depictions; speakers (BG); intense yellow soundwaves emitting from back centre of stage to lower end of walkway (ST)			
Action	total shot of stage from left hand side to right hand side, extending to upper half of walkway, where Wang and dancers are striking poses			
Actors	Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang performing this song at the Spring Festival Gala			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
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Count	39	0	11	4
Percentage	72%	0%	20%	7%

我爱你 // 中国 — I Love You // China

Artist(s)	汪峰 Wāng Fēng
Author(s)	汪峰 Wāng Fēng

Costumes

Wang	long sleeved black coat, red and gold lining around collar and down the sleeves, more elaborate lining running down along golden buttons at front; black trousers; black shoes
Band members	various dark, casual outfits

Video URL	https://www.youtube.com/watch?v=5t6bEIK2kKM
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L1 L1 每当我感到疼痛				0:13 – 0:17
Translation	Whenever I'm in pain			
Projections	sunset on water atmosphere, deep yellow sun at top centre, small/gentle waves at bottom, red/orange glow (BG)			
Action	total shot, Wang standing at centre of top platform; rest of stage completely empty, no projections on stage elements			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	visuals describe pain as being/feeling all alone, standing atop a cliff			

L2 L2 就想让你抱紧我				0:18 – 0:21
Translation	I want you to hold me tight			
Projections	golden rays of lights and sparkles on orange backdrop (BG)			
Action	close-up of Wang, eyes mostly closed			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	visuals of solitude continued, lyrics offer “getting held tight” as relief of pain			

L3 L3 就像你一直做的那样		0:22 – 0:23		
Translation	Just as you’ve always done			
Projections	golden rays of lights and sparkles on orange backdrop (BG)			
Action	close-up of Wang, eyes closed, acting out reminiscing about something			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang acting out reminiscing about something painful, eyes shut, face tensed up			

L4 L4 触摸我的灵魂		0:24 – 0:28		
Translation	Touching my soul			
Projections	golden rays of lights and sparkles on orange backdrop (BG)			
Action	close-up of Wang, eyes now open			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang opening his eyes at “touching my soul” signals relief			

L5 L5 每当我无助的时候		0:29 – 0:31		
Translation	Whenever I feel helpless			
Projections	sunset on water atmosphere, deep yellow sun at top centre, small/gentle waves at bottom, red/orange glow (BG)			
Action	total shot of Wang on top platform against projection backdrop, stairs end at bottom of screen			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	total, almost empty shot used again to reinforce message of being/feeling left on one’s own			

L6 L6 你都给我一种温暖		0:32 – 0:35
Translation	You give me warmth	
Projections	sunset on water atmosphere, deep yellow sun at top centre, small/gentle waves at bottom, red/orange glow (BG)	

Action	total shot of Wang on top platform against projection backdrop, stairs end at bottom of screen; starting to zoom in			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	backdrop projection now only contains warm colours			

L7 L7 就像某个人的手臂	0:36 – 0:38			
Translation	Like someone's arms			
Projections	dark background transitions to view of outer space (BG)			
Action	total shot of Wang on top platform against projection backdrop, stairs end at bottom of screen; continues to zoom in; Wang again "reminiscing", eyes closed			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	comparative character of lyrics paired again with Wang acting out remembering			

L8 L8 紧紧携着我的肩膀	0:39 – 0:42			
Translation	Wrapped around my shoulders			
Projections	still outer space; depiction of a mountain flies in, split up in cube-like animations			
Action	total shot of Wang, now stable; Wang now has mountain to the left side, outer space to the right			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang depicting the embrace in front of his inner eye, eyes shut, face tensed up again			

L9 L9 有时我孤独无助	0:47 – 0:49			
Translation	Sometimes I'm lost and helpless			
Projections	outer space theme extended to stage tiles (ST)			
Action	total shot containing walkway, water feature at lower end of runway, left hand side of stage, left hand part of audience; water is constantly being poured down into stage moat; Wang still on raised platforms; one member of the stage band visible at left hand side of stage			
Actors	Wang; 1 band member			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	downpours of water on stage symbolising “being left alone in the rain”
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L10 L10 就像山坡上滚落的石子		0:50 – 0:54		
Translation	Like a stone rolling down a hillside			
Projections	not clearly visible; bright light (BG)			
Action	close-up of Wang; golden sparkles falling down in background projection			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	close-up reinforces solitude; with lowering of stage, Wang has reached foot of metaphorical hill			

L11 L11 可是只要想到你的存在		0:55 – 0:56		
Translation	But just thinking of you			
Projections	not clearly visible; bright light (BG)			
Action	golden sparkles have shifted to intense golden/yellow glow; Wang “reminiscing” again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang acting out reminiscing			

L12 L12 就会重拾信心		0:57 – 1:01		
Translation	Restores my confidence			
Projections	not clearly visible; bright light (BG)			
Action	lights turn even brighter and lighter; Wang opens his eyes with a wide smile			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	visuals induce a reinvigorating feeling			

L13 L13 有时我会失去方向		1:02 – 1:04
Translation	Sometimes I lose my way	
Projections	mountain from before, now with sunshine and golden clouds, reflected by water, upside-down (BG); no projections on stage	

Action	Wang on platform, back of stage clear for background projection; picture on background projection distorted by movement of water surface			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"lose my way" reinforced by Wang seen standing completely alone on stage			

L14 L14 就像天上离群的燕子				1:05 – 1:08
Translation	Like a wild goose separated from its flock			
Projections	mountain from before, now with sunshine and golden clouds, reflected by water, upside-down (BG); no projections on stage			
Action	zooming in on Wang again; small flushes of water raining down occasionally			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"raining down" water further extends feeling of being left alone again			

L15 L15 可是只要想到你的存在		1:09 – 1:11		
Translation	But just thinking of you			
Projections	mountain from before, now with sunshine and golden clouds, reflected by water, upside-down (BG)			
Action	zooming further in on Wang; small flushes of water raining down occasionally; Wang again acting out reminiscing			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang acting out reminiscing			

L16 L16 就不会再感到恐惧		1:12 – 1:15		
Translation	Takes away my fear			
Projections	mountain from before, now with sunshine and golden clouds, reflected by water, upside-down (BG)			
Action	close-up of Wang; tension from last shot eases up			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	"Thinking of you" releases tension
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L17 L17 我爱你中国 // 心爱的母亲		1:16 – 1:23		
Translation	I love you, China // my beloved mother			
Projections	screens on backdrop and around studio depict reddish and snowy mountain range, lake beneath it, deep blue sky, big, white, billowing clouds (BG); no projections on stage; screens on ceiling project clouds			
Action	camera pans into full studio; Wang standing alone at centre of stage, left hand on heart; above him, viewer sees square projection screens on ceiling and source of water feature prominently lit up at top left corner of screen; audience visible at bottom border of screen, also end of runway; projection screens at audience end of studio extend the mountain/lake visuals			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	hand on heart on “心爱” — “heartfelt love”, “love held at heart”			

L18 L18 我为你流泪 //也为你自豪		1:24 – 1:30		
Translation	I cry for you // and feel proud of you			
Projections	screens on backdrop and around studio depict reddish and snowy mountain range, lake beneath it, deep blue sky, big, white, billowing clouds (BG); no projections on stage; screens on ceiling project clouds			
Action	panning continues; panning draws viewers’ gaze toward water now constantly flowing down from ceiling again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	water visibly running at “I cry for you”			

L19 L19 我爱你中国 // 心爱的母亲		1:31 – 1:37		
Translation	I love you, China // my beloved mother			
Projections	not clearly visible; bright light (BG)			
Action	hard shift to close-up of Wang; background behind him in golden/yellow glow again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	same build-up as L11, when thinking about China led to happier feelings			

L20 L20 我为你流泪 // 也为你自豪					1:38 – 1:45
Translation	I cry for you // and feel proud of you				
Projections	not clearly visible; bright light (BG)				
Action	close-up of Wang; background glow intensifying and getting brighter again				
Actors	Wang				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	same transition as L12, when positive feelings were released with bright light				

L21 L21 希望你把我记住				1:48 – 1:49
Translation	I hope you’ll remember me			
Projections	mountain/lake scenery has shifted to nighttime, myriad of stars getting visible (BG); stairs are dark, rest of stage also showing dark blue sky and more and more stars (ST)			
Action	Wang descends stairs on left side of screen; camera starts a 360-degree turn, starting with walkway at right side of screen, stage left side of audience in the middle, Wang on the left side of screen			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	stars as rulers of fate brought in at “I hope you’ll remember me”			

L22 L22 你流浪的孩子				1:50 – 1:53
Translation	Your wandering child			
Projections	mountain/lake scenery, at night, illuminated by moon and stars (BG); reflection of stars in sky in lake extended to stage (ST)			
Action	panning continues; Wang now at centre of screen, deep blue sky with stars surrounding him			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	“wandering/roaming around” complemented by mountain scenery			

L23 L23	无论在何时何地				1:54 – 1:56
Translation	No matter when or where				

Projections	mountain/lake scenery, at night, illuminated by moon and stars (BG); reflection of stars in sky in lake extended to stage (ST)			
Action	panning continues; close-up of Wang, only surrounded by clear view of whole scenery on background			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lyrics complemented by shifts in scenery and “time” of projections			

L24 L24 我都在想念着你		1:57 – 2:01		
Translation	I’m always thinking of you			
Projections	mountain/lake scenery, at night, illuminated by moon and stars (BG); reflection of stars in sky in lake extended to stage (ST)			
Action	panning continues; Wang now at right side of screen; hand touching heart again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	touching his heart at “thinking about you”, reminder that China lives in his heart			

L25 L25 希望你能够知道				2:02 – 2:04
Translation	I hope you know			
Projections	mountain/lake scenery, at night, illuminated by moon and stars (BG); reflection of stars in sky in lake extended to stage (ST)			
Action	panning continues, zooming out; Wang at centre again, singing directly to audience			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	proclaiming his feelings to the world (the audience)			

L26 L26 你对我的意义		2:05 – 2:07
Translation	What you mean to me	
Projections	mountain/lake scenery, at night, illuminated by moon and stars (BG); reflection of stars in sky in lake extended to stage (ST)	
Action	camera holds previous shot; directly over Wang’s head, a bright white spotlight shines directly into camera	
Actors	Wang	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	proclaiming his feelings to the world (the audience)			

L27 L27	无论在何时何地			02:08 – 02:11
Translation	No matter when or where			
Projections	deep blue background (BG)			
Action	close-up of Wang, smiling			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lightening up of blue background indicates change of time soon			

L28 L28	你就像我的生命			02:12 – 02:16
Translation	You are like my life itself			
Projections	deep blue background (BG)			
Action	same shot as before; Wang very joyful			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showering China in happy feelings			

L29 L29	我爱你中国 // 心爱的母亲			02:18 – 02:25
Translation	I love you, China // my beloved mother			
Projections	mountain/lake scenery, at night, approaching sunrise; stars overhung by clouds (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	total shot of end of walkway, audience to both sides; Wang standing at centre of walkway, camera facing his back; camera beginning another 360-degree pan; water again constantly pouring into moat; on raised platforms at side of stage, two stage band members appear			
Actors	Wang; 2 band members			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang proclaiming his feelings, head held up high			

L30 L30	我为你流泪 // 也为你自豪			02:26 – 02:32
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Translation	I cry for you // and feel proud of you			
Projections	mountain/lake scenery, at night, approaching sunrise; stars overhung by clouds (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	panning continues; Wang now at centre of screen, band members to the left of him			
Actors	Wang; 2 band members			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang's loneliness now is "cured" by introducing more actors on screen, only positive message of lyrics remain			

L31 L31 我爱你中国 // 心爱的母亲		02:33 – 02:41		
Translation	I love you, China // my beloved mother			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	panning continues; Wang again at centre of screen, singing to the audience, hand to heart; camera at his back			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	hand on heart on “心爱”			

L32 L32 我为你流泪 //也为你自豪				02:42 – 02:48
Translation	I cry for you // and feel proud of you			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	total shot with Wang on left side of screen; water feature on the right, water pouring down; soft shift to close-up of Wang, eyes closed, a bit tensed up again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pouring water at “I cry for you”			

L33 L33 我爱你中国 // 心爱的母亲		02:49 – 02:55
Translation	I love you, China // my beloved mother	
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)	

Action	close-up of Wang; soft shift to total top-down shot of stage, Wang at upper end of walkway, mountain peak behind him on stage projection; water pouring into moat both constantly and in large flushes; Wang clenches fist over heart			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	fist over heart at “心爱”, adding determination to love			

L34 L34 我为你流泪 //也为你自豪		02:56 – 03:02		
Translation	I cry for you // and feel proud of you			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	two large flushes of water coming down; then close-up of Wang, hand still over chest, visibly moved			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pouring water at “I cry for you”			

L35 L35 我爱你中国 // 心爱的母亲				03:03 – 03:10
Translation	I love you, China // my beloved mother			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	total shot of whole studio; right hand side audience at the bottom, left hand side audience at middle of screen under imposing projections above them; Wang still at centre of upper walkway, seemingly small; again “proclaiming pose” of singing; water softly falling into moat on left side of screen			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	proclaiming his feelings to the world (the audience)			

L36 L36 我为你流泪 //也为你自豪		03:11 – 03:19
Translation	I cry for you // and feel proud of you	
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)	
Action	large flushes of water again before soft shift to close-up of Wang, smiling	

Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pouring water again used at this line before close-up			

L37 L37	我爱你中国 // 心爱的母亲			03:21 – 03:29
Translation	I love you, China // my beloved mother			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	total frontal shot of stage; Wang now kneeling where he stood before, bottom centre of screen; two members of stage band on raised platforms in additional side construction, one to each side of stage; mountain/lake scenery bathed in golden light behind him; red strands of cloth floating through projection			
Actors	Wang; 2 band members			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Chinese flag floating through background projection			

L38 L38	我为你流泪 // 也为你自豪			03:30 – 03:35
Translation	I cry for you // and feel proud of you			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	Wang stands up; then shift to close-up shot of ceiling part of water feature, water pouring down constantly and in flushes again; after close-up, camera again behind Wang, both camera and Wang looking at water pouring down			
Actors	Wang; 2 band members			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	water feature now prominently comes into play at “I cry for you”			

L39 L39	我爱你中国 // 心爱的母亲			03:36 – 03:43
Translation	I love you, China // my beloved mother			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	shot resembling L35, walkway with Wang on the right and water feature on the left at bottom side of screen			
Actors	Wang			

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	proclaiming his feelings to the world (the audience)			

L40 L40	我为你流泪 // 也为你自豪			03:44 – 03:52
Translation	I cry for you // and feel proud of you			
Projections	mountain/lake scenery, early morning; clouds bathed in light orange light (BG); scenery extended to stage; blue and violet colours around moat (ST)			
Action	close-up of Wang, clenching fist and then putting hand on heart again			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	clenching fist then hand on heart this time at “自豪” — “feeling pride”			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	25	0	5	10
Percentage	63%	0%	13%	25%

2014

我的要求不算高 — I Don't Ask For Much

Artist(s)	黄渤 Huáng Bó
Author(s)	梁芒 Liáng Máng

Costumes

Huang	deep blue/anthracite boiler suit, sleeves rolled up to elbows
Dancers	male only orange boiler suit, sleeves rolled up to elbows

Video URL	https://www.youtube.com/watch?v=di-qATFK3WM
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L1 L1 八十平米的小窝		0:23–0:26		
Translation	A cosy little place, 80 square metres			
Projections	stylised suburban neighbourhood; scenery progresses as Huang walks down imaginary middle pathway; colourful houses with white fences and green shrubbery; ground and sky shine in bright blue colours; high-rise buildings in background (BG)			
Action	wide shot with Huang at centre; Huang walking on treadmill at good pace; progressing background projections make it seem like Huang takes a leisurely stroll down his neighbourhood			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	spacious houses in background complement Huang's comment on his own home			

L2 L2 还有个温柔的好老婆		0:27–0:28	
Translation	A loving, gentle wife		
Projections	progression continues; high-rise skyline now gone, more houses come into view (BG)		
Action	stable shot; Huang continues walking		
Actors	Huang		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Extension		
	suggesting that "a loving gentle wife" lives in/should be part of every home in background		

L3 L3 孩子能顺利上大学				0:29–0:30
Translation	Children who make it to university			
Projections	progression continues; new houses come into view, each house on screen has its own architectural style and colour scheme, cyan trees added to new gardens (BG)			
Action	stable shot; Huang continues walking; Huang pointing up with his right hand at "university"			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang pointing up complementing children receiving higher education			

L4 L4 毕业就有好工作				0:31–0:32
Translation	And land good jobs when they graduate			
Projections	progression continues; a purple car comes into view from the left; parts of a mountain appear on the left side of screen; a purple round object flying up from behind Huang; white fluffy clouds in the light cyan sky (BG)			
Action	stable shot; Huang continues walking			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"good jobs" that will enable the children to live in utopian neighbourhood like in projection			

L5 L5 每天上下班很畅通				0:33–0:34
Translation	Smooth commutes to work every day			
Projections	progression continues; balloons starting to fly in from bottom of screen; more cars drive across street; a stylised Eiffel Tower comes into view from the right (BG)			
Action	stable shot; Huang continues walking			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	streets are empty for but a few cars			

L6 L6 没有早晚交通高峰				0:35–0:37
Translation	No rush hour traffic jams			
Projections	progression continues (BG)			

Action	camera closes in a bit; Huang has hands now in pockets of his jumpsuit			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	streets are empty for but a few cars			

L7 L7 天天去户外做运动	0:38–0:39			
Translation	Daily outdoor exercise			
Projections	progression continues; the houses that initially appeared at L1 are still in view, in the background; new houses of various kinds continue to appear (BG)			
Action	back to stable shot of L5; Huang takes out his right arm again, swings it energetically			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang taking his imaginary stroll			

L8 L8 看蔚蓝的天空	0:40–0:41			
Translation	Gazing at the azure blue sky			
Projections	progression continues (BG)			
Action	close-up of Huang gazing up at imaginary sky, right hand over his eyes			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang acting out gazing at the sky			

L9 L9 我能挣钱 // 我还有时间	0:42–0:43			
Translation	I make good money // and still have time			
Projections	none			
Action	hard cut to audience sitting in red seats, clapping			
Actors	audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"being well-off" and "having time to spare" attributed to audience (they can afford attending the Spring Festival Gala live with both money and time); the Chinese people have already achieved the goal alluded to by the lyrics			

L10 L10 去巴黎 // 纽约 // 阿尔卑斯山				0:44–0:45
Translation	To visit Paris // New York // the Alps			
Projections	during close-up and audience shot, the neighbourhood landscape has changed, featuring a new arrangement of houses; dense, multi-storey houses, still with white fencing, green shrubbery, cyan trees; light blue sky; balloons still occasionally flying into view (BG)			
Action	back to stable shot of L7			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	high-rise city skyline, Alps, and Eiffel Tower could be seen at earlier projections, but they are far away now from where Huang started; however, he can still afford to go back there whenever he wants			

L11 L11 我逛商场 // 我滑雪山				0:46–0:47
Translation	Shopping in malls // skiing down slopes			
Projections	progression through new landscape continues (BG)			
Action	closer shot of Huang, still swinging his right arm as he walks, left hand still in pocket of jumpsuit			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang describes the activities he could do that are now far off from the scenery behind him			

L12 L12 这样的日子好悠闲				0:48–0:49
Translation	Living such a leisurely life			
Projections	progression continues; sky and floor shift to darker blue/purple colours, indicating a visual shift from day to night (BG)			
Action	stable shot; Huang points out with both hands to the scenery behind and around him			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"such a leisurely life" as in imaginary/utopian town around him			

L13 L13 人们的关系很友善				0:50–0:52
Translation	People treat each other kindly			

Projections	dense housing suddenly ends, fewer new houses appearing; stylised pine trees coming into view at both sides of imaginary road; full gold moon and small white clouds against deep blue night sky (BG); patterns imitating road on which Huang is walking			
Action	back to stable shot of L10; Huang seems to have reached a more rural part of town/the town's outskirts; scenery now set at night			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections show utopian world depicted by lyrics			

L14 L14	陌生人点头都是笑脸			0:53–0:54
Translation	Even strangers smile and nod			
Projections	progression continues; higher trees and denser shrubbery come into view; houses get more sparse (BG)			
Action	stable shot; Huang continues walking			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections show utopian world depicted by lyrics			

L15 L15	养老生病不差钱			0:55–0:56
Translation	Retirement and healthcare — all fully covered			
Projections	progression continues (BG)			
Action	same shot as L11; Huang now looking into audience			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang visibly including audience; showing that he is now directly talking to them, telling them of the bright future ahead			

L16 L16	有政府来买单			0:57–0:59
Translation	The government foots the bill			
Projections	progression continues (BG)			
Action	close-up of Huang, pointing over his right shoulder to something behind in the distance			
Actors	Huang			

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	earlier projections at L11, L14, L15 showed grand white building with dark blue roof, resembling a government building/seat of government; it is now in the scenery behind him where Huang is pointing to			

L17 L17 这就是我的中国梦	1:00–1:01			
Translation	This, then, is my Chinese Dream			
Projections	none			
Action	shot of audience again			
Actors	audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	shot to audience suggests that this is not only Huang's dream, but also the audience's, everyone's dream			

L18 L18 它很小也很普通	1:02–1:03			
Translation	It's modest and humble			
Projections	progression continues; town starts to look more sparse than before, a pink balloon animal flying in from below on the left; time shifted to day again (BG)			
Action	back to stable shot of L14; view now contains both one-family homes and multi-storey buildings with apartments			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	humble housing shown in projections			

L19 L19 我不求变成龙和凤	1:04–1:05			
Translation	I don't need to be extraordinary			
Projections	progression continues; no new buildings have come into view, more pine trees added in small groups; blue street changes to path in pink/reddish colours			
Action	same shot as L15; Huang extends both arms, exaggerating a shrugging-his-shoulders motion			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang acting out not caring whether he is extraordinary			

L20 L20 我只想活在幸福中		1:06–1:07		
Translation	I only want a happy life			
Projections	progression continues (BG)			
Action	back to stable shot of L18; Huang uses both hands to point at himself			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang visibly pointing at himself			

L21 L21 这就是我的中国梦		1:08–1:09	
Translation	This, then, is my Chinese dream		
Projections	none		
Action	close-up shot of some audience members		
Actors	audience		
Mode	Complementary	Contradictory	Elaborative Extension
Reasoning	shot to audience again used to suggest "my" Chinese Dream is everyone's Chinese Dream		

L22 L22 它很简单也容易懂		1:10–1:11		
Translation	It's straightforward and very clear			
Projections	progression continues; no new buildings have come into view; more trees added at both sides of screen; a passenger plane flies through the air in top right corner; a large windmill enters the screen on the left side; a high-velocity train suddenly drives into screen, coming from between the trees on the left, running on line-art-stylised tracks suspended mid-air, tracks at this point leaving screen at the top (BG)			
Action	back to stable shot of L20			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	azure sky over Huang also clear but for a few small white clouds			

L23 L23 踮起脚尖就能够到		1:12–1:14
Translation	I can reach it if I just stand on my toes	
Projections	progression continues (BG)	

Action	Huang now looks at something that seems to be just in reach			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang having his Chinese dream visibly within his grasp			

L24 L24 不是悬在半空中		1:15–1:16		
Translation	It's not impossible to reach			
Projections	progression continues; the town has visibly ended in background, more pine trees come into view, coming scenery looks like a forest; train still on its way through screen, now directly over Huang (BG)			
Action	Huang now looks up and points at sky			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	literal translation meaning "It's not hung up in the sky", complemented by Huang pointing upwards			

L25 L25 生意都要讲诚信				1:34–1:36
Translation	Business runs on honesty			
Projections	bird's eye view over non-cartoon agricultural fields with crops ready for harvest; all real-life footage stylised as if taking place on a promotional billboard in fantasy scenery (BG)			
Action	close-up with Huang at bottom right corner, projections prominently behind him; started walking again after stepping down during musical intermission			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing success (fields full of crops) as result of a well-run business			

L26 L26 作孽都会有报应		1:37–1:38
Translation	Misdeeds will face karma	
Projections	panning over fields continues, occasionally also flying over farming-related buildings; town/neighbourhood scenery comes into view around edges of real-life footage (BG)	
Action	wide shot with Huang at centre; golden/lush green fields above him; dancers in position behind Huang, walking in place	
Actors	Huang, dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	farm in projection applies to all regulation, hence no bad karma was accumulated (bad karma could have resulted in failing crops)			

L27 L27	食品安全吃得放心			1:39–1:40
Translation	Food safety lets us eat without worry			
Projections	panning over fields continues (BG)			
Action	stable shot; Huang reaches out with his hands			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	healthy plants/crops on projection			

L28 L28	贷款十年就能还清			1:41–1:42
Translation	Mortgages paid off in just a decade			
Projections	camera now pans over a newly built residential complex; row housing with identical homes, a lot of green spaces; an artificial river running at the bottom of shot; looks like the kind of "town" that was the inspiration for projections since start and around frame (BG)			
Action	stable shot; Huang pointing over his right shoulder again, at residential area behind him on projection			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	depiction of newly built neighbourhood complementing mention of mortgages			

L29 L29	人民币 // 很坚挺			1:43–1:44
Translation	Renminbi // stable and firm			
Projections	panning continues			
Action	same close-up as L25			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	background still shows residential area; lyrics suggest now is the time to make investments like in projects seen in background			

L30 L30 老百姓腰板很硬		1:45–1:47		
Translation	Ordinary people stand tall with dignity			
Projections	not clearly visible (BG)			
Action	close-up of Huang, patting his chest over his heart with his left hand, also looking at audience again			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang patting himself on the chest identifying the character who sings the song as a "commoner", "a person like everyone else"			

L31 L31 社会相对很公平			1:48–1:49	
Translation	Society treats them fairly			
Projections	real-life footage now shows a modern, white, red and black building, resembling a local government building; set in tropical flora with high-reaching, overgrown mountains in the distance (BG)			
Action	back to stable shot of L28; Huang again pointing behind him			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	government office-like building representing "the system"			

L32 L32 不管是明星还是工农兵		1:50–1:51	
Translation	No matter if you're a worker, a farmer or a soldier		
Projections	same footage (BG)		
Action	stable shot; Huang and dancers still walking		
Actors	Huang, dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	building set in rural setting		

L33 L33 这就是我的中国梦		1:52–1:53
Translation	This, then, is my Chinese Dream	

Projections	footage of multiple rows of multi-storey residential housing, wide river at the front, back is at the foot of low mountains with dense forests; then bird's eye view fly-over of a town/small city landscape, containing residential buildings, schools, sports grounds, a golden monument with surrounding park, a lot of green spaces between buildings (BG)			
Action	total shot of stage and background projection screens; real-life footage dominates centre of screen			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	living in a town/city like in the projections means having achieved the Chinese dream			

L34 L34 它很小也很普通	1:54–1:55			
Translation	It's modest and humble			
Projections	flying over last town/city continues (BG)			
Action	back to stable shot of L32; Huang and dancers continue walking			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	town/city in projections looks quiet and humble			

L35 L35 我不求变成龙和凤	1:56–1:57			
Translation	I don't need to be extraordinary			
Projections	new setting; camera now flying over village in wetlands			
Action	stable shot; Huang and dancers continue walking			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	towns and villages in projection also looking modest rather than extraordinary			

L36 L36 我只想活在幸福中	1:58–1:59			
Translation	I only want a happy life			
Projections	fly-over continues (BG)			
Action	same close-up shot as L25			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	suggesting a happy life like the lyrics describe can also be lived in a small village like seen in projection
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L37 L37 这就是我的中国梦				2:00–2:02
Translation	This, then, is my Chinese dream			
Projections	fly-over continues (BG)			
Action	stable shot; Huang puts left hand on his heart			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggests that he holds the Chinese Dream close to his heart			

L38 L38 它很简单也易懂					2:03–2:04
Translation	It's straightforward and very clear				
Projections	fly-over continues (BG)				
Action	stable shot; Huang holds up his left hand, half opened				
Actors	Huang				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	Huang making gestures complementing his "it's easy to understand" message				

L39 L39 踮起脚尖就能够到					2:05–2:06
Translation	I can reach it if I just stand on my toes				
Projections	fly-over of larger units of residential housing, also surrounded by small rivers and parks				
Action	back to stable shot of L35; Huang looking down at his feet				
Actors	Huang, dancers				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	Huang looking at his feet when singing "standing on my toes"				

L40 L40 不是悬在半空中		2:07–2:08
Translation	It's not impossible to reach	
Projections	fly-over continues (BG)	

Action	stable shot; Huang puts hands in pockets again			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang demonstrating easiness of reaching the Chinese Dream by putting hands back in pockets			

L41 L41	这就是我的中国梦			2:09–2:10
Translation	This, then, is my Chinese Dream			
Projections	none			
Action	shot of different part of audience from before			
Actors	audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	shot to audience again used to suggest "my" Chinese Dream is everyone's Chinese Dream			

L42 L42	它很小也很普通			2:11–2:13
Translation	It's modest and humble			
Projections	first a flock of sheep on green lush fields, filmed from above; then lush green weeds waving in the wind (BG)			
Action	back to stable shot of L40			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	modest and humble as keeping sheep and farming the land			

L43 L43	我的要求它不算高			2:14–2:15
Translation	I don't ask for much			
Projections	rice farmers on terrace fields (BG)			
Action	stable shot; Huang and dancers continue walking at pace			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	visuals of rice farming suggest the singer would be content to settle with a farming life			

L44 L44 但也没想象的那么轻松				2:16–2:17
Translation	But it's not for the lazy ones			
Projections	not clearly visible; possibly wheat being harvested by combine harvester (BG)			
Action	same close-up shot as L36; Huang raises upper arms, both index fingers pointing up			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang raises fingers to draw viewers' attention to his words			

L45 L45 为了我的中国梦				2:18–2:19
Translation	To reach my Chinese dream			
Projections	wide shot of harvester harvesting wheat on a vast, golden field (BG)			
Action	same wide shot as L26; Huang now puts his right hand over his heart at "my Chinese dream"			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	again suggesting that he holds the Chinese Dream close to his heart			

L46 L46 我必须要有行动				2:20–2:21
Translation	I need to take action			
Projections	fly-over of a vast range of terrace fields (BG)			
Action	stable shot; Huang and dancers walking			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	action like the one needed to cultivate a vast range of fields			

L47 L47 做一只勤劳的小蜜蜂				2:22–2:23
Translation	Work hard like a busy bee			
Projections	fly-over continues (BG)			
Action	Huang pointing towards background projection again			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	"work like a busy bee" like the farmers working the terrace fields behind Huang
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L48 L48 幸福才能揽入怀中	2:24–2:26
Translation	Then happiness will be mine to embrace
Projections	bird's eye view over a farming town, divided and surrounded by lush yellow and green fields (BG)
Action	back to stable shot of L43; Huang and dancers walking
Actors	Huang, dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	happiness like in the song can be found in farming towns too

L49 L49 这就是我的中国梦	2:27–2:28
Translation	This, then, is my Chinese Dream
Projections	fly-over continues (BG)
Action	stable shot
Actors	Huang, dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	Chinese Dream of having prosperous towns and cities everywhere, no matter their setting/purpose

L50 L50 它很小也很普通	2:29–2:30
Translation	It's modest and humble
Projections	fly-over continues (BG)
Action	stable shot; dancers no longer walking, but running in place
Actors	Huang, dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	humble like living in a farming town

L51 L51 我不求变成龙和凤	2:31–2:32
Translation	I don't need to be extraordinary
Projections	not clearly visible, camera speeding down street in rural setting (BG)

Action	same close-up shot as L44; Huang has hands in pockets again, making cocky facial expressions			
Actors	Huang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang having a facial expression complementing the lyrics' "I don't care whether I am special" attitude			

L52 L52 我只想活在幸福中		2:33–2:34	
Translation	I only want a happy life		
Projections	progression of fantasy world continues; "billboard" with real-life footage starting to drop off into distance; one colourful hot air balloon in the sky; sunflowers and red roses added to some yards (BG)		
Action	same wide shot as L46; dancers continue to run		
Actors	Huang, dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	happy life like in fantasy town		
	Extension		

L53 L53 这就是我的中国梦		2:35–2:37		
Translation	This, then, is my Chinese dream			
Projections	billboard still in view; ground and sky changing to yellow and orange/gold colours; space at front is empty; a small mound, pink and white flowers and trees to the right; flowers, buildings and a high electrical tower to the left (BG)			
Action	stable shot; Huang walking with hands in pockets; dancers running in place behind him			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	yellow and golden lighting suggests prosperity in the world of the Chinese Dream			

L54 L54 它很简单也易懂		2:38–2:39		
Translation	It's straightforward and very clear			
Projections	progression continues; trees come into view again on both sides; clear view of town in middle			
Action	back to stable shot of L50			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	"straightforward" complemented by the way fantasy background progressions have evolved so far: only one way, straight forward
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L55 L55 踮起脚尖就能够到		2:40–2:41	
Translation	I can reach it if I just stand on my toes		
Projections	progression continues; more hot air balloons appearing in sky, wind farm to the left; appearing street lanterns and houses suggest return to town setting (BG)		
Action	stable shot; Huang still casually walking		
Actors	Huang, dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Extension		
	calm demeanour of singer suggests that he is not worried about not achieving his goal		

L56 L56 不是悬在半空中				2:42–2:43
Translation	It's not impossible to reach			
Projections	progression continues; speeding up; high-rise buildings come into view on both sides; rainbow spanning over middle of screen (BG)			
Action	stable shot			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	calm demeanour of singer suggests that he is not worried about not achieving his goal			

L57 L57 这就是我的中国梦		2:44–2:45	
Translation	This, then, is my Chinese Dream		
Projections	progression continues (BG)		
Action	stable shot		
Actors	Huang, dancers		
Mode	Complementary	Contradictory	Elaborative
	Extension		
Reasoning	beginning bustling city symbolising Chinese Dream		

L58 L58	它很小也很普通	2:46
Translation	It's modest and humble	

Projections	progression continues, pace still increasing; more and more high-rise buildings coming into view (BG)			
Action	view changing rapidly between previously established total, wide and close-up shots			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	singer and dancers wearing humble clothes			

L59 L59	我的要求也不算高			2:47–2:48
Translation	I don't ask for much			
Projections	progression continues (BG)			
Action	changing shots continue			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	city landscape still looking "normal" and humble			

L60 L60	但也没想象的那么轻松			2:49–2:50
Translation	But it's not for the lazy ones			
Projections	progression continues			
Action	changing shots continue			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers running continuously in background			

L61 L61	为了我的中国梦			2:51–2:52
Translation	To reach my Chinese dream			
Projections	progression continues; buildings coming into view start looking rather futuristic (BG)			
Action	changing through shots slowing down; Huang puts right hand over heart again			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	again suggesting that he holds the Chinese Dream close to his heart			

L62 L62 我必须要有行动				2:53–2:54
Translation	I need to take action			
Projections	progression continues (BG)			
Action	changing shots continue; Huang still walking, dancers still running in place			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	continuous walking resembling progress because of taking action			

L63 L63 做一只勤劳的小蜜蜂				2:55
Translation	Work hard like a busy bee			
Projections	progression continues (BG)			
Action	changing shots continue			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	busy like life in a city like in projections			

L64 L64 幸福才能揽入怀中				2:56–2:57
Translation	Then happiness will be mine to embrace			
Projections	progression continues (BG)			
Action	changing shots continue; Huang nodding to audience			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Huang almost winking to audience, signalling that he is sure he will succeed			

L65 L65 我活得越快乐				2:58
Translation	As my happiness grows			
Projections	progression continues; picking up pace again			
Action	changing shots continue; Huang also starts running now			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	happiness grows continuously, as projections progress continuously
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L66 L66 我就越爱我的祖国				2:59–3:01
Translation	So does my love for my homeland			
Projections	progression continues (BG)			
Action	changing shots continue; Huang pounds on his heart with his left hand at "homeland"			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggesting he holds his homeland close to his heart too			

L67 L67 我们一起向前冲		3:02			
Translation	All of us charging ahead together				
Projections	progression continues to road outside city now moving to the background (BG)				
Action	changing shots continue; Huang and dancers running in unison				
Actors	Huang, dancers				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	Huang and dancers literally charging ahead together				

L68 L68 这就是我的中国梦		3:03–3:05		
Translation	This is my Chinese dream			
Projections	progression ends with utopian city in full view			
Action	camera ends on total shot of Huang with dancers behind him; they do not hold the last note; they stop running abruptly as music/singing stops			
Actors	Huang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors stopping and standing still signalling end of story/performance			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	29	1	15	23

Percentage	43%	1%	22%	34%
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光荣与梦想 — Glory and Dreams

Artist(s)	总政歌舞团 (Zǒngzhèng Gēwǔ Tuán) "PLA General Political Department Song and Dance Ensemble"
Author(s)	集体创作 (Jítǐ Chuàngzuò) "a collective effort of various authors"

Costumes

PLA personnel	PLA Navy affiliated military personnel in white ceremonial uniforms PLA Ground Forces affiliated military personnel in olive ceremonial uniforms PLA Air Force affiliated military personnel in navy blue ceremonial uniforms
Young Pioneers	Children affiliated to Young Pioneers (少先队, Shào Xiānduì) Boys: white short-sleeved shirts with red plaid collar, short red plaid trousers, white socks Girls: white blouses with short red plaid sleeves, red plaid short skirts, red plaid scarf tied around shoulders
Model group	male-female mixed group people in various traditional ethnic clothing people representing model citizens of various professions (a doctor, a sailor, a nurse etc.)

Video URL	https://www.youtube.com/watch?v=wtroGFcY3fo
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L1 L1 迎着梦想的方向		0:12–0:15	
Translation	Facing toward our dreams		
Projections	space rocket taking off (BG)		
Action	total shot of PLA/Pioneer part of choir; Pioneers in front		
Actors	PLA personnel (white, olive, blue); Pioneers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Extension		
	dreams of both young and old; dream of exploring space		

L2 L2 凝聚决心和力量		0:16–0:19
Translation	Gathering determination and strength	
Projections	not clearly visible, mainly blue background (BG)	
Action	close-up of white PLA personnel	
Actors	PLA personnel (white)	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Navy personnel symbolising strength			

L3 L3	集合在复兴伟大的旗帜下			0:20–0:24
Translation	United under the great banner of rejuvenation			
Projections	rocket, then a space capsule travelling in Earth orbit; then capsule docking on to space station (BG)			
Action	total shot of PLA/Pioneer part of choir; then close-up on Navy personnel (blue)			
Actors	PLA personnel (white, olive, blue); Pioneers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	successful operations in outer space as part of rejuvenation			

L4 L4	赤子的心已经滚烫			0:25–0:28
Translation	Our patriotic hearts already burn with passion			
Projections	a female scientist aboard space station; then one female and two male astronauts waving to a crowd (BG)			
Action	total centred shot; then close-up of olive PLA personnel, Pioneers visible at bottom of screen			
Actors	PLA personnel (white, olive, blue); Pioneers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PLA and Pioneers complementing patriotic message			

L5 L5	为了光荣与梦想			0:29–0:32
Translation	For glory and dreams			
Projections	pilot taking off in fighter jet; first from outside, then from inside cockpit; depictions of Great Wall on either side of central projection screen (BG)			
Action	total shot of entire choir; background projections dominating upper half of screen			
Actors	full choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	fighter jet taking off both representing pride and advances in aviation technology (dream of flight)			

L6 L6 自强的意志势不可挡		0:33–0:36	
Translation	Our will to grow stronger is unstoppable		
Projections	at central shot: a large military ship braving huge ocean waves (BG)		
Action	close-up of model section, a female worker and female nurse prominently in front, minority women around them; then total shot of PLA/Pioneer section, projections show large naval vessel getting hit by a big ocean wave		
Actors	model section; then PLA/Pioneer section		
Mode	Complementary	Contradictory	Elaborative
Reasoning	"our" will includes both commoners and minorities; ship braving waves symbolising strength		

L7 L7 出发的号角已经吹响				0:37-0:40
Translation	The call to march has sounded			
Projections	at central shot: fighter jet shooting off/releasing projectiles; then close-up of tank rolling by (BG)			
Action	close-up of right hand side model section; people working blue-collared jobs mixed with people in ethnic dress			
Actors	model section; then PLA/Pioneer section			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"everyone" heeds the call			

L8 L8 前进的歌声多么嘹亮				0:41–0:44
Translation	How resounding the marching song rings			
Projections	not clearly visible (BG)			
Action	close-up of model section, some male PLA personnel visible in the background			
Actors	left hand part of model section; back rows of PLA personnel (white, olive)			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	marching song is sung by "everyone"			

L9 L9 前进 // 向前进		0:45–0:49
Translation	March ahead! // March ahead!	
Projections	panning shot from left to right of section of Great Wall, camera "jumping" between individual towers with great leaps; stills of Great Wall still on side screens (BG)	

Action	camera starting to pan across whole choir from left to right			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projection in the background also "marching on with great leaps"			

L10 L10	跟着必胜的信仰			0:50–0:53
Translation	With unwavering belief in victory			
Projections	various shots of table tennis athletes in a match (BG)			
Action	panning shot now prominently contains centre section of choir			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	table tennis players in intense match with "unwavering belief in victory"			

L11 L11	前进 // 向前进			0:54–0:57
Translation	March ahead! // March ahead!			
Projections	bird's eye view panning over city at night, fireworks (BG)			
Action	right hand model section coming into view			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	joy of celebrating New Year together gives strength to march on			

L12 L12	实现复兴的伟大梦想			0:58–1:04
Translation	Achieve the great victory of rejuvenation			
Projections	various shots of workers celebrating/jumping with joy (BG)			
Action	central shot of PLA/Pioneer section; people celebrating on background projection			
Actors	PLA/Pioneer section of choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"great victory" complemented by celebrating people			

L13 L13	迎着梦想的方向			1:15–1:18
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Translation	Facing toward our dreams			
Projections	not clearly visible (BG)			
Action	close-up of people in ethnic clothing			
Actors	mostly model minorities			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"our" dreams also includes minorities			

L14 L14 凝聚决心和力量		1:19–1:22	
Translation	Gathering determination and strength		
Projections	various shots of windmills generating energy; then a windmill being built (BG)		
Action	central shot of PLA/Pioneer section; projections of windmills sending energy to a power station, then a windmill with two cranes		
Actors	PLA/Pioneer section of choir		
Mode	Complementary	Contradictory	Elaborative
Reasoning	"gathering strength" represented by windmills generating energy		

L15 L15 集合在复兴伟大的旗帜下		1:23–1:26		
Translation	United under the great banner of rejuvenation			
Projections	not clearly visible (BG)			
Action	wide shot of right hand side of model section			
Actors	right hand side of model section			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	commoners and minorities both united under the same banner			

L16 L16 赤子的心已经滚烫		1:27–1:31		
Translation	Our patriotic hearts already burn with passion			
Projections	various shots of fireworks going off (BG)			
Action	camera starting to pan across whole choir from left to right			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	fireworks burning off in the background			

L17 L17 为了光荣与梦想		1:32–1:35		
Translation	For glory and dreams			
Projections	a fashion model, dancing; then: fighter jet after take-off (BG)			
Action	close-up of olive and blue PLA personnel, some Pioneers at bottom of screen			
Actors	PLA/Pioneer section of choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	plane again used to represent glory/pride and achievement of dreams			

L18 L18 自强的意志势不可挡				1:36–1:39
Translation	Our will to grow stronger is unstoppable			
Projections	none			
Action	close-up of model minority people			
Actors	mostly ethnic minority people			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"our" will includes minorities			

L19 L19 出发的号角已经吹响		1:40–1:44	
Translation	The call to march has sounded		
Projections	panning shot over hero/warrior memorial, ocean and harbour in background (BG)		
Action	close-up of Pioneers; then central shot of PLA/Pioneer section		
Actors	PLA/Pioneer section of choir		
Mode	Complementary	Contradictory	Elaborative
Reasoning	both young and old heed the call		

L20 L20 前进的歌声多么嘹亮		1:45–1:48
Translation	How resounding the marching song rings	
Projections	various shots of high-velocity trains moving through countryside; at end of duration: sign reading 桂林站 — "Guilin (train) station"; Great Wall on side projections (BG)	
Action	close-up of right hand side of model section; then total shot of whole choir; high-velocity trains in movement on background projections	

Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	sound of train speeding along tracks as "marching song"			

L21 L21 前进 // 向前进		1:49–1:52		
Translation	March ahead! // March ahead!			
Projections	various shots of city setting, time sped up, fast day-night cycles, a lot of people and vehicles moving through picture (BG)			
Action	total shot of whole choir, then close-up of ethnic minority people			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	marching on like time marches on			

L22 L22 跟着必胜的信仰		1:53–1:56		
Translation	With unwavering belief in victory			
Projections	various shots of trains speeding through view; then more fast day-night capture of cities, interspersed with shots of high-rise buildings being built (BG)			
Action	total shot of PLA/Pioneer section			
Actors	PLA/Pioneer section of choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	building bustling cities and high-velocity trains as victories already achieved			

L23 L23 前进 // 向前进				1:57–2:00
Translation	March ahead! // March ahead!			
Projections	none			
Action	close-up of Pioneers; then of minority people			
Actors	Pioneers; minority people			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	both children and minorities calling to march ahead			

L24 L24	实现复兴的伟大梦想	2:01–2:05		
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Translation	Achieve the great victory of rejuvenation			
Projections	panning shot from top to bottom of skyscraper (BG)			
Action	central shot of PLA/Pioneer section, then wide shot of right hand model section			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	everyone calling out to "achieve victory"			

L25 L25 前进 // 向前进	2:06–2:09			
Translation	March ahead! // March ahead!			
Projections	various shots of a factory being built; Great Wall on side screens (BG)			
Action	panning shot of whole choir from right to left			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	building various buildings representing progress			

L26 L26 跟着必胜的信仰	2:10–2:13			
Translation	With unwavering belief in victory			
Projections	various shots of a modern bridge going through ocean, connecting small islands; Great Wall on side screens (BG)			
Action	panning continues			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	bridge in ocean as milestone of technology, continuing to dream of advances (more victories)			

L27 L27 前进 // 向前进	2:14–2:17			
Translation	March ahead! // March ahead!			
Projections	shot flying over bridge from before; Great Wall on side screens (BG)			
Action	panning continues			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	camera flying over bridge horizontally, complementing marching ahead			

L28 L28 实现复兴的伟大梦想				2:24
Translation	Achieve the great victory of rejuvenation			
Projections	red flags waving (BG)			
Action	panning stops at centre of stage; then close-up of PLA personnel (olive)			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	red flags complementing China's Great Rejuvenation			

L29 L29 向前进				2:25–2:28
Translation	March ahead!			
Projections	big Chinese flag			
Action	total shot of whole choir			
Actors	whole choir			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	marching on for China			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	8	0	15	6
Percentage	28%	0%	51%	21%

我的中国梦 — My Chinese Dream

Artist(s)	张明敏 (中国香港) Zhāng Míngmǐn (Chinese Hongkong)
Author(s)	崔恕 Cuī Shù

Costumes

Zhang	Western style suit, burgundy red jacket, black trousers; black shoes; a white scarf, hanging open around the neck
Dancers	long, no sleeves white dresses, adorned with lots of net lace and silver paillettes; white headpiece with net lace laid in swirls

Video URL	https://www.youtube.com/watch?v=mlEolMPnF7M
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L1 L1 小时候妈妈常问我		0:16–0:22		
Translation	When I was a kid, mum often asked me			
Projections	golden spots of various intensity against purple background (ST)			
Action	wide shot from back of stage, top down; dancers stand in square formation, shoulder to shoulder; Zhang standing in their middle; all bathed in purple light			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	setting, lighting, and dancer's costumes suggest remembrance/dreamscape setting, fitting remembering childhood memories			

L2 L2 你的梦想是什么		0:23–0:28	
Translation	What is your dream?		
Projections	not clearly visible (BG)		
Action	close-up shots of dancers at front parting formation to leave open space for Zhang; vision is very blurred, dancers visible as soft pink silhouettes, silver glimmer against velvety red backdrop in background; picture becoming slowly sharp again at end of lyric		
Actors	dancers		
Mode	Complementary	Contradictory	Elaborative
	Extension		
Reasoning	dreamscape feeling continues		

L3 L3 我抬起头望着天空说		0:29–0:34		
Translation	I raised my head towards the sky, saying			
Projections	not clearly visible (BG)			
Action	close-up of Zhang, dancers behind him; Zhang raises his head at "I raised my head..."			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang visibly looking up			

L4 L4 要把青春献给祖国		0:35–0:40		
Translation	Dedicating my youth to the motherland			
Projections	background projection shows raised hands of children holding bubble rings, large soap bubble being produced from rings (BG)			
Action	hard cut to wide shot with Zhang on centre stage in the middle of screen; dancers dancing in U-shaped formation behind him			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"youth" complemented by children in background			

L5 L5 这些年努力地拼搏		0:41–0:46		
Translation	Years spent fighting and working hard			
Projections	not clearly visible, seem to be various shots of students/young workers on their way to school/training place; people praying at a temple (BG)			
Action	close-up of Zhang, clenching his right hand to a fist			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	both projections and fist complement progression of time and working hard to achieve one's goals			

L6 L6 坚强勇敢地生活		0:47–0:52
Translation	Living courageously and strong	

Projections	bird's eye view of Hong Kong, various containing distinctive landmarks like the Bank of China Tower and Victoria Harbour (BG)			
Action	wide shot of centre stage; actors on bottom third of screen, background projections dominating rest of screen; camera begins at left hand side of screen and starts to pan to the right			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projecting strength by showing images of the prosperous Chinese city of Hong Kong			

L7 L7 一步一步实现了自我		0:53–0:58		
Translation	One step after another, I am becoming more and more myself			
Projections	bird's eye view of Jintang Bridge connecting islands of Zhoushan Archipelago; Zhejiang province (BG)			
Action	panning shot continues; dancers return to rectangular-shaped formation; some dancers on the right hand side kneeling down			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing archipelago spanning bridge, which shows progress that also has been achieved bit by bit (development in technology)			

L8 L8 梦想依然在我心窝		0:59–1:03		
Translation	Dreams still nestled in my heart			
Projections	a flag of Macao and a flag of the PRC flying next to each other on individual flagpoles; then footage of Golden Bauhinia statue (金紫荆雕塑) with Hong Kong and PRC flag waving in background (BG)			
Action	panning shot continues; all dancers standing up again			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dream of regaining control of formerly colonised cities already realised			

L9 L9 我的中国梦 // 永远在我心中		1:04–1:09
Translation	My Chinese dream // lives forever in my heart	
Projections	camera captures two large PRC flags waving in the wind, against bright azure sky (BG)	

Action	panning shot continues; dancers dancing in flowing, spinning motions			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"lest we forget", "do not forget" or "always remember"; gesture is directed to audience, as a signal to listen well to the lyrics			

L10 L10	任岁月匆匆带不走初衷			1:10–1:15
Translation	Though time flies by, it can't take away my purpose			
Projections	not clearly visible (BG)			
Action	close-up of Zhang, looking directly to audience, thumb and index finger of his left hand raised admonishingly			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang performing hand gesture that commands attention from audience			

L11 L11	我的中国梦 // 把握每一分钟			1:16–1:21
Translation	My Chinese Dream // I seize every moment			
Projections	first footage of Mt. Huang (Anhui Province), with iconic "sea of clouds" (云海); then footage of South China Karst (most probably from Guilin Province); both are UNESCO world heritage sites, famous for their outstanding natural beauty, serving as inspiration for art and literature throughout China's history (BG)			
Action	wide shot of centre stage like L6, shot stable; Zhang at front, dancers moving delicately and in waving motions; projections of famous landmarks almost filling the rest of screen			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections invoke China's outstanding beauty as source of national pride, visuals try to connect that pride to the "Chinese Dream"			

L12 L12	国家的兴旺是我的光荣			1:22–1:29
Translation	My country's prosperity is my glory			
Projections	not clearly visible (BG); stage still shows same projections as L1			
Action	close-up of Zhang looking directly into camera; points at himself and bows forward a little at "my glory"; then top-down view of centre stage, dancers in formation behind Zhang, but start to huddle around Zhang at end of line and before transition			

Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang pointing at himself and looking directly at TV audience to complement his message in the lyrics			

L13 L13 转眼间半世纪奔波		1:53–1:58		
Translation	In the blink of an eye, fifty years of struggle have passed			
Projections	not clearly visible; shift from dark to golden colours about halfway through line (BG)			
Action	close-up of Zhang, still looking directly into camera			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang still looking directly at TV audience, marking them as the direct recipients of his message through lyrics			

L14 L14 双脚走遍了山河				1:59–2:05
Translation	These feet have crossed the entire land			
Projections	not clearly visible; colouring has changed to light blue (BG)			
Action	stable shot; Zhang still looking directly into camera			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang still engaged with TV audience, as if to speak to those who have gone through the same struggles he has			

L15 L15 风风雨雨共同经历过		2:06–2:10		
Translation	Through every hardship we stood together			
Projections	cut off in half; waves splashing against the camera; then sped up footage of what appears to be rain/storm clouds (BG)			
Action	wide shot of centre stage; dancers have positioned themselves around Zhang during musical intermission earlier; kneeled down first, standing up at end of previous lyric, now starting to run around Zhang			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	"hardship" — 风风雨雨 literally meaning "wind wind rain rain" complemented by water and storm clouds in projections
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L16 L16 血脉连接一个我	2:11–2:15
Translation	Shared blood makes us one
Projections	still cut off in half; various shots of multiple people dressed in the same ethnic dress; dress variants change every shot (BG)
Action	dancers have positioned themselves around Zhang in a semi circle; dancers at back standing upright, kneel down continuously as circle reaches in front of Zhang; dancers who have to kneel down (and bend backwards at the very front end) look at imaginary sky, smiling; wide shot changes to top-down shot of centre stage halfway through line
Actors	Zhang, dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	showing people who are united by their ethnicity (blood) shown through various kinds of shared ethnic dress in projections; dancers holding each other tightly together also symbolising unity

L17 L17 四海通 五洲同	2:16–2:21
Translation	Four seas flow as one // five continents stand together
Projections	various shots of New Year fireworks around the world (BG)
Action	upward total shot of stage, camera situated at right hand front of stage, filming into back left hand corner of stage; dancers break formation individually to run to every corner of stage; camera starts to slowly pan to the left side of screen
Actors	Zhang, dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	message of unity of world complemented by projections of New Year festivities all around the world

L18 L18 华夏儿女让世界歌颂	2:22–2:27
Translation	Children of China make the world sing
Projections	various shots of Chinese New Year celebrations in the streets; people in golden and red lion costumes; people holding up signs reading out "我们成功了" — "We have succeeded" (BG)
Action	panning continues; almost all dancers have spread out over entire stage; upon reaching designated spot, they freeze in poses resembling people celebrating New Year in the streets
Actors	Zhang, dancers

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	people on stage frozen in celebration			

L19 L19 心与共 // 爱相融		2:28–2:33		
Translation	Hearts shared // love blended			
Projections	panning shot of what appears to be a closing ceremony of sorts (after sports event for example), people celebrating together (BG)			
Action	panning continues; almost all dancers have spread out over entire stage; upon reaching designated spot, they freeze in poses resembling people celebrating New Year in the streets			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing people celebrating, "sharing their hearts"			

L20 L20 中华一家同圆一个梦				2:34–2:39
Translation	The Chinese family united, realising one dream			
Projections	various shots of people in ethnic clothing celebrating, waving into camera			
Action	panning continues; all dancers are now frozen on stage			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"the Chinese family" extending to all ethnic minorities of China			

L21 L21 我的中国梦 // 永远在我心中		2:40–2:45		
Translation	My Chinese dream // lives forever in my heart			
Projections	panning shot over Tian'anmen Square (BG)			
Action	dancers start to dance in rectangular formation around Zhang; Zhang visibly touches his chest at "in my heart"			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang touching his chest at "in my heart"			

L22 L22	任岁月匆匆带不走初衷	2:46–2:51		
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Translation	Though time flies by, it can't take away my purpose			
Projections	shot continues (BG)			
Action	picture of Mao Zedong superimposed over Tian'anmen Square comes prominently into view			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"my purpose" is to serve the homeland			

L23 L23 我的中国梦 // 把握每一分钟		2:52–2:57	
Translation	My Chinese Dream // I seize every moment		
Projections	waving PRC flag, fireworks going off in background; then people celebrating New Year on a large public square (BG)		
Action	shot like L15; viewer's gaze gets captured by firework and celebration projections		
Actors	Zhang, dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Extension		
	visuals connect "seizing every moment" with happiness people experience when celebrating New Year together		

L24 L24 国家地兴旺是我的光荣		2:58–3:03		
Translation	My country's prosperity is my glory			
Projections	big, red firework explosions (BG)			
Action	close-up of Zhang, left hand on his chest; then wide shot with background projections dominating the screen again			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang putting hand on chest again at "my glory"			

L25 L25 国家地兴旺是我的光荣		3:04–3:18
Translation	My country's prosperity is my glory	
Projections	animation of white doves flying through and then leaving a watchtower of the Great Wall (BG); deep purple/violet colours (ST)	

Action	dancers forming close square formation around Zhang again; short close-up of Zhang, with dancers getting ready to assume an ending position; ends with wide shot of centre stage, Zhang standing in a "wave" of pink; projections in background still zooming out dramatically on Great Wall setting			
Actors	Zhang, dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projection connects "glory" with Chinese cultural heritage			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	12	0	3	10
Percentage	48%	0%	12%	40%

2015

共筑中国梦 — Building The Chinese Dream Together

Artist(s)	殷秀梅, 廖昌永 Yīn Xiùméi, Liào Chāngyǒng
Author(s)	芷父, 刘恒 Zhǐ Fù, Liú Héng

Costumes

Yin	wide pitch black European opera dress, wide and long red sash over left shoulder down to the fringe
Liao	Western style black suit, white button up shirt, black bowtie
Dancers A	male only stylised/caricatured late 18th century European military dress, red tailcoats with exaggerated shoulder epaulettes, gold trim decoration, gold shirt, gold breeches
Dancers B	female only Western style flowing gold gala dresses, golden hairpiece

Video URL	https://www.youtube.com/watch?v=u2NaseySuTg
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L1 L1 雄伟是山的梦	0:17–0:20
Translation	To be majestic is the mountain's dream
Projections	waves of golden, pearly strands (BG)
Action	close-up of Yin; Dancers A in background, postures symbolising physical prowess; projections before close-up (BG) showed mountainous scenery (visible at 0:15)
Actors	Yin, Dancers A
Mode	Complementary Contradictory Elaborative Extension
Reasoning	Dancers A striking powerful/majestic poses

L2 L2 宽阔是海的梦	0:21–0:24
Translation	To be vast is the ocean's dream
Projections	waves of golden, pearly strands (BG)
Action	close-up of Yin; Dancers A in same pose as before; golden strands in background now imitating billowing ocean waves
Actors	Yin, Dancers A

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Golden waves come prominently into view behind Yin			

L3 L3 蔚蓝事天的梦	0:25–0:28			
Translation	To be a deep azure blue is the sky's dream			
Projections	waves of golden, pearly strands; big spots of golden light (BG)			
Action	close-up of Liao, gazing upwards at "天的梦"; Dancers A in background strike new pose, also gazing at imaginary sky			
Actors	Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Actors on screen gazing at imaginary sky, azure blue sky has to be imagined			

L4 L4 幸福是百姓梦	0:29–0:33			
Translation	To be happy is the people's dream			
Projections	waves of golden, pearly strands (BG)			
Action	close-up of Liao, gaze fixed upon audience; Dancers A in same pose as before			
Actors	Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Liao looking at audience while singing "百姓梦" — "the dream of the common people"			

L5 L5 鲜花是春的梦	0:34–0:37			
Translation	Blooming flowers are Spring's dream			
Projections	aerial shots of bustling urban setting, high rise buildings mixed with green recreational areas (BG)			
Action	Yin and Liao at foreground; Dancers A behind them, striking majestic pose from before again; projections show urban setting, with high rise buildings and lush green recreational areas			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections show modern city that is "blooming up" and "flourishing", like blossoms blooming in spring			

L6 L6 翱翔是雄鹰的梦		0:38–0:41		
Translation	Flight is the eagle's dream			
Projections	aerial shots now show entire city (BG)			
Action	camera pans from left to right, keeping Yin and Liao at centre of shot; Dancers A still striking the same pose as before			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections show city as if from a bird's perspective, soaring high up in the sky			

L7 L7 远航是帆的梦		0:42-0:45		
Translation	Far horizons are a sail's dream			
Projections	projections change to a bird's eye view of a shipping port, then to container ships at open sea			
Action	camera pan continues, Yin and Liao each reaching out with one arm; Dancers A still striking the same pose as before			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"Far horizons" complemented by large ship at open sea, bringing prosperity to China			

L8 L8 强盛是中国梦		0:46–0:50		
Translation	Strength and prosperity are the Chinese Dream			
Projections	shots of bustling urban setting at night (BG)			
Action	after establishing shot of new projections, close-up of Yin and Liao; Dancers A behind them stand at ease like soldiers			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	shots of urban setting represent prosperity; Dancers A represent strength as "well-behaved soldiers"			

L9 L9 满怀豪情领略浩荡的风		0:51–0:54
Translation	Hearts full of passion, we face the mighty storm	
Projections	waves of golden, pearly strands (BG)	

Action	Dancers A start smiling brightly, extending arms while running closer to foreground			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Dancers A's demeanour complement message of bravely facing the unknown future			

L10 L10	踏平坎坷我们荣辱与共			0:55–0:58
Translation	Overcoming every obstacle, we share both glory and struggle			
Projections	waves of golden, pearly strands (BG)			
Action	Dancers A break out into energetic dance, waving their arms through the air, leaping from left to right			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Dancers A metaphorically jumping over obstacles, seemingly ready for anything			

L11 L11	实现梦想拥抱天边彩虹			0:59–1:03
Translation	Achieving our dreams, we reach out to the rainbow			
Projections	shots of people celebrating New Year outside, then shots of fireworks exploding in the sky (BG)			
Action	total shot of stage; Yin and Liao still standing at centre foreground; Dancers A exercising ballet movements behind them			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	colourful fireworks representing rainbow (dreams and aspirations for a bright future)			

L12 L12	我们昂首再启程			1:04–1:07
Translation	We embark again, heads held high			
Projections	shot of New Year celebrations at a riverbank, some kind of boat visible (BG)			
Action	Dancers A strike heroic poses again, heads held high			
Actors	Yin, Liao, Dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	nautic reference through river scene, Dancers A holding their heads high at appropriate timing			

L13 L13 共筑中国梦	1:08–1:12		
Translation	Building the Chinese Dream together		
Projections	waves of golden, pearly strands (BG)		
Action	Dancers A continue with ballet movements; Yin and Liao turn towards each other, each of them clenching a fist		
Actors	Yin, Liao, Dancers A		
Mode	Complementary	Contradictory	Elaborative
Reasoning	Yin and Liao's pose underlines "strength through collective effort" message		

L14 L14 雄伟是山的梦	1:30–1:33		
Translation	To be majestic is the mountain's dream		
Projections	not clearly visible		
Action	Dancers B entered during interlude preceding lyric, dancing in formation at centre stage, Dancers A flanking; now close-up Liao; Dancers A & B starting to dance together in background		
Actors	Liao, Dancers A & B		
Mode	Complementary	Contradictory	Elaborative
Reasoning	most of Dancers A & B hold their hands high up together, representing tallness of mountains		

L15 L15 宽阔是海的梦	1:34–1:37		
Translation	To be vast is the ocean's dream		
Projections	waves of golden, pearly strands (BG)		
Action	Dancers A & B now move through background in wavy, waltz-like motions		
Actors	Liao, Dancers A & B		
Mode	Complementary	Contradictory	Elaborative
Reasoning	waves of golden strands in background paired with wavy, fluent dance moves		

L16 L16 蔚蓝事天的梦	1:38–1:41		
Translation	To be a deep azure blue is the sky's dream		
Projections	golden glow (BG)		

Action	Dancers A & B hold each other close in pairs, gazing at imaginary sky; close-up of Yin, also looking up briefly			
Actors	Yin, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	imaginary sky gazing			

L17 L17 幸福是百姓梦		1:42–1:46		
Translation	To be happy is the people's dream			
Projections	golden glow (BG)			
Action	Dancers A & B still fixated at sky; Yin first looking into audience, then into camera			
Actors	Yin, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	inclusion of audience in studio and at home at "百姓梦"			

L18 L18 鲜花是春的梦		1:47–1:50		
Translation	Blooming flowers are Spring's dream			
Projections	waves of golden, pearly strands; big spots of golden light (BG)			
Action	close-up of Yin and Liao; Dancers A & B behind them, crouching down			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers visually represent buds waiting to bloom			

L19 L19 翱翔是雄鹰的梦		1:51–1:54		
Translation	Flight is the eagle's dream			
Projections	waves of golden, pearly strands; big spots of golden light (BG)			
Action	Dancers A standing up fully, Dancers B still crouched down, both holding their heads up again, extending arms like wings			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers representing "to spread one's wings"			

L20 L20 远航是帆的梦				1:55–1:58
Translation	Far horizons are a sail's dream			
Projections	waves of golden, pearly strands; big spots of golden light (BG)			
Action	Dancers A & B extending arms in vast gestures, Dancers B also now slowly standing up			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers exercising vast, wavy motions			

L21 L21 强盛是中国梦				1:59–2:03
Translation	Strength and prosperity are the Chinese Dream			
Projections	waves of golden, pearly strands; big spots of golden light (BG)			
Action	Dancers A strike poses that seem to be welcoming someone; Dancers B crouch down again as if they were waiting for someone			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers seem to extend an invitation for audience to participate in achieving the Chinese Dream			

L22 L22 满怀豪情领略浩荡的风				2:04–2:07
Translation	Hearts full of passion, we face the mighty storm			
Projections	bird's eye panning shot over already harvested rice field (BG)			
Action	Dancers A & B break into energetic movement; camera again takes total shot of stage			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	energetic movements of dancers and shots of harvested rice signal readiness for future ahead			

L23 L23 踏平坎坷我们荣辱与共				2:08–2:11
Translation	Overcoming every obstacle, we share both glory and struggle			
Projections	shot of bridge leading through ocean, looking into endless horizon at high sea (BG)			
Action	Dancers A & B have assumed arrow-like formation pointing toward studio audience			

Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	arrow formation of dancers and shot of open ocean indicate moving forward			

L24 L24	实现梦想拥抱天边彩虹			2:12–2:16
Translation	Achieving our dreams, we reach out to the rainbow			
Projections	view from top of heavy duty crane, overlooking skyscrapers			
Action	transition from total shot of stage to close-up of Yin and Liao; Dancers A & B reaching out to something in their movements			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers visibly reaching out to something			

L25 L25	我们昂首再启程			2:17–2:20
Translation	We embark again, heads held high			
Projections	waves of golden, pearly strands (BG)			
Action	Dancers A & B holding heads up while dancing, reaching out for something up high again			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers holding their heads up high at appropriate timing			

L26 L26	共筑中国梦			2:21–2:24
Translation	Building the Chinese Dream together			
Projections	shot of aeroplane taking off, then of shipping cranes in harbour, ready for use (BG)			
Action	Dancers A & B still in arrow-like formation, reaching out with one arm and looking at audience or ceiling over shoulder			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	the aeroplane lifting off represents China taking off by the power of the Chinese Dream			

L27 L27	满怀豪情领略浩荡的风			2:25–2:28
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Translation	Hearts full of passion, we face the mighty storm			
Projections	some kind of clock tower surrounded by buildings on some kind of hilltop, at night (BG)			
Action	Dancers A & B strike determined poses			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers in heroic poses symbolise readiness			

L28 L28 踏平坎坷我们荣辱与共				2:29–2:33
Translation	Overcoming every obstacle, we share both glory and struggle			
Projections	inside what looks like the ISS/some facility in orbit			
Action	Dancers A & B moving delicately behind Yin and Liao			
Actors	Yin, Liao, Dancers A & B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	space travel as obstacle that has already been overcome			

L29 L29 实现梦想拥抱天边彩虹		2:34–2:37		
Translation	Achieving our dreams, we reach out to the rainbow			
Projections	not clearly visible			
Action	Dancers A & B reaching out to sky during movements again			
Actors	None			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers reaching out to imaginary sky			

L30 L30 我们昂首再启程				2:38–2:42
Translation	We embark again, heads held high			
Projections	shots of logistics workers, then shipping harbour again (BG)			
Action	total shot of stage; Dancers A & B dancing in pairs, taking up entire stage			
Actors	None			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	logistics workers at shipping harbour as representatives of proud and able workforce			

L31 L31 共筑中国梦				2:43–2:46
Translation	Building the Chinese Dream together			
Projections	bird's eye panning shot over various harbour settings (BG)			
Action	Dancers A & B exercising flowing/reaching out movements from before			
Actors	None			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	freight shipping indicated as one of the driving forces behind China's rejuvenation			

L32 L32 中国梦				2:47–2:55
Translation	The Chinese Dream			
Projections	bird's eye view of stylised, futuristic city in pure gold (BG)			
Action	Dancers A & B huddling behind Yin and Liao, B in front, A behind them, various heroic/reaching out/gazing towards sky movements from before (synchronised)			
Actors	None			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	The "golden, prosperous city" utopia the Chinese Dream is trying to achieve			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	17	0	9	6
Percentage	53%	0%	28%	19%

时代的勇气 — The Courage Of This Age

Artist(s)	张英席, 王莉 Zhāng Yīngxí, Wáng Lì
Author(s)	梁芒 Liáng Máng

Costumes

Zhang	Western style suit, black jacket, black trousers, white shirt; black shoes
Wang	deep blue wide opera dress, short sleeves
male-female mixed group	male: long sleeved track suits; starting yellow at shoulders, changing to orange at end of jacket and beginning of trousers, changing to yellow again down the legs female: long flowing dresses, no sleeves; sash over left shoulder red with golden applications, the other one yellow; sash around waist tri-coloured; skirt also continuously changing from red to orange to yellow downwards; golden hairpiece

Video URL	https://www.youtube.com/watch?v=UHOV5FgeS_k
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L1 L1 快 // 让所有的梦聚集	0:15–0:20
Translation	Quick! // Let every dream come together
Projections	not visible (BG)
Action	close-up of Wang, male dancers standing in line behind her, heads held high; dancers sitting/standing still in front and at sides of main acts (not visible right now) sing along with main acts throughout performance
Actors	Wang; male dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	modern/Western costumes firmly set modern age/present times setting

L2 L2 心与心 // 已没有距离	0:21–0:26
Translation	Heart to heart // with no distance in-between
Projections	not visible (BG)
Action	Wang touching her heart with left hand at "heart to heart"; dancers starting to smile brightly behind her
Actors	Wang; male dancers

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang touching her heart at appropriate timing; dancers behind her standing close together, "heart to heart"			

L3 L3 微笑之中 // 风和日丽		0:27–0:33		
Translation	In our smiles // peace and beauty			
Projections	not visible (BG)			
Action	close-up of Zhang; dancers behind him, smiling brightly			
Actors	Zhang; male dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers smiling in background			

L4 L4 目光坚毅 // 顶天立地		0:34–0:41		
Translation	Our eyes resolute // standing tall and proud			
Projections	not visible (BG)			
Action	shot stable			
Actors	Zhang; male dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers standing behind Zhang acting out what he sings about in the lyrics			

L5 L5 起立 // 向所有的梦敬礼		0:42-0:48		
Translation	Rise! // Salute to all our dreams			
Projections	various shots of distinct buildings and high-rise skyscrapers (BG)			
Action	panning shot beginning from up front the left hand side base of platforms, panning out and to the right; main acts, dancers in background and background projections coming into view			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers behind main acts rise up, stretching arms into air			

L6 L6 热血 // 在人海中冲击		0:49–0:54
Translation	Passion // rushing forward through the masses	

Projections	bird's eye view of a dense urban city landscape, large sprawl of skyscrapers interspersed by motorways and large parks (BG)			
Action	panning continues; has reached front of stage; screen dominated by dancers strewn around stage/platforms			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers' costumes dyed in colours representing "burning passion"			

L7 L7 新的世纪 // 新的机遇		0:55–1:01		
Translation	New era // new chances			
Projections	bird's eye view of Beijing; National Centre for the Performing Arts on the left, parts of the Great Hall of the People on the right; then a wide street on the left, part of the Forbidden City to the right (BG)			
Action	panning continues to the right			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"new era" complemented by modern National Centre for the Performing Arts in background			

L8 L8 我们的脚步踏向了胜利				1:02–1:08
Translation	Our footsteps lead to victory			
Projections	first a high-velocity train speeding down the rails; then fully loaded large container ships leaving/entering a huge cargo port; then cargo ships being loaded by cranes			
Action	panning continues to the right			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"victory" represented by achievements/technological progress in public transport and shipping port in heavy use			

L9 L9 前行 // 和人们一起		1:09–1:15
Translation	Onward! // Together with all people	
Projections	not clearly visible (BG)	
Action	close-up of Zhang and Wang, looking into audience, extending their open arms to audience; male dancers kneeling down behind them, still smiling broadly	

Actors	Zhang, Wang; male dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	turns lyric line into direct plea to audience			

L10 L10	勇气 // 是那么地锋利			1:16–1:22
Translation	Our courage // as sharp as a blade			
Projections	various footage of cars getting assembled in a factory and barrels being stacked by a crane			
Action	total shot of stage; background projections dominating upper half of screen; platforms are densely packed with dancers standing and sitting on various tiers of platforms; Zhang and Wang at centre of screen, hardly any space around them is not occupied by dancers			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts standing in a "sea" of courage/"burning passion" represented by dancers' outfits			

L11 L11	头上有飘扬的旗			1:23–1:29
Translation	The flag flies over us			
Projections	not visible (BG)			
Action	close-up of Zhang and Wang, looking up at imaginary sky; male dancers crouching down reveal more dancers; row of female dancers immediately behind them flash red sash of dress into camera			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts looking at imaginary flag waving in the sky; red colours of female dancers' dresses prominently visible			

L12 L12	那就是信仰的动力			1:30–1:36
Translation	That is the power of our fate			
Projections	not fully visible; appears to be a busy quarry; then a rounded motorway/highway beltway with medium traffic (BG)			
Action	shot stable; then wide shot of right hand flanking side of dancers, kneeling down, some of them at centre stage side rising up and breaking out in vigorous dancing			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	power complemented by some dancers rising up and dancing wholeheartedly
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L13 L13 长路 // 总是弯弯曲曲	1:37–1:42
Translation	The path ahead // always twists and winds
Projections	continuing shot of highway; then a brief shot of people in ethnic clothing running together in a line in a desert-like setting (BG)
Action	camera starting to pan like at L5, now starting at right hand side of stage; dancers at front looking at camera, rest gazing into distance with determined look
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	winding way complemented by complicated-looking highway arrangement on projection

L14 L14 忠于 // 那永恒的真理	1:43–1:49
Translation	Stay true // to timeless principles
Projections	shot with people in ethnic clothing continues; then changes to school children exercising together in courtyard; then younger kids playing football; then older students in graduation costumes, celebrating their graduation (BG)
Action	panning continues to the left
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	going to school/graduating from school/getting a proper education referenced as "timeless principles" through background projection

L15 L15 这个时代需要勇气	1:50–1:56
Translation	This age requires courage
Projections	various shots of people in traditional/ethnic clothing or casual wear celebrating/having a good time (BG)
Action	panning continues to the left
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	staying true to oneself and enjoying/celebrating life together portrayed as courage

L16 L16 来点燃心中那一把火炬		1:57–2:04	
Translation	To kindle the flame inside us		
Projections	various shots of traditional Chinese New Year activities/celebrations; people in lion costumes, people waving paper dragons through the air; then a row of red flags fixed along a bridge waving in the wind		
Action	panning continues, focus on projections		
Actors	Zhang, Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	metaphorical flames on screen (costumes); red colours from costumes and flag to intensify "fire" idea		

L17 L17 起立 // 向所有的梦敬礼				2:18–2:23
Translation	Rise! // Salute to all our dreams			
Projections	line-up of attendees of the 22nd APEC Economic Leaders' Meeting; then a conference set around a large ring of tables (BG)			
Action	total zoomed-out shot of stage, filming from left hand side of audience; dancers in front and on sides of main acts still standing or sitting still; dancers on platform behind main acts slowly starting to move in short lines, holding hands			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	China hosting the 22nd APEC conference in Beijing in 2014, referencing the dream of "China as global economic power" as already come true			

L18 L18 热血 // 在人海中冲击				2:24–2:30
Translation	Passion // rushing forward through the masses			
Projections	art installation listing the 12 Core Socialist Values (BG)			
Action	shot stable; more dancers in background start to move, all picking up pace			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"passion" (dancers) moving quickly in background			

L19 L19 新的世纪 // 新的机遇		2:31-2:36
Translation	New era // new chances	

Projections	not visible (BG)			
Action	close-up of Zhang and Wang; dancers behind them crouched down, rising up throughout line; Wang gazing at imaginary sky with a dreamy look; dancers behind them smile brightly			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors on screen portraying positive/dreamy emotions towards future			

L20 L20	我们的脚步踏向了胜利			2:37–2:44
Translation	Our footsteps lead to victory			
Projections	not visible (BG)			
Action	shot stable; Zhang and Wang looking at and pointing to some point in the distance			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors looking at and pointing in the direction of their path, forward and towards victory			

L21 L21	前行 // 和人们一起			2:45–2:50
Translation	Onward! // Together with all people			
Projections	projection screen above audience on opposite side of stage background shows projections of ceremonial fire being lit (probably at Olympic Games) (BG)			
Action	total shot into audience with front part of stage on right side of screen; panning further into audience			
Actors	dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	includes audience at "together with all the people"			

L22 L22	勇气 // 那么无可匹敌			2:51–2:57
Translation	Our courage // as sharp as a blade			
Projections	not visible (BG)			
Action	close-up of Zhang and Wang; dancers behind them, still smiling and holding their heads up proudly			
Actors	Zhang, Wang; audience			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	courageous demeanour of dancers
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L23 L23 举献自己 // 全心全意	2:58–3:04
Translation	Dedicating ourselves // wholeheartedly
Projections	construction workers discussing blueprints, a crane behind them; then a group of flight attendants in red uniforms walking down a brightly lit airport hall on their way to boarding (BG)
Action	same shot as L10; still only dancers behind main acts dancing; some sitting/standing still dancers raising their arms outwards
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	showing construction workers and flight attendants at work/on their way to work

L24 L24 为了信仰 // 屏住呼吸	3:05–3:11
Translation	Breathlessly devoted // to our convictions
Projections	five of the flight attendants from before now standing in line, each holding a large flower bouquet in either red, white, or yellow; then people in various ethnic and casual dress standing in a large circle around a tall flagpole with a waving PRC flag, holding hands (BG)
Action	same shot as L5
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	all Chinese people united as one as one of the mentioned "convictions"

L25 L25 路途 // 总是风风雨雨	3:12–3:17
Translation	The path ahead // always full of trials and hardships
Projections	flagpole setting continues; then children running through lush green fields of wheat
Action	panning continues to right
Actors	Zhang, Wang; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	showing children happily running through a field, straightforward, no obstructions

L26 L26 忠于 // 那永恒的真理	3:18–3:24
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Translation	Stay true // to timeless principles			
Projections	not visible (BG)			
Action	close-up of Wang, then Zhang; dancers smiling happily again behind them			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	staying positive/bravely facing the future as a timeless principle			

L27 L27	这个时代要拿出勇气			3:25–3:31
Translation	This age requires courage			
Projections	various shots of people in various places with corresponding ethnic dress celebrating together (BG)			
Action	panning has reached right hand side of stage; male dancers singing along now clenching fists with both hands; female dancers singing along laying one of their hands above their hearts			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"courage" complemented by fists/hands over hearts			

L28 L28	来点燃心中那把火炬			3:32–3:38
Translation	To kindle the flame inside us			
Projections	children running down a street with many colourful balloons in hand; then a close-up of PRC flag waving in wind (BG)			
Action	panning slowly stopping; then soft shift to footage of audience			
Actors	Zhang, Wang; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"kindle the flame inside us" not only attributed to characters on screen but also all members of audience			

L29 L29	这个时代要拿出勇气			3:43–3:47
Translation	This age requires courage			
Projections	children celebrating outside, confetti raining down on them; then mostly women in ethnic clothing, waving and laughing at something (BG)			

Action	camera pans back from audience to stage; dancers behind main acts have stopped moving, now stand in line not unlike soldiers, started to sing along with rest of dancers			
Actors	Zhang, Wang; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	with everyone now singing and dancers in the background standing in a military-like formation, it feels like an anthem being sung and/or suggests that repeated lines should be sung by everyone			

L30 L30	来点燃心中那把火炬			3:48–4:09
Translation	To kindle the flame inside us			
Projections	a screen-filling troupe of men clothed in all white with red sashes and cloth pieces performing Yangge dances on Tian'anmen Square (BG)			
Action	panning continues; then soft shift to close-up of Zhang and Wang, Zhang pressing his right hand on his chest; dancers in formation behind them, standing still, singing along, still brightly smiling			
Actors	Zhang, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang having hand on chest; "flame" represented by dancers in background			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	16	1	5	8
Percentage	53%	3%	17%	27%

中华好儿孙 — A Proud Child Of China

Artist(s)	张丰毅, 朱亚文, 段奕宏 Zhāng Fēngyì, Zhū Yàwén, Duàn Yìhóng
Author(s)	刘昌法 Liú Chāngfǎ

Costumes

Zhang	Western style suit; jacket and trousers in burgundy red, white shirt; brown shoes
Zhu	Western style suit, bright red jacket and trousers; brown shoes
Duan	Western style suit, bright red jacket, black trousers, black shirt, black tie; black shoes
Dancers	male only bright yellow shirt; long, red trousers, golden rim at top; long red coat, long sleeves, upper half of upper body in gold cloth; golden shoes

Video URL	https://www.youtube.com/watch?v=ic3QVhawzIU
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L1 L1 龙有龙世界	0:08–0:09
Translation	Dragons rule their own domain
Projections	ragged mountain peaks, covered in snow, some of them overhung with clouds (BG); song title in stylised golden characters at left hand side front of stage (AR)
Action	wide shot of centre stage from left hand side corner of stage, panning to the right; some golden characters from AR projection still visible at front of screen; one row of dancers kneeling down behind it; then one row of dancers standing up; main acts and background projection obscured at back of stage
Actors	Zhang, Zhu, Duan; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	snowy/cloudy mountain range looks like the place one imagines dragons to inhabit

L2 L2 虎守一方土	0:10–0:12
Translation	Tigers defend their territory
Projections	projections continue (ST) (AR)
Action	panning continues; more dancers become visible, they fill the stage; kneeling dancers jump up; dancers face each other off in one-on-one pairs, all assuming the same defending but powerful pose

Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers resembling tigers ready to defend their territory			

L3 L3 我是中华好儿孙		0:13–0:14		
Translation	I am a proud child of China			
Projections	projections continue (ST); golden characters have almost completely left screen to the left (AR)			
Action	panning continues; dancers have moved around each other, some now face the camera, some have their backs to it; they all assume the same strength projection pose from before			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden characters spelling out title still visible/in memory			

L4 L4 怎能无傲骨		0:15–0:16		
Translation	How could I lack backbone and dignity?			
Projections	projections continue (BG)			
Action	panning continues; all dancers now kneel down with one knee, upper body upright; facing audience with heads held high			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers through correct and upright posture offer a physical straight backbone to the metaphorical one			

L5 L5 左手进军号		0:17–0:18		
Translation	Left hand clutching the war horn			
Projections	projections continue (BG)			
Action	wide shot of three main acts at upper half of screen, dancers kneeling before them (only heads visible)			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers kneeling in formation, "ready for war"			

L6 L6 右手摧阵鼓				0:19–0:21
Translation	Right hand beating the war drum			
Projections	projections continue (BG)			
Action	shot stable; dancers jump up, resume energetic/strength pose from before			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers through poses symbolising "war readiness"			

L7 L7 龙行天下喜地欢天的是				0:22–0:26
Translation	The ones whose dragons rule the world as heaven and earth celebrate			
Projections	single characters contained in lyrics start to appear in gold with gold borders individually on stage elements against dark orange/copper background (ST)			
Action	top-down view from above centre stage, slowly panning from top to bottom; dancers run to back of stage in formation; main acts can be seen at bottom of screen; emphasis on golden Chinese characters appearing on stage			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden Chinese characters add to festive character of lyrics			

L8 L8 中华民族				0:27–0:30
Translation	That is the Chinese nation			
Projections	mountain peaks scenery (BG)			
Action	back to wide shot of L6; red colours of costumes dominate			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	screen filled with people wearing red at "Chinese nation"			

L9 L9 爷爷在移山				0:34–0:36
Translation	Where old men move mountains			
Projections	projection continues (BG)			
Action	close-up of Zhang			

Actors	Zhang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	mountains still clearly visible in background			

L10 L10 奶奶在磨杵		0:37		
Translation	Where grandmothers grind iron rods into needles			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Zhang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L11 L11 奔跑的夸父		0:38–0:40		
Translation	Where Kuafu races the sun			
Projections	projection continues (BG)			
Action	shot stable; Zhang slowly extends his left hand/arm towards camera			
Actors	Zhang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	forward motion of hand helps conjure up the image of someone running			

L12 L12 日行两万五		0:41–0:42		
Translation	Running 25,000 li a day			
Projections	projection continues (BG)			
Action	shot stable; hand still raised dramatically			
Actors	Zhang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang remains in position, as current lyrics extend former lyric			

L13 L13 精卫衔石来		0:43–0:44
Translation	Where Jingwei fills the sea with stones	

Projections	not fully visible; appears to be mountain peaks still (BG)			
Action	close-up of Zhu			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L14 L14 女媧把天补				0:45–0:47
Translation	Where Nüwa patches the broken sky			
Projections	not fully visible; appears to be mountain peaks still (BG)			
Action	shot stable			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L15 L15 是谁卧薪尝胆				0:48–0:49
Translation	Whose people lay on thorns and swallowed bile			
Projections	not fully visible; appears to be mountain peaks still (BG)			
Action	shot stable			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L16 L16 吃的是苦中苦		0:50–0:53		
Translation	Enduring the most extreme suffering			
Projections	not fully visible; appears to be mountain peaks still (BG)			
Action	shot stable; Zhu now clenching a fist with his left hand			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	clenched fist used to attribute "strength" to people referenced in lyrics			

L17 L17 嫦娥舞广袖				0:54–0:55
Translation	Chang'e dances with flowing sleeves			
Projections	not fully/clearly visible (BG)			
Action	close-up of Duan			
Actors	Duan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L18 L18 后羿劲头足				0:56–0:58
Translation	Houyi brims with strength			
Projections	not fully/clearly visible (BG)			
Action	shot stable			
Actors	Duan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L19 L19 俯首的神农				0:59–1:00
Translation	Shennong toils humbly for the people			
Projections	not fully/clearly visible (BG)			
Action	shot stable			
Actors	Duan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L20 L20 为民谋幸福				1:01–1:02
Translation	Working for everyone's happiness			
Projections	not fully/clearly visible (BG)			
Action	shot stable			
Actors	Duan			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern
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L21 L21 仓颉播文明	1:03–1:04		
Translation	Cangjie spreads civilisation's light		
Projections	ragged mountain peaks scenery similar to beginning (L1); long mountain ridges interspersed with single high peaks; deep blue sky overhung with white clouds, clouds extend into mountain range; front rows are blacked out, single tall trees on frontmost row of ridges; back rows covered in snow, partially overgrown (BG); golden Chinese characters still flying in against red background (ST)		
Action	wide shot of centre stage, background projections dominate screen; main acts still standing on their own "mountain peaks"; part of the dancers crouched down in front of them, rest of group flanking on each side and partially in background, assuming "tiger defence" poses again		
Actors	Zhang, Zhu, Duan; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	main acts standing on metaphorical "peaks" as portrayed in the background; background resembles the lands where the dragon roams; main acts also ascend to the ranks of the god-like entities they sing about		

L22 L22 大禹展抱负	1:05–1:07		
Translation	Da Yu achieves his mighty ambitions		
Projections	projection continues; a strand of golden light streams flies through the screen at the bottom (BG); projections continue (ST)		
Action	shot stable; crouched down dancers standing up, assuming "tiger defence" pose; flanking dancers perform a 180° spin, raising their fists into the air, then also assuming "tiger defence" pose with backs turned to audience		
Actors	Zhang, Zhu, Duan; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	dancers representing "strength" of Da Yu, who bested ancient floods and dedicated his life to building safe canals and waterways		

L23 L23 是谁三顾茅庐	1:08–1:09		
Translation	Who made three visits to the thatched cottage		
Projections	scenery pans to the right, revealing a large calligraphy brush, dark ink spilled at its tip; superimposed on the left over scenery; calligraphy of idiom 三顾茅庐 starting to appear above mountain peaks (BG); projections continue (ST)		

Action	shot stable; dancers at front still in pose; flanking dancers turn all the way back, kneeling down, bowing their heads in direction of main acts			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flanking dancers humbly kneeling down, representing the humility of Liu Bei (刘备) referenced by the idiom			

L24 L24 说我家能文能武				1:10–1:13
Translation	Saying: "My people excel in both civil and military arts"?			
Projections	projection continues (BG)			
Action	close-up of Zhu; calligraphy brush still visible in background; then short close-up of Duan			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lyric elaborates on former lyric, visual extends image of idiom being written out			

L25 L25 文能安天下			1:15	
Translation	With culture we bring peace to the world			
Projections	projection continues to pan over mountainous/mythological scenery (BG); calligraphy idiom from before turns red, leaves screen and flies towards camera (AR)			
Action	total shot of stage; audience at bottom side of screen; dancers have moved into formation in front of main acts, striking various poses; superimposed above all are background projections and main acts on their peaks			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR idiom symbolising culture			

L26 L26 武能舍其殒				1:16–1:17
Translation	In battle, we lay down our lives			
Projections	projection continues (BG)			
Action	shot stable; dancers striking various invigorated poses			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	dancers strike poses demonstrating readiness for combat
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L27 L27 我是中华好儿孙		1:18–1:20	
Translation	I am a proud child of China		
Projections	projections continue (BG) (ST)		
Action	shot from front right hand side of stage, looking up, panning to the left; camera mostly captures dancers presenting themselves to audience like soldiers		
Actors	Zhang, Zhu, Duan; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	dancers representing proud children of China after their characters represented/complemented parts of stories from former lyrics		

L28 L28 生死不服输		1:21–1:22		
Translation	Never surrendering in life or death			
Projections	projections continue; another strand of golden light flying around mountain peaks in backdrop (BG); golden Chinese characters from lyrics against red backdrop (ST)			
Action	panning slowly continues; dancers have formed one line, bravely facing forward			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers looking fearlessly into the future			

L29 L29 自强不自大		1:23–1:24		
Translation	Building strength without arrogance			
Projections	projections continue (BG) (ST)			
Action	dancers now dancing in line formation			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	character of dancers already established as representing both strength and humility			

L30 L30	立志效鸿鹄	1:25–1:27
Translation	Aiming high like the soaring swan	

Projections	projections continue (BG) (ST)			
Action	shot stable			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	character of dancers already established as representing both determination and ambition			

L31 L31 高堂之上教我做人的是				1:28–1:32
Translation	The ones who raised me right			
Projections	not fully visible (BG)			
Action	close-up of Zhang, then Duan; then wide shot of main acts over dancers, their pedestals start to lower			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lyrics explicitly state "taught ME"; by rapid change through various camera shots, the "me" starts to become an "everyone"			

L32 L32 岳母和孟母		1:33–1:35		
Translation	Mother Yue and Mother Meng			
Projections	a metal statue of two dragons holding up a sphere symbolising the world; ragged mountain peaks scenery still in background (BG); projections continue (ST)			
Action	shot mirroring shot from L27; dancers prominently in foreground, crouched down, arms over shoulders, gazing forward with determination			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	traditional elements (dancers' costumes, Chinese characters) complement traditional/historic theme of lyrics			

L33 L33 爷爷在移山		1:49–1:50
Translation	Where old men move mountains	
Projections	mountain scenery continues (BG)	
Action	during interlude, main acts have come forward to front stage, dancers in square formation behind them; now close-up of Duan, dancers behind him	
Actors	Duan; dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	mountains in background still visible			

L34 L34 奶奶在磨杵		1:51–1:53		
Translation	Where grandmothers grind iron rods into needles			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L35 L35 奔跑的夸父		1:54–1:55		
Translation	Where Kuafu races the sun			
Projections	projection continues (BG)			
Action	shot stable; dancers striking athletic poses behind Duan			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers striking athletic poses complementing racing in lyrics			

L36 L36 日行两万五				1:56–1:57
Translation	Running 25,000 li a day			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L37 L37 精卫衔石来		1:58–2:00
Translation	Where Jingwei fills the sea with stones	
Projections	projection continues (BG)	

Action	close-up of Zhang, dancers in background			
Actors	Zhang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L38 L38	女媧把天补			2:01–2:02
Translation	Where Nüwa patches the broken sky			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Zhang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L39 L39	是谁十载寒窗			2:03–2:04
Translation	Whose people lay on thorns and swallowed bile			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Zhang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L40 L40	头悬梁锥刺股			2:05–2:08
Translation	Enduring the most extreme suffering			
Projections	projection continues (BG)			
Action	shot stable; Zhang closing his eyes, slightly tensing up			
Actors	Zhang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhang closes his eyes complementing "most extreme suffering"			

L41 L41	嫦娥舞广袖			2:09–2:10
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Translation	Chang'e dances with flowing sleeves			
Projections	projection continues (BG)			
Action	close-up of Zhu; dancers behind him			
Actors	Zhu; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L42 L42 后羿劲头足		2:11–2:12		
Translation	Houyi brims with strength			
Projections	projection continues; sky suddenly turning yellow and red (BG)			
Action	shot stable; Zhu clenching his left hand to a fist, puts it over his chest			
Actors	Zhu; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	fist coming into view at "brimming with strength"; sky in projection complementing the tale of Hou Yi, who shot nine suns out of the sky			

L43 L43 俯首的神农		2:13–2:15		
Translation	Shennong toils humbly for the people			
Projections	projection continues (BG)			
Action	shot stable; Zhu looking into audience			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhu looking at audience at "for the people"			

L44 L44 为民谋幸福				2:16–2:17
Translation	Working for everyone's happiness			
Projections	projection continues (BG)			
Action	shot stable; Zhu reinforces his inclusion of the audience with a wide gesture of his left hand/arm			
Actors	Zhu			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	Zhu now including the audience even more strongly as the reference point for the lyric line
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L45 L45 仓颉播文明				2:18–2:20
Translation	Cangjie spreads civilisation's light			
Projections	not fully visible; part of a wooden red gate flies through view from right to left; mountain scenery still continuing in backdrop (BG)			
Action	close-up of Duan, Zhang and Zhu (from left to right); dancers in background; Duan singing			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L46 L46 大禹展抱负		2:21-2:22		
Translation	Da Yu achieves his mighty ambitions			
Projections	projection continues (BG)			
Action	shot stable; now Zhang singing; dancers in background striking "strength" poses again			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers projecting strength in background			

L47 L47 是谁煮酒论英雄				2:23–2:24
Translation	Who warmed the wine to discuss the heroes of our age			
Projections	projection continues (BG)			
Action	shot stable; now Zhu singing			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	folkloristic story paired with modern suit of singer, pairing old with modern			

L48 L48 说我家藏龙卧虎		2:25–2:28
Translation	Saying, "My country is full of people with hidden potential"?	

Projections	imposing top side of aforementioned red wooden gate dominates screen from bottom left corner outwards; black calligraphy of 煮酒论英雄 in top right corner; mountain scenery with now golden clouds in backdrop (BG); red version of calligraphy flying towards camera (AR)			
Action	shot like L25; main acts at centre bottom screen at front of stage; dancers have split up to either side			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	idiom for "people with hidden potential" literally containing the character for "dragon"; "realm of dragons" in background			

L49 L49 龙有龙世界	2:29–2:31			
Translation	Dragons rule their own domain			
Projections	projections continue (BG) (AR)			
Action	shot stable			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"realm of dragons" in background			

L50 L50 虎守一方土	2:32–2:33			
Translation	Tigers defend their territory			
Projections	almost every stage element by now shows a golden Chinese character, spelling out words/phrases/idioms from lyrics			
Action	top-down shot of centre stage; dancers split up in two groups flanking and partially standing on either side of stage projections, leaving a wide pathway in the middle			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	parts of lyrics on stage projections			

L51 L51 我是中华好儿孙	2:34–2:35			
Translation	I am a proud child of China			
Projections	projection continues (BG)			
Action	close-up of Duan, dancers in the background			
Actors	Duan; dancers			

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts established as morally sound and educated people; character of Duan able to serve as representation of a "proud child of China"			

L52 L52	怎能无傲骨			2:36–2:37
Translation	How could I lack backbone and dignity?			
Projections	projection of mountain scenery continues, now featured at dawn; mountains and peaks seem softer than before; clouds at top of screen and between peaks now in golden hue; a strip of deep blue sky with white/silver clouds directly above mountains (BG)			
Action	wide shot like L49			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	mountains complementing strength (having a backbone) and dignity			

L53 L53	左手进军号			2:38–2:39
Translation	Left hand clutching the war horn			
Projections	projection continues (BG)			
Action	close-up of Zhang			
Actors	Zhang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	even in modern times (referenced by modern clothing styles), one needs to be ready to go to war			

L54 L54	右手摧阵鼓			2:40–2:42
Translation	Right hand beating the war drum			
Projections	projection continues (BG)			
Action	wide shot like L52			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	even in modern times (referenced by modern clothing styles), one needs to be ready to go to war			

L55 L55 龙行天下喜地欢天的是				2:43–2:47
Translation	The ones whose dragons rule the world as heaven and earth celebrate			
Projections	projection continues; a strand of golden light flying through screen again (BG)			
Action	short close-up of Zhu; then back to previous shot			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	golden strands flying through projection screen at various times as dragons flying around and spreading celebration			

L56 L56 中华民族				2:48–2:51
Translation	That is the Chinese nation			
Projections	Beijing National Stadium filling most of screen from bottom right corner; black calligraphy of 中华民族 at top left of screen; against the golden cloud background (BG); red version of calligraphy flying towards camera (AR)			
Action	shot stable (like L54)			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR projection of 中华民族			

L57 L57 龙有龙世界				2:52–2:53
Translation	Dragons rule their own domain			
Projections	mountain scenery flies into screen again, obscuring stadium (BG)			
Action	camera starts from right hand side of stage, standing in audience; pan into audience			
Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"their own domain" also extending to the human world			

L58 L58 虎守一方土				2:54
Translation	Tigers defend their territory			
Projections	mountain scenery continues (BG)			
Action	panning into audience continues			

Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggests that tigers would also defend the Chinese people			

L59 L59 我是中华好儿孙				2:56–2:57
Translation	I am a proud child of China			
Projections	mountain scenery continues (BG)			
Action	panning into audience accelerates; camera now capturing almost the whole studio			
Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	extends "being a proud child of China" to every audience member			

L60 L60 怎能无傲骨				2:59–3:00
Translation	How could I lack backbone and dignity?			
Projections	mountain scenery continues; a screen with mountain scenery over audience at opposite side of stage background screen comes into view (BG)			
Action	panning into audience accelerates; camera now capturing as much of studio as possible			
Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggests no one in the studio lacks backbone or dignity			

L61 L61 左手进军号				3:01–3:02
Translation	Left hand clutching the war horn			
Projections	mountain scenery continues (BG)			
Action	panning slows down again			
Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	everyone must present readiness for war			

L62 L62	右手摧阵鼓	3:03–3:04		
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Translation	Right hand beating the war drum			
Projections	mountain scenery continues (BG)			
Action	panning slows down again			
Actors	Zhang, Zhu, Duan; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	everyone must present readiness for war			

L63 L63 龙行天下喜地欢天的是		3:05–3:09		
Translation	The ones whose dragons rule the world as heaven and earth celebrate			
Projections	mountain scenery continues (BG); golden Chinese characters from beginning starting at front left hand side corner of stage (AR)			
Action	same shot as beginning line (L1)			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	AR projection reading title of song			

L64 L64 中华民族		3:10–3:17		
Translation	That is the Chinese nation			
Projections	mountain scenery continues (BG); golden Chinese characters from beginning starting at front left hand side corner of stage (AR)			
Action	panning continues; ends with main acts at centre of screen; dancers huddling closely around main acts, striking various "strength" poses			
Actors	Zhang, Zhu, Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	strength of the Chinese nation represented by dancers			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	28	0	9	27
Percentage	44%	0%	14%	42%

2016

光荣 — Glory

Artist(s)	段秀梅 Duàn Xiùméi
Author(s)	舒阳 Shū Yáng

Costumes

Duan	black and red opera dress
Dancers	male-female mixed group; light, long dress, top half in skin-like tone with long sleeves and stylised burning flame covering front, red and yellow skirt with stylised flame at waist mirroring flame above (both sexes); golden shoes (both); golden hairpiece (women)
Model-Minority Characters	various traditional clothing, very colourful and exuberant, from a diverse array of China's ethnic minority people

Video URL	https://www.youtube.com/watch?v=NjnAP-CAVrw
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L1 L1 不管在海角 // 在天涯	0:37 – 0:41
Translation	No matter whether I stand at the edge of the ocean // or the end of the earth
Projections	not visible (BG)
Action	close-up of Duan; dancers A moving behind her through the screen, very slowly and smiling brightly
Actors	Duan; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	blending the traditional (dancers' costumes) with the modern/Western (Duan's costume); close-up to minimise distractions and focus on lyrics

L2 L2 都深深思恋我的国家	0:42 – 0:48
Translation	I deeply long for my country
Projections	men holding up a large PRC flag in front of a big TV screen playing footage of soldiers in ceremonial uniforms marching in front of Tian'anmen Square (BG)
Action	close-up continues; then wide shot of stage, Duan at centre of screen, PRC flag superimposed behind her; dancers behind her mostly standing still in formation, only single dancers crossing stage behind Duan
Actors	Duan; dancers

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projection containing PRC flag at "my country"			

L3 L3 父母之邦叫中国		0:49 – 0:55		
Translation	The land of my ancestors is called China			
Projections	still of professional cyclists racing, each has a big PRC flag mounted to the rear of their bikes; then a young woman flanked by PRC flags, looking at them happily (BG)			
Action	shot stable			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PRC flags in multiple shots			

L4 L4 醒里梦里念着她		0:56 – 0:58		
Translation	Awake or dreaming — I think of her			
Projections	still of young woman from former line; then not clearly visible (BG)			
Action	shot stable, then close-up of Duan again; dancers A have assumed new formation, kneeling down behind Duan, arms reaching out vertically to both sides; single dancers still running through stage			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	blending the traditional (dancers’ costumes) with the modern/Western (Duan’s costume); close-up to minimise distractions and focus on lyrics			

L5 L5 日新月异 // 添光彩		0:59 – 1:04		
Translation	Constantly evolving // glowing ever brighter			
Projections	not visible; then a large PRC flag hung from the ceiling, two men applying the phrase “爱你一万年 — I love you for ten thousand years” beneath the flag			
Action	close-up then back to wide shot from former line			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	yellow and golden colours from costumes and lighting			

L6 L6 让我怎能不爱她				1:05 – 1:10
Translation	How could I not love her?			
Projections	still flag with slogan (BG)			
Action	stable wide shot			
Actors	Duan; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PRC flag with "I love you..." beneath it			

L7 L7 光荣啊中国				1:11 – 1:17
Translation	How glorious, oh, our China			
Projections	Mao Zedong proclaiming the founding of the PRC			
Action	only historic footage visible, rectangular screen flanked by flowing red drapes/cloth; no actors, even lyrics disappear			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	glory represented by the PRC's founding			

L8 L8 五千年灿烂文明我中华				1:18 – 1:23
Translation	Five thousand years of brilliant civilisation, my China			
Projections	Mao surrounded by Young Pioneers, having a red scarf bound around his neck by a child; then a close-up of Deng Xiaoping waving at a crowd			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Five thousand years of cultural history culminating in the modern PRC			

L9 L9 度过无数辉煌和患难				1:24 – 1:29
Translation	Through countless triumphs and hardships that we have passed			
Projections	Deng shaking hands with applauding workers; then Jiang Zemin holding his famous speech at the "98 Flood Fighting and Emergency Rescue"			
Action	footage continues			

Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"hardships" like the major floods, represented by footage of Jiang giving famous speech at the Jingjiang embankment in August 1998			

L10 L10 新的长征又出发		1:30 – 1:35		
Translation	A new Long March begins once more			
Projections	Jiang walking through celebrating crowds; then Hu Jintao shaking hands with an elderly woman			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	footage of former PRC political leaders suggests the “New Long March” is already underway			

L11 L11 青山不老 // 遍地鲜花				1:36 – 1:41
Translation	Green mountains don't age // flowers blooming everywhere			
Projections	Hu Jintao shaking hands with an elderly woman; then Hu Jintao meeting miners at Datang Tashan Coal Mine, during energy crisis in south China in 2008			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	footage shows Hu engaging with people, ensuring high morale and future prosperity			

L12 L12 光荣啊中国		1:42 – 1:48		
Translation	How glorious, oh, our China			
Projections	Xi Jinping at a military parade; then Xi surrounded by (probably) young university students			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	glory represented by current PRC president Xi			

L13 L13 江河奔大海 // 蓝天映彩霏				1:49 – 1:55
Translation	Rivers rush towards the sea // blue skies reflect rosy clouds			
Projections	footage from former line continues			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	idioms paired with footage from modern times			

L14 L14 鲜红的旗帜 // 高高飘扬				1:56 – 2:01
Translation	Our bright red flag // flies up high			
Projections	Xi on his visit to Bulengou village (or similar stop on campaign to alleviate poverty in rural regions); then Xi surrounded by women in ethnic clothing; then Xi inspecting a vocational school			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Ethnic minorities and Autonomous Regions also fall under “our red flag”			

L15 L15 梦在心头 // 路在脚下				2:02 – 2:07
Translation	Dreams live in our hearts // the path is beneath our feet			
Projections	vocational school footage continues; then Xi walking in the middle of Vladimir Putin and Barack Obama; then Xi walking through a rural village with a local family, a boy holding his left hand, an elderly woman holding his right			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	footage of Xi “walking forward” with other people			

L16 L16 凯歌嘹亮 // 日月放光华				2:08 – 2:14
Translation	Victory songs ring out // sun and moon shine brightly			
Projections	last footage of former line continues			

Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Xi engaged with people of all walks of life, “everyone” can sing victory songs			

L17 L17 光荣啊中国		2:15 – 2:20		
Translation	How glorious, oh, our China			
Projections	18th Party Congress Politburo Standing Committee Unveiling, Nov. 15, 2012			
Action	footage continues			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	China represented by its political leadership			

L18 L18 江河奔大海 // 蓝天映彩霞			2:21 – 2:26	
Translation	Rivers rush towards the sea // blue skies reflect rosy clouds			
Projections	soldiers in grey/olive surrounding a large PRC flag, each holding a small PRC flag (BG)			
Action	wide shot of centre stage; Duan in front at centre; two rows of dancers behind her, kneeling down, slowly waving/manipulating their flags; behind them ethnic minority people in their traditional clothes, those standing on the multi-tiered platforms hold the flowers, minority people “sing along” (no choir audible, but actors mouth out the lyrics in unison)			
Actors	Duan; dancers; ethnic minority people			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lyrics describe world/nature in an ideal/harmonious state; harmony represented through unity of background actors			

L19 L19 鲜红的旗帜 // 高高飘扬		2:27 – 2:33		
Translation	Our bright red flag // flies up high			
Projections	same shot like soldiers, but now with children in a white shirt and red scarfs around the neck; a big golden 66 with the dates 1949–2016 above the large PRC flag in centre (BG)			
Action	shot stable; halfway through line, more ethnic minority people enter stage in front of dancers			
Actors	Duan; dancers; ethnic minority people			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	large flag and small flags held by children in projection
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L20 L20 梦在心头 // 路在脚下					2:34 – 2:39
Translation	Dreams live in our hearts // the path is beneath our feet				
Projections	none				
Action	close-up of Duan, left hand on her heart; all ethnic minority people behind her have their right hand on their hearts, smiling brightly into the audience				
Actors	Duan; dancers; ethnic minority people				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	all actors putting their hands on their hearts				

L21 L21 凯歌坦亮 // 日月放光华				2:40 – 2:45
Translation	Victory songs ring out // sun and moon shine brightly			
Projections	not fully visible; still of a woman holding a small PRC flag, smiling at the camera			
Action	close-up of minority people with flowers, starting to zoom out; actors still acting like singing, but one only hears Duan sing			
Actors	ethnic minority people			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	victory songs are sung by everyone			

L22 L22 日月放光华				2:46 – 2:57	
Translation	Sun and moon shine brightly				
Projections	various shots of people holding small PRC flags, smiling into camera				
Action	camera changing through multiple shots used during performance				
Actors	Duan; dancers; ethnic minority people				
Mode	Complementary	Contradictory	Elaborative	Extension	
Reasoning	complemented by bright colours of costumes and props				

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	7	0	8	7

Percentage	32%	0%	36%	32%
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多想对你说 — How I Long To Tell You

Artist(s)	雷佳 Léi Jiā
Author(s)	尹相涛 Yǐn Xiāngtāo

Costumes

Lei	long white flowing dress, heavily laced, stylised bamboo in black running down the front
Dancers	male-female mixed group male: hanfu inspired suit, red jacket with wide sleeves and golden applications; red trousers female: long, hanfu inspired dress, red with golden applications, long sleeves changing colour from red at top to yellow at end; red and gold intricate hairpiece
Model-Citizens	male-female mixed group; Model-Workers and Model-Minorities Model-Minorities: various traditional clothing, from a diverse array of China's ethnic minority people, no duplicates Model-Workers: performers wearing very distinct/emblematic costumes representing Model-Workers, like: a nurse, a sailor, a businessman, a store clerk, a flight attendant, a teacher, a handyman, a miner; seemingly no duplicates

Video URL	https://www.youtube.com/watch?v=r97XJiSJ7eY
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L1 L1 拳拳赤子心 // 多想对你说	0:20 – 0:26
Translation	With a sincere patriotic heart // how I long to tell you
Projections	not fully visible (BG)
Action	close-up of Lei; dancers behind her ended musical opening bend to either side of Lei, now slowly standing upright again
Actors	Lei; dancers
Mode	Complementary Contradictory Elaborative Extension
Reasoning	"patriotic heart", literally meaning "bright red heart", complemented by dancers' costumes

L2 L2 每个人的梦 // 都是民族的求索	0:27 – 0:34
Translation	Every person's dreams // is part of the nation's quest
Projections	not fully visible (BG)

Action	close-up continues; dancers slightly bend down forwards, come up again with hands clutched together in front of chest			
Actors	Lei; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers' gesture resembling hoping/praying/wishing for something			

L3 L3 和你这样近 // 把你手紧握	0:35 – 0:40			
Translation	Being this close to you // holding your hand tight			
Projections	a large projection of real-life footage behind centre stage, flanked by golden, floral decorations against deep red background; footage now shows a screen covering PRC flag waving in the wind, the sun shining directly behind/through it; then outside capture of Site of the First CCP Congress (BG)			
Action	wide shot of stage; screen is dominated by background projections; Lei at front of centre stage, dancers on tiered platforms behind her; models standing at sides of dancers, some sitting at edge of stage; rest of models sit in front of Lei on tiered platforms leading down at front of centre stage, leaving some space open in front of Lei; dancers still holding gesture from last line, some models have their right hands over their hearts			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	all model workers/citizens standing/sitting closely together with minority characters			

L4 L4 太多的感动 // 温暖我们的心窝	0:41 – 0:48			
Translation	So many feelings // are warming our hearts			
Projections	stone tableau reading 实事求是 ("seek truth from facts") in golden characters in traditional reading order (from right to left); then flag from former line, depictions of various CCP membership books added at right bottom corner of screen (BG)			
Action	shot stable			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggesting that thinking about PRC/CCP can warm one's heart			

L5 L5 多想对你说 // 今天的中国	0:49 – 0:56			
Translation	How I long to tell you // about today's China			

Projections	people in ethnic clothing dancing/celebrating together; then a PRC flag being raised by soldiers (BG)			
Action	close-up of model group on right-hand side of dancers; starting to pan to the left; models either have their right hand on their heart or assume poses looking at a point in the distance, determination in their eyes, smiling brightly			
Actors	dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	“today’s China” represented by both model citizens and model minorities			

L6 L6 我们扬起梦想的风帆 // 是你指引我		0:57 – 1:03	
Translation	We set the sails of our dreams // with you as our guide		
Projections	various shots of people in ethnic clothing dancing/celebrating in huge groups; then men wearing red shirts rowing in a long boat (BG)		
Action	panning stops when dancers are in full view; then begins to zoom out, flies over Lei and models around her		
Actors	Lei; dancers, models		
Mode	Complementary	Contradictory	Elaborative
			Extension
Reasoning	although the ship in the projection has no (visible) sails, naval setting puts China as guide like the helmsperson of a ship giving directions		

L7 L7 多想对你说 // 明天的中国		1:04 – 1:11		
Translation	How I long to tell you // about tomorrow’s China			
Projections	not clearly visible (ST)			
Action	close-up top-down view of dancers			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	mentioning of China complemented by dancers in traditionally styled red and gold costumes			

L8 L8 我们实现伟大的复兴 // 旭日更喀薄		1:12 – 1:22
Translation	We will make the Great Rejuvenation come true // the rising sun blazing ever brighter	

Projections	quickly changing shots of: a rocket launching, an airplane in an exhibition hall, workers in a computer/technology lab, a space capsule landing at sea, a production line, a researcher with some kind of handheld holographic device depicting a DNA strand, international high-school students working on an architecture project, people in various ethnic dress walking hand in hand through a tundra setting (snow-covered mountains in background), the Shanghai Bund (BG)			
Action	wide shot like L3			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	all footage in background projection relates in some way to (technological) progress or unity/nationalism			

L9 L9 征程千万里 // 多想对你说			1:49 – 1:55	
Translation	Along the journey of countless miles // how I long to tell you			
Projections	bird’s-eye view of large freight port (possibly Shanghai); then a large green field getting watered by an elaborate system (BG)			
Action	wide shot like L3; during musical interlude, more models have entered the stage, almost completely covering it now; all models imitate movements of dancers			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	“journey of countless miles” described by its “endings”: technological advancements that make large-scale harbour operations and irrigation systems possible			

L10 L10 每个人的梦 // 汇聚民族的收获		1:56 – 2:02		
Translation	Every person’s dreams // become the nation’s harvest			
Projections	a row of multiple combine harvesters harvesting a dense field of wheat (spelt/rye); then close-up of wheat ears slowly bending in the wind; then a person in ethnic clothing carrying harvest from field in bags bound to a wooden log (BG)			
Action	shot stable; dancers and models performing some kind of slashing motion with their hands			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	footage of farm-related work/scenery; dancers and models performing arm swing like cutting down crops with a machete/sickle			

L11 L11	盛世开太平 // 小康路宽阔	2:03 – 2:08		
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Translation	The age of prosperity will bring peace // the path to prosperity grows wide			
Projections	none			
Action	close-up of Lei, dancers behind her			
Actors	Lei; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	red and gold costumes of dancers reinforce idea of/wishing for prosperity			

L12 L12 奋斗的脚步 // 幸福我们的生活		2:09 – 2:17		
Translation	Footsteps heavy with struggle // will bring happiness to our lives			
Projections	a father with his son standing between trees on a plantation; farmers with their harvest in hand laughing at the camera, red and gold lanterns behind them in the background; then a baby crawling on the floor, looking upwards, smiling brightly; then school children sitting on a wall, huge imposing trees behind them; then elderly people in white Qigong wear, laughing and waving at the camera (BG)			
Action	return to wide shot; dancers and models still in sync, continuing slow, flowing dance routine			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	only footage of people of different ages and professions smiling and waving at the camera, no negative aspects in projections			

L13 L13 多想对你说 // 今天的中国				2:18 – 2:24
Translation	How I long to tell you // about today's China			
Projections	none			
Action	close-up of Lei; dancers have stopped dancing, now sing along with Lei			
Actors	Lei; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers joining in on the singing suggests everyone feels the sentiment of the lyrics			

L14 L14	我们描绘美好的蓝图 // 锦绣满山河	2:25 – 2:31
Translation	We draw the finest plans // splendour adorning our mountains and rivers	
Projections	airplane from earlier being towed through exhibition hall; then attendees with small PRC flags in hands admiring the aircraft; then people holding up pink hearts and rainbows smiling and waving at the camera (BG)	

Action	return to wide shot; models have also joined the singing			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	technological advancement (civil airplane built in China) as part of “finest plans” for China’s future			

L15 L15 多想对你说 // 明天的中国		2:32 – 2:40		
Translation	How I long to tell you // about tomorrow’s China			
Projections	footage of institute building where Nobel Prize laureate Tu Youyou started her medical work in 1955; then Tu Youyou accepting her Nobel Prize for Medicine in person (BG)			
Action	dancers and models assuming various poses again; Lei seemingly pointing at projection behind her			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	tomorrow’s China represented by first Chinese Nobel laureate, suggesting that many more will ascend to Tu’s rank in the future			

L16 L16 我们实现伟大的复兴 // 前程更广阔		2:41 – 2:50		
Translation	We will make the Great Rejuvenation come true // our future ever more boundless			
Projections	bird's-eye view of Great Wall climbing up and down various hills; then quickly changing footage of various crowds of people clapping; ends with still of sunrise on snowy mountains and bird's-eye view of a dense urban setting with a lot of green/recreational spaces scattered around (BG)			
Action	shot like L5, also panning to the left; all dancers and models standing up straight again; right hands raised in a sort of welcoming posture			
Actors	dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors "inviting" their bright future to come to them			

L17 L17 多想对你说 // 今天的中国		2:51 – 2:57
Translation	How I long to tell you // about today's China	
Projections	a large PRC flag raised over a crowd of people in the streets; then the same group of people standing in a public square/road, waving and smiling at the camera, large PRC flag waving behind them; then a group of Black workers in white clothes and with white safety helmets waving a small PRC flag in one hand and a small Tanzanian flag in the other	

Action	return to wide shot of L15			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"today's China" has already succeeded in forging new partnerships around the globe			

L18 L18	我们描绘美好的蓝图 // 锦绣满山河			2:58 – 3:04
Translation	We draw the finest plans // splendour adorning our mountains and rivers			
Projections	not visible (BG)			
Action	close-up of one of the model groups, singing towards camera			
Actors	models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	the "we" includes both common Chinese citizens and ethnic minorities working together			

L19 L19	多想对你说 // 明天的中国			3:05 – 3:13
Translation	How I long to tell you // about tomorrow's China			
Projections	not visible (BG)			
Action	close-up of different group of models, singing towards camera			
Actors	models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	this sentiment also extends to all Chinese people			

L20 L20	我们实现伟大的复兴 // 前程更广阔			3:14 – 3:28
Translation	We will make the Great Rejuvenation come true // our future ever more boundless			
Projections	people in brightly coloured Western clothing holding up balloons; then various shots of crowds of celebrating/clapping people; ending with a time-lapse panning shot of Tian'anmen Square (BG)			
Action	return to wide shot; dancers and models in sync again, then breaking formation to assume ending pose			
Actors	Lei; dancers, models			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"Great Rejuvenation" complemented by footage of celebrating crowds			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	10	0	7	3
Percentage	50%	0%	35%	15%

小梦想大梦想 — Small Dreams, Big Dreams

Artist(s)	平安, 王紫凝 Píng Ān, Wáng Zǐníng
Author(s)	梁芒, 方珏 Liáng Máng, Fāng Hún

Costumes

Ping	Western-style suit, jacket with deep purple floral print, black trousers; white shirt; black tie
Wang	knee-length dress with half-long sleeves, upper half with red rose petal print, changes to completely white down the skirt; white stockings; red high-heel shoes
Dancers	male-female mixed group male: white T-shirts; long white trousers; mono-coloured jackets (orange, magenta, green or blue); white shoes female: mono-coloured short sleeveless dress (orange, magenta, green or blue); short small sleeveless white jacket; white stockings; white shoes

Video URL	https://www.youtube.com/watch?v=zfTM_JRPX1A
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L1 L1 一个家 // 婆婆爷爷姐妹亲戚和爸妈				0:14 – 0:19
Translation	A family // grandparents, siblings, relatives, mum and dad			
Projections	a winter scene at night; dark blue sky, snow falling, snow-covered tree, antique-style streetlights with lanterns; scenery is seen as if standing inside a building and looking at it through the windows, but street lanterns would then be both on the outside and inside of the imaginary building (BG)			
Action	close-up of Ping and Wang, looking and singing at the audience; now Ping singing			
Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	singers seem engaged with audience, as if to signal “families just like you”			

L2 L2	像国家 // 有参天大树也有青草鲜花	0:20 – 0:24
Translation	Like a nation // with towering trees and delicate flowers too	
Projections	projection continues (BG)	
Action	shot stable; singers look at each other, both demonstratively nod as if to signal mutual understanding	

Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	trees in projection, floral ornament on Wang's dress			

L3 L3 不管你从大到小或从小到大				0:25 – 0:29
Translation	Whether young or old, big or small			
Projections	projection continues (BG)			
Action	wide shot from slightly below stage, looking up at main acts, panning to the right; dancers were kneeling/sitting down at back of stage; dancers start to individually break apart from the group, forming smaller groups at various points on stage; they freeze in poses depicting groups of people enjoying/exploring the “magic” winter scenery shown in projections; main acts again addressing audience			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	engagement with audience marks them as direct receivers of the lyrics’ message			

L4 L4 都各有各的酸甜苦或辣		0:30 – 0:34		
Translation	Everyone has their own blend of life’s flavours			
Projections	projection continues (BG)			
Action	panning continues; as almost all dancers have organised in groups, one male dancer starts to run between those groups, holding a model aeroplane, plays with it like a child			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	bright colours of costumes, one dancer running around with the model aeroplane, actors constantly smiling into the camera/audience give a lot of positive feelings to associate with “blend of life’s flavours”			

L5 L5 爱的家 // 欢声笑语从不畏风吹雨打		0:35 – 0:38
Translation	A home built on love // where laughter never fears the storm	
Projections	projection continues (BG)	
Action	close-up of main acts; now Wang singing, wagging her finger at “never fears the storm”; dancer with model aeroplane running through background; camera starts to zoom out halfway through line	
Actors	Ping, Wang; dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang ostentatiously wagging her finger			

L6 L6 爱的国 // 填塞地冻大浪淘沙也不怕		0:39 – 0:44		
Translation	A nation built on love // unafraid of bitter cold or trials			
Projections	projection continues (BG)			
Action	zooming-out continues and reveals more dancers, all are watching the one dancer with the model aeroplane as he runs across the stage; dancer with model reaches main acts at end of line			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	winter scene in background			

L7 L7 不管你是大是小 // 或是小是大				0:45 – 0:49
Translation	Whether big or small // or young or old			
Projections	projection continues (BG)			
Action	shot focused on main acts and dancer with model aeroplane; Ping interacts with the dancer, acting out playing with him and the aeroplane like a father and son would play together			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Ping as “father” and dancer as “son” playing together			

L8 L8 都愿高树挺拔出河融洽		0:50 – 0:54		
Translation	May we all stand tall like trees and live in harmony			
Projections	the imaginary sets of windows now get turned into views into imaginary flats; they change slowly and one by one; one can see shadows of people’s silhouettes doing various things in imaginary rooms, rooms are bathed in yellow/golden light, contours of furniture and the like seen in orange/brown colours (BG)			
Action	close-up of dancers on back of stage; camera zooming out to reveal changes in background projection			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	harmonious scenes depicted in projection			

L9 L9 小梦想 // 星星光				0:55 – 0:57
Translation	Small dreams // twinkle like stars			
Projections	projection continues (BG)			
Action	camera still focused on dancers, forming a circle			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	no stars per se visible, but: snowflakes in projection twinkling, spotlights on ceiling like stars in the sky			

L10 L10 大梦想 // 像太阳				0:58 – 0:59
Translation	Big dreams // blaze like the sun			
Projections	projection continues (BG)			
Action	dancers converge, quickly kneeling down in sync to reveal single dancer holding model aeroplane high up in the air/posing with it			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	model aeroplane representing China's "big dream" of technological advancements in air travel (dream already realised, first commercial airliner built by a Chinese company)			

L11 L11 都在我们的心里闪闪亮				1:00 – 1:04
Translation	All of them shine brightly in our hearts			
Projections	projection continues (BG)			
Action	zooming out continues, now also including main acts at front of stage; they sing together, look at each other, and put their right hands on their hearts with appropriate timing			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts putting their hands on their hearts			

L12 L12 你有梦 // 我有梦				1:05 – 1:07
Translation	You have your dreams // I have dreams			
Projections	projection continues (BG)			

Action	close-up of main acts, now seemingly engaged in direct conversation with each other			
Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts' characters singing line at each other, like they are in conversation			

L13 L13 红黄蓝各种各样		1:08 – 1:09		
Translation	In red, yellow, blue — all colours and varieties			
Projections	projection continues (BG)			
Action	shot stable			
Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts’ characters singing line at each other, like they are in conversation			

L14 L14 但他们的温暖却都一样				1:10 – 1:15
Translation	But the warmth they bring is all the same			
Projections	projection continues (BG)			
Action	singers turn and sing to audience again			
Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	removing visual distractions, singers addressing audience/viewers signals line contains a moral message			

L15 L15 爱是他一生不变的牵挂		1:16 – 1:18	
Translation	Love is his constant devotion through all his life		
Projections	stage shows stylised, enlarged snowflakes slowly falling down against a blue background		
Action	top-down shot of centre stage; main acts have stopped singing, a rap break plays from playback; Ping takes Wang’s hand, they both walk slowly from stage right to stage left; dancers have arranged in a two-row half-circle, dancer with aeroplane (pink jacket) runs along the inside from stage right to stage left, gets chased by another male dancer (blue jacket)		
Actors	Ping, Wang; dancers		
Mode	Complementary	Contradictory	Elaborative
			Extension

Reasoning	main acts acting out being a couple, as described by lyrics
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L16 L16 爱是她温柔呵护的小家		1:19 – 1:20		
Translation	Love is the home she tenderly nurtures			
Projections	projection continues (ST)			
Action	shot stable; Ping and Wang still walking hand in hand			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts acting out being a couple, as described by lyrics			

L17 L17 一天天 // 一年年 // 一滴滴 // 一点点		1:21 – 1:22		
Translation	Day by day // year by year // drop by drop // bit by bit			
Projections	projection continues (BG)			
Action	quick changing close-up shots of dancers, dancing in modern hip-hop style in formation			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	energetic movement of dancers complementing the quick advancement of lyrics			

L18 L18 困难最后变成脸上甜美的笑颜		1:23 – 1:25		
Translation	Hardships gradually transform into sweet smiles on their faces			
Projections	projection continues (BG) (ST)			
Action	wide shot of stage; Ping and Wang at right bottom corner of stage, Wang ad-libbing to rap break			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	energetic movement of dancers complementing the quick advancement of lyrics			

L19 L19 青菜萝卜 // 还有豆腐干		1:26 – 1:27
Translation	Simple vegetables, radish // and dried tofu	
Projections	projection continues (BG) (ST)	

Action	dancers suddenly stop and kneel down; dancer in blue jacket has gotten hold of model aeroplane off-screen, is now getting chased by the other single dancer across the stage, from stage left to stage right			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	background projections show people/families living the simple life described in lyrics			

L20 L20 其实生活原本就没有那么难				1:28 – 1:30
Translation	Life really isn't as hard as it seems			
Projections	projection continues (ST)			
Action	dancers start moving again at end of line			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	mostly stillness on screen, focus of viewer should lie on lyrics			

L21 L21 相视地一笑 // 或是轻轻把手牵		1:31 – 1:32		
Translation	A shared smile between us // or gently holding hands			
Projections	projection continues (BG) (ST)			
Action	pair of dancers with model aeroplane rushing from stage left to stage right again, dancer in pink jacket holding the aeroplane out in front			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	energetic movement of dancers complementing the quick advancement of lyrics			

L22 L22 所有的爱意 // 都变成了习惯		1:33 – 1:35		
Translation	All our love has settled // into comfortable habits			
Projections	projection continues (BG) (ST)			
Action	wide shot like L18; chasing dancers stopping behind main acts			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	energetic movement of dancers complementing the quick advancement of lyrics			

L23 L23 一个家 // 叔叔伯伯兄弟邻居和娃娃				1:36 – 1:39
Translation	A family // uncles, brothers, neighbours and children			
Projections	long-exposure shot of a city highway at night, intense streaks of light along the roads (BG)			
Action	angled close-up of main acts, Ping in front, singing solo; camera starts to pan/zoom out			
Actors	Ping, Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	removing visual distractions, focus on lyrics			

L24 L24 像国家 // 有参天大树也有青草鲜花				1:40 – 1:44
Translation	Like a nation // with towering trees and delicate flowers too			
Projections	projection continues (BG)			
Action	zooming out has revealed background projection and dancers behind main acts; dancers are striking Revolutionary Hero tableau poses (as a dense group huddled behind main acts, “reach out for the sun” then “gazing into the distance” pose)			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers striking poses associated with Chinese revolutionary/socialist propaganda			

L25 L25 不管你从大到小或从小到大		1:45 – 1:50		
Translation	Whether young or old, big or small			
Projections	projection continues (BG)			
Action	camera starting to pan to the left, focusing on main acts in front; Ping singing to audience, acting out “big or small” with his free hand; a multi-tiered platform arrangement is rising at centre of stage, dancers take position on or around the rising platforms			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Ping's hand gestures			

L26 L26 都各有各的苦衷和牵挂		1:51 – 1:55
Translation	Each with their own struggles and concerns to bear	
Projections	projection continues (BG); sides of raised stage elements glow in bright colours (ST)	

Action	camera quickly pans to dancers on/around platforms; dancer with pink jacket presenting model aeroplane at centre of platform arrangement, dancers in front of him kneel down on one knee, those behind him stand straight with backs to audience, they turn around at end of line and all dancers stand up again			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	city scenery at night with many illuminated windows of skyscrapers should make audience imagine all the people living in the buildings shown, everyone with "their own struggles..."			

L27 L27 爱的家 // 欢声笑语从不畏风吹雨打	1:56 – 1:59			
Translation	A home built on love // where laughter never fears the storm			
Projections	projection continues (BG) (ST)			
Action	wide shot of stage; Ping and Wang on their way back to centre of front stage, Wang now singing; dancers behind them remain in position			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	all the "homes" visible in background projection			

L28 L28 爱的国 // 天寒地冻大浪淘沙也不怕	2:00 – 2:05			
Translation	A nation built on love // unafraid of bitter cold or trials			
Projections	projection continues (BG) (ST)			
Action	shot stable; dancer in blue jacket from before runs in place at front of dancer group, determined look in his eyes			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancer running in background, seemingly unafraid of what lies ahead of him			

L29 L29 不管你是大是小 // 或是小是大	2:06 – 2:10			
Translation	Whether big or small // or young or old			
Projections	projection continues (BG) (ST)			
Action	zooming in on main acts at an angle; focus on Wang, pointing into the audience as she speaks; all dancers behind them running quickly in place now			
Actors	Ping, Wang; dancers			

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	using audience as a reference point for the line			

L30 L30 都愿高树挺拔山河融洽		2:11 – 2:15		
Translation	May we all stand tall like trees and live in harmony			
Projections	projection continues (BG)			
Action	zooming in further; Wang lifts her free hand slowly, imitating something growing in size			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Wang's hand gesture			

L31 L31 小梦想 // 星星光		2:16 – 2:17		
Translation	Small dreams // twinkle like stars			
Projections	none			
Action	camera situated directly above the floor at the back end of stage; multiple model aeroplanes were laid on the ground, now taking off, flying around above stage			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	twinkling stars again substituted by bright light spots shining directly into camera			

L32 L32 大梦想 // 像太阳		2:18 – 2:20		
Translation	Big dreams // blaze like the sun			
Projections	none			
Action	shot stable			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
	"dream of flight" as "big dream"			

L33 L33 梦和梦没有最小和最大		2:21 – 2:25
Translation	Among dreams there's no 'too small' or 'too big'	

Projections	city skyline, at night, a large river running through the screen (BG)			
Action	camera filming into the space above stage, model aeroplanes soaring around			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dream of "home-built" airliners/conquering the sky with one's own aeroplanes was also not "too big" and is already realised			

L34 L34	你有梦 // 我有梦			2:26 – 2:28
Translation	You have dreams // I have dreams			
Projections	projection continues (BG)			
Action	camera focused on a single aeroplane, then panning down			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	aeroplanes soaring through the air like viewers should let their dreams fly around			

L35 L35	梦是路途的礼花			2:29 – 2:30
Translation	Dreams are fireworks along the journey			
Projections	projection continues (BG)			
Action	further panning down, revealing main acts at bottom left corner of screen; dancers as crowd behind main acts, watching the aeroplanes			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	aeroplanes on their "journeys"			

L36 L36	有梦的人是生活的作家			2:31 – 2:35
Translation	Those who dream are the authors of their lives			
Projections	projection continues (BG)			
Action	camera quickly zooms out again, turns into angled wide shot of stage, aeroplanes flying above it			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	model aeroplanes flying around still as an image of “dreams freely soaring around”
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L37 L37 小梦想 // 星星光	2:36 – 2:38			
Translation	Small dreams // twinkle like stars			
Projections	projection continues (BG)			
Action	close-up of main acts; singing together and admiring/pointing to the imaginary night sky above them			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts imagining the stars above them			

L38 L38 大梦想 // 像太阳	2:39 – 2:40			
Translation	Big dreams // blaze like the sun			
Projections	projection continues (BG)			
Action	shot stable; Ping still watching aeroplanes			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Ping still “observing dreams”			

L39 L39 都在我们的心里闪闪亮	2:41 – 2:45			
Translation	All of them shine brightly in our hearts			
Projections	projection continues; adding fireworks going off in the foreground (BG); sides of raised elements shine in yellow and orange			
Action	wide shot of stage, slightly panned up; main acts at front of centre stage, dancers behind them in pairs or alone admiring aeroplanes from various spots on stage; dancers not standing on raised elements start dancing behind main acts again			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	bright fireworks exploding in background			

L40 L40 你有梦 // 我有梦	2:46 – 2:48			
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Translation	You have dreams // I have dreams			
Projections	giant red and gold lanterns flying through screen, scenery changes to rural village setting, also at night (BG); projection continues (ST)			
Action	shot stable; Ping and Wang singing at each other again			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts' characters singing line at each other			

L41 L41 红黄蓝各种各样		2:49 – 2:50		
Translation	In red, yellow, blue — all colours and varieties			
Projections	projection continues (BG) (ST)			
Action	shot stable			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers’ costumes in various bright colours in background			

L42 L42 谁的心里没有一个剧场		2:51 – 2:55		
Translation	Everyone has a theatre playing in their heart			
Projections	projection changes to another city scenery with river (BG); projection continues (ST)			
Action	slowly zooming in on main acts, singing to audience again			
Actors	Ping, Wang; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	engagement marks audience as “everyone”			

L43 L43 有梦的人都更容易飞翔		2:56 – 3:08
Translation	Those who dare to dream find it easier to fly	
Projections	projection continues, now with fireworks (BG)	
Action	close-up of main acts, then wide shot of centre stage; model aeroplanes get held up by single dancers, other dancers still looking/pointing up; small red lanterns come into view, hanging down from ceiling	
Actors	Ping, Wang; dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	constant flight-dream connection complemented by aeroplanes being held up as if they were mid-flight			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	27	0	10	6
Percentage	63%	0%	23%	14%

2017

不忘初心 — Remember why we started

Artist(s)	韩磊, 谭维维 Hán Léi, Tán Wéiwéi
Author(s)	朱海 Zhū Hǎi

Costumes

Han	bright red tailcoat, peacock feathers in breast pocket; black shirt; black trousers; black shoes
Tan	white long-sleeve blouse; bright red trousers; white high-heel shoes
Dancers A	long, shoulder-free flowing dresses, green and blue, no sleeves; bearing large red flags
Dancers B	white ball dresses; no sleeves; A-line skirt; two silver sequined lines from the left shoulder going down to the right side; airy white and silver-sequined hairpieces
Model-Workers	"Communist Youth League volunteers" (CYL): female only; white dress, red lining around collar, sleeves with red and white striped trim; red thin scarf around neck; red waistband "Businessmen" (BM): light blue Western style suits; light blue shirts; light blue or red ties "Businesswomen" (BW): red, long sleeved designer jackets; no headwear "Nurses" (NR): female only; long pink dresses, long sleeves; pink nurse hats "Flight Attendants" (FA): female only; white, long sleeved shirts; red gilet; red hats with golden decoration; blue and pink collar "Firefighters" (FF): dark blue jackets with reflecting stripes; yellow safety helmet "Police Officers" (PO): male only; white, long sleeved shirts; dark blue tie; dark blue trousers; shoulder epaulettes "Miners" (MR): male only; orange uniforms with blue stripes; yellow hard hats with headlights "Mechanics" (MC): female only; deep blue overalls with red linings "Soldiers" (SLD): male only; khaki uniforms with red linings on pockets and over shoulders OR khaki uniforms; hard helmets "Factory Workers" (FW): male only; grey shirts, long blue aprons "Educators" (ED): all female; white shirt; blue, long sleeved, half-long dress OR white shirt; pink, long dress, no sleeves "Bakers" (BK): white, short-sleeved shirts, long white aprons; white caps/hats "Kitchen Chefs" (KC): male-female mixed group; deep blue costumes resembling chef uniforms; no headwear; long white sleeves coming from under the uniform; some kind of red and white cloth strip around neck (only male) "Young Men" (YM): not clearly identified; casual wear, white/khaki T-shirt, orange/brown vest

Video URL	https://www.youtube.com/watch?v=8Tnna8odMvA&t=16625s Note: video of full performance, song and timestamps start at 4:37:11
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L1 L1 万水千山 // 不忘来时路	0:28 – 0:34
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Translation	Over mountains high and rivers wide // never forgetting the road we came from			
Projections	an imaginary field of peony flowers in various colours; azure sky above them filled with golden and rosy clouds; this scenery is stable on background projection screens behind stage and around studio audience, only interrupted by large, rectangular screen immediately behind centre stage, where various footage will be displayed later; at this line, screen for footage has not appeared yet, scenery is doused in dark blue/night lighting (BG); projections obscured by fans (ST); sky extends to circular screens (CE)			
Action	close-up of Tan; CYL behind her still saluting, then hiding behind fan, SLD come up			
Actors	Tan; CYL, SLD			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggesting that "road we came from" was primarily forged by soldiers/PLA			

L2 L2 鲜血浇灌出花开的国度	0:35 – 0:40			
Translation	Blood watered the soil where our nation blooms			
Projections	not fully visible; scenery filled with dark blue light (BG)			
Action	shot stable; MC go up at end of line			
Actors	Tan; SLD, MC			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	suggesting that it was soldiers/PLA who had to spill blood			

L3 L3 生死相依只为了那一句承诺	0:41 – 0:47			
Translation	Bound in life and death -- only for that one pledge			
Projections	a vast mountain range, filled with dark blue light at bottom and yellow/gold light at top (BG)			
Action	shot mainly focused on fans and background scenery; risen characters represent both work force and military, all right hand or both hands over heart			
Actors	SLD, MC, BK, KC, YM			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	characters having their hand(s) on heart suggests deep bond to pledge			

L4 L4 报答你是我唯一的倾诉	0:48 – 0:53			
Translation	To honour you -- that's my one devotion			
Projections	mountain scenery; on wide centre shot changes to depiction of a large tree, which covers almost the entire stage side of background projections (BG)			

Action	previous shot continues; CYL characters rise at front, saluting; then change to a wide shot of centre stage, dominated by background projections; all characters still hand(s) on heart			
Actors	SLD, MC, BK, KC, YM, CYL; Han, Tan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	hand(s) on heart still emitting feelings of deep devotion			

L5 L5 树高千尺根深在沃土		0:54 – 0:59		
Translation	The tallest trees need roots deep in fertile soil			
Projections	large tree (BG)			
Action	still wide shot at start of line; then soft switch to close-up of Han; FA behind him still hand on heart			
Actors	Han; FA			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	large tree in projection			

L6 L6 你是大地给我万般呵护		1:00 – 1:06		
Translation	You are my homeland, protecting and sustaining me			
Projections	large tree (BG)			
Action	shot stable; FA go down, PO come up in background			
Actors	Han; PO			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PO at phrase meaning "sustaining and PROTECTING me"			

L7 L7 生生不息只为了那一份托付		1:07 – 1:12	
Translation	Eternally thriving, never stopping -- only to honour what's been entrusted to us		
Projections	large tree, against dark blue sky and reddish clouds (BG)		
Action	change to wide shot from L5; selection of characters reflects "people from all ways of live"		
Actors	Han, Tan; BM, BW, FW		
Mode	Complementary	Contradictory	Elaborative
	Extension		
Reasoning	showing that "all people" are involved in constantly giving their all for the homeland		

L8 L8 无惧风雨迎来新日出				1:13 – 1:20
Translation	Through every trial unflinching -- We bring forth the new sunrise			
Projections	large tree, lighting changes to indicate imminent sunrise; rectangular screen in background starting to show sunlight directly shining through leaves and branches of a tree (BG)			
Action	camera zooms in on upper branches of tree			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing sunlight falling through leaves/branches at end of line			

L9 L9 你是我的一切 // 我的全部			1:21 – 1:26	
Translation	You are a part of me // my everything			
Projections	assuming set-up described at L1: peony field under golden/rosy sky; rectangular screen for other footage, first displaying a mother holding up her child in her arms, spinning around; then: a mother, a father and a daughter lying together in a patch of grass; then an old couple at a table, her sitting down, him leaning over her shoulder (BG) azure sky with golden and rosy clouds (ST)			
Action	total shot of stage, part of audience visible at bottom of screen; camera captures all of stage, focus on footage on projection; filmed at an angle, from right hand side of audience, looking slightly to the left, slowly panning to the left; FA and NR coming up from behind fans in wavy motions			
Actors	Han, Tan; FA, NR; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"part of me" like "part of a loving family"			

L10 L10 向往你的向往		1:27 – 1:29		
Translation	I yearn for what you yearn for			
Projections	old couple from previous shot, now dancing (BG); projection continues (CE)			
Action	panning continues			
Actors	Han, Tan; FA, NR; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	having shared wishes ("yearnings") like a couple			

L11 L11 幸福你的幸福		1:30 – 1:33		
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Translation	I find my happiness in yours			
Projections	not clearly visible, children and parents playing; then a family looking at the horizon, mother kneeled down behind daughter standing on ground, father having son sitting on his shoulders, both with arms stretched out, holding hands (BG); projection continues (CE)			
Action	panning continues			
Actors	Han, Tan; FA, NR; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"happiness" like growing up in a loving/happy family			

L12 L12	不忘初心 // 继续前进			1:34 – 1:39
Translation	Remember why we started // keep pushing ahead			
Projections	a family playing in the snow; then a group of kids in winter gear on a skiing slope, jumping with joy, then men engaged in a fierce rowing competition; then a middle-aged man gardening with a bright smile (BG); projection continues (CE)			
Action	panning continues; change of characters, rising characters reach out for something in the far-up distance with their right hands			
Actors	Han, Tan; BM, BW, PO, FF; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	rowing men most prominent projection, literally men pushing something forward			

L13 L13	万水千山最美中国道路			1:40 – 1:46
Translation	Over mountains high and rivers wide, China's path shines the brightest			
Projections	people in ethnic clothing (probably Mongol) drinking tea; then a Beijing Opera actress in lavish costume holding up a fan, then an orchestra performing (BG); projection continues (CE)			
Action	panning slows down; zooms in on left hand side of stage; characters' dance routines often feature putting the right hand over the heart			
Actors	Han, Tan; BM, BW, PO, FF; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	projections show China's cultural scope accompanying geographical scope sung about in lyric			

L14 L14	你是我的一切 // 我的全部			1:47 – 1:52
Translation	You are a part of me // my everything			

Projections	dreamy setting of field of peonies still on screens that are not directly behind stage (BG)			
Action	angled close-up shot of main acts; Tan in foreground on the left, Han to the right, singing at each other; characters behind them constantly coming up and going back down			
Actors	Han, Tan; BM, NR, other characters on screen but not clearly visible			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	almost all of characters visible at some point suggests that sentiment of lyrics can be felt by "everyone"			

L15 L15 向往你的向往	1:53 – 1:56			
Translation	I yearn for what you yearn for			
Projections	footage not clearly visible (BG); projection continues (CE)			
Action	camera zooms out; characters still coming out from the fans in waving motions			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	almost all of characters visible at some point suggests that sentiment of lyrics can be felt by "everyone"			

L16 L16 幸福你的幸福	1:57 – 1:59			
Translation	I find my happiness in yours			
Projections	people celebrating in a courtyard, red lanterns and auspicious red and gold banners hung everywhere (BG); projection continues (CE)			
Action	zoom out continues			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	people celebrating New Year together as symbol of happiness			

L17 L17 不忘初心 // 继续前进	2:00 – 2:05			
Translation	Remember why we started // keep pushing ahead			
Projections	women in casual summer wear running down a wooden bridge crossing a field of lotus plants; then a group of students walking alongside what appears to be a modern library/campus building; then a frontal shot of what appears to be a university building (BG); projection continues (CE)			

Action	camera starting at left hand side of stage, panning to the left; characters still appearing in waves			
Actors	various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"pushing ahead" complemented by footage of students/university settings, progress in education			

L18 L18 万水千山最美中国道路		2:06 – 2:13		
Translation	Over mountains high and rivers wide, China's path shines the brightest			
Projections	a young woman in Western suit on campus; then young parents with small children posing in a sports/soccer stadium; then a young man looking at a model plane soaring through the air; at end of line, footage screen disappears again, gives way to tree projection from earlier (L5), leaves now shining in yellow/golden colours (BG); projection continues (CE)			
Action	panning to right continues; all characters standing up now			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	overall bright colour scheme of costumes and props, golden sparkles raining down on dreamy peony scenery			

L19 L19 树高千尺根深在沃土		2:48 – 2:53		
Translation	The tallest trees need roots deep in fertile soil			
Projections	tree directly behind stage; golden treetops against golden and rosy clouds on rest of screens (BG)			
Action	wide shot of stage; flagbearers entering from right hand side of stage; then close-up of Tan; dancers B enter from right hand side of screen			
Actors	Tan; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	tree on background projection during interlude directly before close up			

L20 L20 你是大地给我万般呵护		2:54 – 3:00
Translation	You are my homeland, protecting and sustaining me	
Projections	projection continues (BG) (CE)	
Action	total shot of stage and audience from back right hand side of studio; dancers B continue to enter from right hand side of stage	

Actors	Han, Tan; dancers B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"sustaining me" like large, healthy tree is sustained in background			

L21 L21 生生不息只为了那一份托付		3:01 – 3:06		
Translation	Eternally thriving, never stopping -- only to honour what's been entrusted to us			
Projections	not clearly visible (BG)			
Action	close-up of Han; dancers B behind him move slowly with huge steps			
Actors	Han; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"never stopping" complemented by dancers moving slowly, but steadily (progressively) through screen			

L22 L22 无惧风雨迎来新日出		3:07 – 3:13		
Translation	Through every trial unflinching -- We bring forth the new sunrise			
Projections	not clearly visible (BG)			
Action	shot stable; Han lifting his right hand towards the ceiling, arm at an angle			
Actors	Han; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Han pointing at imaginary sun in the sky above him			

L23 L23 你是我的一切 // 我的全部		3:14 – 3:20		
Translation	You are a part of me // my everything			
Projections	footage screen returning over tree projections; male students in red and white tracksuits releasing red balloons into the air; then green balloons being released by students in green tracksuits; then a young woman in traditional predominantly white, black and gold clothing leading a child on each of her hands, boy on her right also in traditional clothing, girl on her right with white blouse and red scarf around neck (BG)			
Action	wide shot of central stage; Han and Tan singing at each other; dancers B behind them frozen in graceful pose			
Actors	Han, Tan; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	line again paired with "family footage"			

L24 L24 向往你的向往				3:21 – 3:23
Translation	I yearn for what you yearn for			
Projections	people celebrating in a narrow street; red, illuminated lanterns hanging on strands from and between buildings (BG)			
Action	camera zooming in; Han and Tan facing audience; dancers B slowly start to move again			
Actors	Han, Tan; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"yearning for" harmony found in young families			

L25 L25 幸福你的幸福				3:24 – 3:26
Translation	I find my happiness in yours			
Projections	a father holding up his son, both wear ethnic clothing (probably Mongol), a yurt behind them with colourful lights hanging down from it; then a man sitting at a table surrounded by his immediate family, a large birthday cake with a big 80 on top in front of him (BG)			
Action	still zooming in			
Actors	Han, Tan; dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"happiness" also described with "family footage" (here: father-son pairing, family celebrating birthday)			

L26 L26 不忘初心 // 继续前进				3:27 – 3:32
Translation	Remember why we started // keep pushing ahead			
Projections	not clearly visible (BG)			
Action	close-up of Tan, left hand on heart at 不忘初心, reaching out with left hand at 继续前进			
Actors	Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Tan touching her heart at "idiom" containing 心 - "heart", reaching out/pointing forward at 前进 - "push ahead, press on, march on"			

L27 L27 万水千山最美中国道路				3:33 – 3:39
Translation	Over mountains high and rivers wide, China's path shines the brightest			

Projections	various shots of people celebrating New Year in the streets; changes to footage of fireworks going off at midway point (BG); projection continues (CE)			
Action	wide, panning shot of centre stage; characters still emerging from fans in wave-like motions, they do not look at the audience anymore, but to the left hand side of screen, the direction the white/silver dancers B were going into and also left the stage			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	people celebrating around a fire and fireworks going off with golden shimmer/sparkles complement "shines the bright"			

L28 L28 你是我的一切 // 我的全部		3:40 – 3:45		
Translation	You are a part of me // my everything			
Projections	not clearly visible (BG)			
Action	close-up of Han, reaching into the air with his right hand open at first half of lyrics, clenching hand to a fist at second half; characters face audience again, all smiling brightly, now appearing in greater numbers at a time, resembling a fan being opened; camera cuts to total shot with audience at end of line			
Actors	Han; various characters; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Han using hand gestures to further enforce the conviction in his words			

L29 L29 向往你的向往		3:46 – 3:49	
Translation	I yearn for what you yearn for		
Projections	various shots of ethnic minority people in various parts of China celebrating in large groups (BG); sky projection continue (CE)		
Action	camera zooming in on stage again		
Actors	Han, Tan; various characters; audience		
Mode	Complementary	Contradictory	Elaborative
Reasoning	people celebrating in projections (again) as pointer for "what you yearn for"; audience shown to also include them in "what YOU yearn for"		

L30 L30 幸福你的幸福		3:50 – 3:52
Translation	I find my happiness in yours	
Projections	projection continues (BG) (CE)	

Action	camera still zooming in slightly, starting to pan to the left; focus on footage on screen directly behind back of stage; characters still in motion, it seems like "the masses" are behind the idea of the song			
Actors	Han, Tan; various characters; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"happiness" portrayed by celebrating people in projections			

L31 L31 不忘初心 // 继续前进		3:53 – 3:58		
Translation	Remember why we started // keep pushing ahead			
Projections	still footage of celebrations; then people in white clothes running down a beach in two rows (BG); projection continues (CE)			
Action	wide shot of centre stage; all characters stand up straight together at end of line			
Actors	Han, Tan; various characters; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing people "pushing ahead" (running "forward" together) in footage projection			

L32 L32 万水千山最美中国道路		3:59 – 4:05		
Translation	Over mountains high and rivers wide, China's path shines the brightest			
Projections	children running along holding up kites; then three young women in white dresses and with small tiaras on their head laughing together; then people in traditional red lion costumes; then people celebrating New Year on a large public space; then various shots of single persons (different ages, genders) smiling/laughing at the camera (BG); projection continues (CE)			
Action	camera panning to the left, zooming in again; characters start to move at very end of line			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"shines the brightest" now complemented by footage of just people smiling/laughing "brightly" at the camera			

L33 L33 万水千山最美中国道路		4:06 – 4:19
Translation	Over mountains high and rivers wide, China's path shines the brightest	

Projections	single shots of smiling/laughing people continue, changing through them at increasing speed; mid-way through line, footage screens disappear again; returning to peony field dreamscape that has been shown on surrounding screens since L14, sky above peonies has changed to various shades of deep red, multiple strands of golden light flying through the screen (BG); projection continues (CE)			
Action	camera changes rapidly through wide and total shots and close-ups of main acts used at previous lines; ends with wide shot of stage, both main acts have their free hands stretched upwards; characters standing in formation behind them, CYL characters standing at sides as separate groups, saluting			
Actors	Han, Tan; various characters			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	bright colours of costumes, sparkles in peony dreamscape scenery			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	17	0	9	7
Percentage	52%	0%	27%	21%

国家 — The Nation Song

Artist(s)	成龙（中国香港），靳子玄，武岳，陈飞鹏（中国香港），马慧，卓柏呈（中国台湾），邝钰茵 Chéng Lóng (Chinese Hongkong), Jìn Zǐxuān, Wǔ Yuè, Chén Fēipéng (Chinese Hongkong), Mǎ Huì, Zhuó Bǎi chéng (Chinese Taiwan), Kuàng Yùyīn
Author(s)	王平久 Wáng Píngjiǔ

Costumes

Cheng	suit blending both Western and traditional Chinese elements, white jacket, white trousers; red scarf around neck
Named Students	right hand side of Cheng: white sweaters reading 清华大学 in big red calligraphy characters, TSINGHUA UNIVERSITY smaller underneath; black shoes left hand side of Cheng: white sweaters reading 北京大学 in big red calligraphy characters, PEKING UNIVERSITY smaller underneath; black shoes
Dancers	male-female mixed group male: mono-coloured polo-shirts with short sleeves (green, orange, yellow, magenta or pink); long white trousers; white shoes female: mono-coloured polo-shirts with short sleeves (green, orange, yellow, magenta or pink); short white skirts; white shoes; knee-high white socks

Video URL	https://www.youtube.com/watch?v=JZNc0jZ4Ngo
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L1 L1 一玉口中国	0:11 – 0:14
Translation	Each voice makes the nation
Projections	static shot of the Great Wall winding its way through thick forests and over meandering mountain ridges; scenery doused in intense red/orange sunlight (BG)
Action	close-up of Chan, acting out the lyrics in Chinese Sign Language (CSL) as he is singing
Actors	Chan
Mode	Complementary Contradictory Elaborative Extension
Reasoning	Great Wall in background and flag (visible right before the shot to close-up) establishing that the nation in question is the PRC

L2 L2 一瓦顶成家	0:15 – 0:17
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Translation	Each roof makes a family			
Projections	projection continues (BG)			
Action	shot stable; Chan holding out 家, "family" or "home", the CSL sign for which is tilting arms together diagonally in front of body, fingertips touching, resembling a roof			
Actors	Chan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"roof sign" can be understood by people who do not know CSL, complementing the Chinese word for "family/home"			

L3 L3 都说国很大				0:18 – 0:20
Translation	They all say "The nation is so big!"			
Projections	projection continues (BG)			
Action	shot stable; "so big" in CSL represented by Chan starting with his right hand on his right hip, then making a wide, rounded gesture away from his body to his right			
Actors	Chan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L4 L4 其实一个家				0:21 – 0:24
Translation	But in reality, it is just one family!			
Projections	projection continues (BG)			
Action	shot stable; Chan holds on family/roof sign again			
Actors	Chan			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L5 L5 一心装满国				0:25 – 0:27
Translation	A heart to carry the nation			
Projections	projection continues (BG); black brickstone wall with white joints on sides of raised elements and floor (ST)			

Action	wide shot with Chan left off-centre, dancers A on smaller platform kneeling down in forefront of screen at bottom right corner; camera starts to pan to the left, focusing on Chan; Chan holds sign for heart (forming heart with thumbs and index fingers, index fingers pointing downwards; putting heart shape on palm of real heart, move outwards in a straight line) longest during line			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L6 L6 一手撑起家	0:28 – 0:31			
Translation	A hand to support the family			
Projections	projection continues (BG) (ST)			
Action	panning continues; Chan holding roof sign the longest; a pair of one male and one female dancer appears on the left hand side of screen, sitting down on the ground			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L7 L7 家是最小国	0:32 – 0:34			
Translation	A family is the smallest nation			
Projections	projection continues (BG) (ST)			
Action	panning continues; kneeling down dancers A standing up now as their platform descends; pair of dancers A at front also standing up; forming roof sign together, each one holding up one arm, bodies straight; more dancers A enter stage from the back (formerly behind Chan's platform)			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	pair of dancers A holding family/roof sign for whole line			

L8 L8 国是千万家	0:35 – 0:41			
Translation	A nation are countless families			
Projections	gentle rice terrace scenery, bathed in golden light of low-hanging sun (BG)			

Action	panning continues; pair of dancers A at front still holding family/roof sign; other and new dancers A start to disperse around background of stage; Chan on his way to front of stage; named supporting acts also entering stage now, three from each side of stage			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L9 L9 在世界的国	0:42 – 0:44			
Translation	In all the world's nations			
Projections	projection continues (BG) (ST)			
Action	wide shot of three named students, dancers A behind them; everyone now using CSL alongside singing			
Actors	named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L10 L10 在天地的家	0:45 – 0:48			
Translation	In all families under heaven			
Projections	projection continues (BG) (ST)			
Action	shot stable; dancers A in the background sign as pairs like the one at L7; pairs only form family/roof sign and hold that sign			
Actors	named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L11 L11 有了强的国 // 才有富的家	0:49 – 1:00			
Translation	Only when there is a strong nation // Can there be wealthy families			
Projections	projection continues (BG) (ST); halfway through line scenery changes to tall and wide trees against deep blue/golden sky (BG); circular screens show big white clouds against azure sky (CE)			

Action	hard cut to shot from within audience, capturing most of the audience side of the studio; stage and actors on right side of screen; then wide shot like L9, now capturing the other three named students on the other side of Chan, dancers A behind them; then wide shot of Chan with named students on each side of him; dancers A in background; PRC flag dominating the screen			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing audience as reference point for 'wealthy families', they (the people) will be the benefactors of a strong nation			

L12 L12 国的家住在心里	1:01 – 1:04			
Translation	The nation's family lives within our hearts			
Projections	switch to river- or lakeside scenery; large body of water filling bottom half of screen; above them a dense forest, leaves have already changed to autumn colours; above/behind the trees imposing mountain peaks and ridges covered in snow; bright azure sky (BG); projection continues (ST) (CE)			
Action	camera stands in the audience; captures audience at bottom side of screen; stage and actors with flag above them prominently filling screen from right side; left hand third of screen captures background projections extending to areas above audience; audience is clapping along with performance			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	audience and actors (everyone) as the 'nation's family'			

L13 L13 家的国以和矗立	1:05 – 1:08			
Translation	The families' nation stands strong through harmony			
Projections	projection continues (BG) (ST) (CE)			
Action	camera starts to slowly zoom in on stage			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	background projections emanating quiet/calm/harmonious feelings			

L14 L14 国是荣誉的毅力	1:09 – 1:11			
Translation	A nation thrives on dignified perseverance			
Projections	projection continues (BG) (ST) (CE)			

Action	camera now zooms in on flag above stage			
Actors	Chan, named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PRC representing the "nation"			

L15 L15 家是幸福的洋溢			1:12 – 1:14	
Translation	A family radiates abundant joy			
Projections	projection continues (BG) (ST) (CE); scenery changes during line; a wide river meandering in-between high mountains, some of them with dauntingly high cliffs, some ragged, some overgrown (BG)			
Action	still zooming in; by now, flag almost covers the entire TV screen			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PRC also representing the "family"			

L16 L16 国的每一寸土地		1:15 – 1:18		
Translation	Every inch of the nation			
Projections	projection continues (BG) (ST) (CE)			
Action	camera holds on PRC flag			
Actors	none			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	PRC representing the "nation"			

L17 L17 家的每一个足迹		1:19 – 1:24		
Translation	Every footstep of the family			
Projections	scenery changes to rural town setting; residential housing surrounded by fields on bordering hills; overgrown hills and mountains in the backdrop; possibly part of a UNESCO World Heritage site Fujian Tulou (BG); projection continues (ST) (CE)			
Action	wide shot like at end of L11; dancers A in background expanding CSL signs into flowing dance moves; Chan and named students still in line at front, signing while singing			
Actors	Chan, named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	dancers A now all in male-female pairs, representing the 'nation's families'
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L18 L18 国与家连在一起		1:25 – 1:26		
Translation	Nation and family combined			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of Chan, dancers A behind him; CSL ends on a sign representing "being combined" or "being linked together": both hands form a ring with thumb and index finger, remaining fingers stretched out; rings are formed visibly intertwining; Chan holds this sign and waves it in front of chest in a round movement			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L19 L19 创造地球的奇迹				1:27 – 1:33
Translation	Create wonders around the world			
Projections	projection continues (BG) (ST) (CE)			
Action	wide, zoomed-out shot of centre stage; dancers A huddle closely behind singers at front; screen is dominated by projection and PRC flag			
Actors	Chan, named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"wonders" like World Heritage Site in projections			

L20 L20 在世界的国		2:01 – 2:03	
Translation	In all the world's nations		
Projections	scenery changes to river bend surrounded by tall, pointy mountains; possibly Guilin Province, part of UNESCO World Heritage site South China Karst (BG); projection continues (ST) (CE)		
Action	wide shot of centre stage; camera filming from left hand side of stage, panning to the right; during interlude, dancers A have split up into various groups: one group standing on each side of the very front of the stage, partially off the stage, standing close together; one group of background dancers A spanning from either side of Chan and named students to background of stage; everyone signing as they sing; Chan and named singers still in one line at front of centre stage		
Actors	Chan, named students; dancers A		
Mode	Complementary	Contradictory	Elaborative
			Extension

Reasoning	dancers A now geographically strewn around stage resembling continents on a map
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L21 L21 在天地的家	2:04 – 2:07		
Translation	In all families under heaven		
Projections	panning shot over Zhangjiajie landscape, mountains covered in mist (BG); projection continues (ST) (CE)		
Action	camera slightly pans into stage		
Actors	Chan, named students; dancers A		
Mode	Complementary	Contradictory	Elaborative
Reasoning	dancers A across stage representing "all families under heaven"		

L22 L22 有了强的国 // 才有富的家	2:08 – 2:18		
Translation	Only when there is a strong nation // Can there be wealthy families		
Projections	projection continues (BG) (ST) (CE)		
Action	close-up of Chan, then wide shot like L17; close-up of named students to right hand side of Chan; then wide shot again; at end of duration zoomed-in shot into dancer group at right hand front of stage		
Actors	Chan, named students; dancers A		
Mode	Complementary	Contradictory	Extension
Reasoning	constantly changing shots show wide range of "different families"		

L23 L23 国的家住在心里	2:19 – 2:21		
Translation	The nation's family lives within our hearts		
Projections	shot of a mountain lake with deep blue water, surrounded by mountains covered in snow (BG); projection continues (ST) (CE)		
Action	wide shot of stage from right hand side of stage; starting at PRC flag and panning down		
Actors	Chan, named students; dancers A		
Mode	Complementary	Contradictory	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way		

L24 L24 家的国以和矗立	2:22 – 2:25		
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Translation	The families' nation stands strong through harmony			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of named students to Chan's right side; dancers A behind them dancing in pairs again, always touching each other with at least one hand			
Actors	named students; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers A dancing in harmony together			

L25 L25 国是荣誉的毅力				2:26 – 2:28
Translation	A nation thrives on dignified perseverance			
Projections	projection continues (BG) (ST) (CE)			
Action	total shot containing stage on left, rest filled with audience			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	audience as reference point for "nation"			

L26 L26 家是幸福的洋溢		2:29 – 2:31		
Translation	A family radiates abundant joy			
Projections	projection continues (BG) (ST) (CE)			
Action	camera starts to pan into stage			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	smiling dancers A as happy families			

L27 L27 国的每一寸土地		2:32 – 2:34		
Translation	Every inch of the nation			
Projections	changing, not fully visible (BG); projection continues (ST) (CE)			
Action	close-up on group of dancers A, signing as they are singing			
Actors	dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L28 L28 家的每一个足迹				2:35 – 2:39
Translation	Every footprint of the family			
Projections	family homes covered in snow (BG); projection continues (ST) (CE)			
Action	shot like L11			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	audience as reference point for "families"			

L29 L29 国与家连在一起				2:40 – 2:42
Translation	Nation and family combined			
Projections	projection continues (BG) (ST) (CE)			
Action	camera zooming in on stage			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	both audience (families) and projections/flag (nation) visible at same time			

L30 L30 创造地球的奇迹			2:43 – 2:48	
Translation	Create wonders around the world			
Projections	projection continues (BG) (ST) (CE)			
Action	camera now zooming in on flag; one can still see all dancers A starting to move again before they are cut out			
Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	"wonder" like the PRC itself			

L31 L31 国是我的国		2:49 – 2:51
Translation	The nation is my nation	
Projections	Danxia Mountains (BG); projection continues (ST) (CE)	
Action	camera situated at far end of audience; total shot of stage and audience	

Actors	Chan, named students; dancers A; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors and audience, all of them are the nation			

L32 L32 家是我的家				2:52 – 2:55
Translation	The family is my family			
Projections	projection continues (BG) (ST) (CE)			
Action	camera panning to the left; dancers B enter into remaining space in background			
Actors	Chan, named students; dancers A, B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors and audience, all of them are one family			

L33 L33 我爱我的国			2:56 – 2:58	
Translation	I love my nation			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of dancers B			
Actors	dancers B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	ethnic minorities also loving "their country", China			

L34 L34 我爱我的家		2:59 – 3:01		
Translation	I love my family			
Projections	not clearly visible; changing to mountainous/snowy scenery again (BG); projection continues (ST) (CE)			
Action	wide shot like L11; screen now filled with mostly dancers A			
Actors	Chan, named students; dancers A, B			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L35 L35	国是我的国	3:02 – 3:04		
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Translation	The nation is my nation			
Projections	mountain range, most of it covered in thick snow and/or forest (BG); projection continues (ST) (CE)			
Action	shot like L25			
Actors	Chan, named students; dancers A, B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors and audience, all of them are the nation			

L36 L36 家是我的家				3:05 – 3:07
Translation	The family is my family			
Projections	projection continues (BG) (ST) (CE)			
Action	camera focusing on stage			
Actors	Chan, named students; dancers A, B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors and audience, all of them are one family			

L37 L37 我爱我的国		3:08 – 3:11		
Translation	I love my nation			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of Chan			
Actors	Chan; dancers A			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	CSL sign complementing lyric in a comprehensive/intelligible way			

L38 L38 我爱我的家				3:12 – 3:17
Translation	I love my family			
Projections	back to Great Wall (BG); projection continues (ST) (CE)			
Action	wide shot of centre stage; audience at the bottom; all singers and dancers in full view			
Actors	Chan, named students; dancers A, B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	actors and audience, all of them are one family			

L39 L39 我爱我 // 国家				3:18 – 3:35
Translation	I love my // nation			
Projections	projection continues (BG) (ST) (CE)			
Action	cycling through various shots of actors and audience			
Actors	Chan, named students; dancers A, B; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	as 国 and 家 can be used together as one word meaning "nation", nation and family on screen also have become one			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	18	0	10	11
Percentage	46%	0%	26%	28%

母亲是中华 — Our Mother Is China

Artist(s)	王莉, 金婷婷, 汤非, 周澎 Wáng Lì, Jīn Tíngtíng, Tāng Fēi, Zhōu Péng
Author(s)	王晓岭 Wáng Xiǎo líng

Costumes

Wang	white dress with silver floral print, white net lace flowers around shoulders
Jin	wide white opera dress, covered in a thick layer of net lace
Tang	Western style suit, deep blue velvety jacket with red buttons, white shirt, black trousers, black and red bowtie; black shoes
Zhou	Western style suit, royal blue jacket and trousers, white shirt, black bowtie; black shoes
Dancers	female only; various costumes inspired by ethnic minority clothes, predominantly from China's Western and Southern Regions; colourful dresses, wavy skirts, elaborate hats/hairpieces and hairstyles

Video URL	https://www.youtube.com/watch?v=73xUkx0Aejg
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L1 L1 太阳星星月亮是天上的一家		0:34 – 0:37		
Translation	The sun, the stars, the moon - one family in the heavens			
Projections	none			
Action	close-up of Wang			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics; establishing singer			

L2 L2 草原森林湖泊是地上的一家		0:38 – 0:41
Translation	The fields, the forests, the lakes - one family on earth	
Projections	deep blue/black background; concentric circles of stylised golden hearts and of festive golden ornaments, revolving around object currently obscured by petals (BG); narrow round screens resembling lanterns with intricate decorations; deep blue with golden borders from background extends to circular screens directly under ceiling (CE)	

Action	wide shot of stage; main acts on top of platform surrounded by petals down off centre of screen; dancers below them kneeling in concentric circles around giant hibiscus flower			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	giant flower complements nature setting from lyrics			

L3 L3 春风雨露阳光是我们的一家		0:42 – 0:45		
Translation	The spring breeze, the rainfall, the sunshine - our family			
Projections	none			
Action	close-up of Tang			
Actors	Tang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics; establishing singer			

L4 L4 兄弟姐妹手拉手亲亲一家		0:46 – 0:49	
Translation	Brothers, sisters, hand in hand - one loving family		
Projections	projections continue (BG) (CE)		
Action	first, a top-down shot of centre stage; then shot from a camera situated at the front of centre stage, looking up from ground, focused on main acts; dancers stand up and start spinning at end of line		
Actors	Wang, Jin, Tang, Zhou; dancers		
Mode	Complementary	Contradictory	Elaborative
Reasoning	even though they are not holding hands, dancers can be understood as all being "brothers and sisters" metaphorically		

L5 L5 太阳星星月亮是天上的一家				0:52 – 0:54
Translation	The sun, the stars, the moon - one family in the heavens			
Projections	none			
Action	close-up of Jin			
Actors	Jin			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics; establishing singer			

L6 L6 草原森林湖泊是地上的一家		0:55 – 0:58		
Translation	The fields, the forests, the lakes - one family on earth			
Projections	projections continue (BG) (CE)			
Action	close-up continues; quick, short shift to upwards looking shot like at L4, dancers still spinning, at end of line			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	giant flower complements nature setting from lyrics			

L7 L7 春风雨露阳光是我们的一家		0:59 – 1:01		
Translation	The spring breeze, the rainfall, the sunshine - our family			
Projections	none			
Action	close-up continues; Zhou clenches his left hand into a fist at "hand in hand", raises index finger fiercely at "one family"			
Actors	Zhou			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Zhou's hand gestures			

L8 L8 兄弟姐妹手拉手亲亲一家				1:02 – 1:06
Translation	Brothers, sisters, hand in hand - one loving family			
Projections	deep blue background; rapidly spinning, not clearly identifiable concentric patterns flashing through colours (ST)			
Action	camera directly looking down at main acts; view spins clockwise; dancers still in ring formations, each "ring" dancing or posing differently			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	even though they are not holding hands, dancers can be understood as all being "brothers and sisters" metaphorically			

L9 L9 五十六个民族亲亲一家		1:13 – 1:16
Translation	56 ethnic minorities - also one loving family	

Projections	deep blue background has changed to dark red with lighter red accents, circles of hearts and ornaments still there (BG); lantern projections continue; background extension to ceiling has also changed to dark red (CE)			
Action	close-up of Tang and Wang; then wide shot of stage like L2, dancers gathering inward toward flower			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers wearing costumes inspired by ethnic minority people's clothing			

L10 L10 就像百花园里盛开的花		1:17 – 1:19		
Translation	Like blossoms - flourishing in all orchards			
Projections	projection continues (BG) (CE)			
Action	shot stable; dancers have divided themselves up in multiple groups, formed smaller sets of concentric circles			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	lavish, colourful flower on stage			

L11 L11 红石榴结籽儿抱在一起		1:20 – 1:24		
Translation	Like pomegranate seeds - crimson and inseparable			
Projections	elements show projection similar to that on background (ST); projection continues (BG) (CE)			
Action	close-up of Jin and Zhou; then top-down shot like L4, dancers dancing closely together in smaller circles			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers dancing very close to each other, have formed clusters like pomegranate seeds			

L12 L12 谁也离不开谁		1:25 – 1:27
Translation	None can do without the other	
Projections	projection continues (BG) (ST) (CE)	
Action	shot stable; dancers have slightly spread out, still keeping circular formations	
Actors	Wang, Jin, Tang, Zhou; dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers engaged in dance styles that require large groups of dancers			

L13 L13	母亲是中华			1:28 – 1:32
Translation	Our mother - China			
Projections	none			
Action	close-up of main acts; reaching out with their free hands respectively			
Actors	Wang, Jin, Tang, Zhou			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	main acts all making gestures suggesting "all of this" - the beautiful nature (represented by flower) and all the people (dancers in ethnic dress)			

L14 L14	太阳星星月亮是天上的一家			1:37 – 1:38
Translation	The sun, the stars, the moon - one family in the heavens			
Projections	none			
Action	close-up of Tang			
Actors	Tang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics			

L15 L15	草原森林湖泊是地上的一家			1:39 – 1:42
Translation	The fields, the forests, the lakes - one family on earth			
Projections	projections return to state of L6; spinning circles start to tilt upwards; red stylised clouds flying in from either side (BG); also returning to state of L6 (CE)			
Action	wide shot like L9; dancers have now divided up into three groups (one on left, right and front side of flower each) now dancing in line in rectangular formation			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	giant flower complements nature setting from lyrics			

L16 L16	春风雨露阳光是我们的一家			1:43 – 1:46
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Translation	The spring breeze, the rainfall, the sunshine - our family			
Projections	none			
Action	close-up of Wang			
Actors	Wang			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics			

L17 L17 兄弟姐妹手拉手亲亲一家		1:47 – 1:50		
Translation	Brothers, sisters, hand in hand - one loving family			
Projections	projection continues (BG) (ST) (CE)			
Action	top-down shot like L4; dancers have rearranged; one line at front of stage, smaller groups in different formations behind them, some forming half-circles around flower at back of stage; then switch to wide shot like L2, front row of dancers spinning			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	even though they are not holding hands, dancers can be understood as all being "brothers and sisters" metaphorically			

L18 L18 太阳星星月亮是天上的一家		1:52 – 1:55		
Translation	The sun, the stars, the moon - one family in the heavens			
Projections	none			
Action	close-up of Zhou			
Actors	Zhou			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	flashing out visual distractions, focus on lyrics			

L19 L19 草原森林湖泊是地上的一家		1:56 – 1:59
Translation	The fields, the forests, the lakes - one family on earth	
Projections	projection continues (BG) (CE)	
Action	close-up continues; then return to wide shot; dancers have rearranged at front of stage	
Actors	Wang, Jin, Tang, Zhou; dancers	

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	giant flower complements nature setting from lyrics			

L20 L20	春风雨露阳光是我们的一家			2:00 – 2:02
Translation	The spring breeze, the rainfall, the sunshine - our family			
Projections	none			
Action	close-up of Jin, putting left hand on heart at "our family"			
Actors	Jin			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Jin putting her hand on heart suggests "our family" should be held at heart			

L21 L21	兄弟姐妹手拉手亲亲一家			2:03 – 2:08
Translation	Brothers, sisters, hand in hand - one loving family			
Projections	projection continues (BG) (CE)			
Action	upward looking shot like at L4; now other dancers dancing directly in front of camera; then top-down view of centre stage; panning down to the left			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	even though they are not holding hands, dancers can be understood as all being "brothers and sisters" metaphorically			

L22 L22	五十六个民族亲亲一家			2:15 – 2:17
Translation	56 ethnic minorities - also one loving family			
Projections	background behind golden hearts and ornaments has changed to green and violet (BG) (CE)			
Action	camera panning along stage floor, looking up to flower; dancers now spinning in groups of four (sorted by costume), holding each other very close, arms wrapped tightly around each others' backs			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers wearing costumes inspired by ethnic minority people's clothing			

L23 L23 就像百花园里盛开花				2:18 – 2:21
Translation	Like blossoms - flourishing in all orchards			
Projections	projection continues (BG) (CE)			
Action	panning continues; dancers stop spinning and kneel down together			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	groups of dancers now resembling flowers ready to bud			

L24 L24 红石榴结籽儿抱在一起				2:22 – 2:25
Translation	Like pomegranate seeds - crimson and inseparable			
Projections	projection continues (BG) (CE)			
Action	panning continues; some groups of dancers standing up, reaching into the air with their hands			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	tightly together groups of dancers			

L25 L25 谁也离不开谁				2:26 – 2:28
Translation	None can do without the other			
Projections	projection continues (BG) (CE)			
Action	panning continues; all groups of dancers have "bloomed" now			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	relative stillness of dancers refocuses viewer on lyric meaning			

L26 L26 母亲是中华				2:29 – 2:33
Translation	Our mother - China			
Projections	none			
Action	close-up of main acts; Jin and Zhou doing same hand gesture from L13; Tang clenching his free hand into a fist			
Actors	Wang, Jin, Tang, Zhou			

Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	Jin and Zhou repeating hand gesture from L13; Tang's clenched fist representing China's strength			

L27 L27	谁也离不开谁 // 母亲是中华			3:24 – 3:26
Translation	None can do without the other // our mother - China			
Projections	similar to L25; colouring within circles green and blue; edges (space where clouds are) bathed in brilliant red (BG); lanterns continue; background has changed to deep blue again on rest of ceiling screens (CE)			
Action	total shot of stage from right hand side end of audience side; during the musical interlude, more dancers in new costumes have entered the stage; now, even more dancers flood onto stage, one line of dancers going around the back of the audience			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing actors and audience suggesting that "none can do without the other" extends to everyone			

L28 L28	谁也离不开谁 // 母亲是中华			3:27 – 3:30
Translation	None can do without the other // our mother - China			
Projections	projection continues (BG)			
Action	close-up of dancers at side of stage; multiple lines, holding hands, running in place in sync, facing towards audience			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers holding hands			

L29 L29	五十六个民族亲亲一家			3:34 – 3:37
Translation	56 ethnic minorities - also one loving family			
Projections	colours within circles have changed to blue again (BG); projection continues (CE)			
Action	close-up of main acts; main acts have switched places with some of the dancers and have come forth to front of centre stage			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension

Reasoning	dancers wearing costumes inspired by ethnic minority people's clothing
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L30 L30 就像百花园里盛开花		3:38 – 3:40		
Translation	Like blossoms - flourishing in all orchards			
Projections	green-red-orange-yellow mandala pattern added to projection (BG); lanterns continue; background has changed to deep red again on rest of ceiling screens (CE)			
Action	shot stable			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	floral décor on background projections			

L31 L31 红石榴结籽儿抱在一起		3:41 – 3:44		
Translation	Like pomegranate seeds - crimson and inseparable			
Projections	projection continues (BG) (ST) (CE)			
Action	shot like L8, camera now looking into audience; then close-up of main acts with dancers all around them			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	stage densely packed with dancers			

L32 L32 谁也离不开谁		3:45 – 3:48	
Translation	None can do without the other		
Projections	colour scheme of projections changing constantly (BG); projection continues (CE)		
Action	total shot capturing mostly audience, stage on left hand side of screen		
Actors	Wang, Jin, Tang, Zhou; dancers; audience		
Mode	Complementary	Contradictory	Elaborative
	Extension		
Reasoning	showing actors and audience suggesting that "none can do without the other" extends to everyone		

L33 L33	母亲是中华	3:49 – 3:52
Translation	Our mother - China	

Projections	projection continues (BG) (ST) (CE)			
Action	close-up of main acts; then panning total top-down shot of centre stage			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing everyone in the studio on screen suggests that everyone's mother is China			

L34 L34 五十六个民族亲亲一家		3:53 – 3:55		
Translation	56 ethnic minorities - also one loving family			
Projections	projection continues (BG) (ST) (CE)			
Action	panning continues; dancers now in formation around flower again			
Actors	Wang, Jin, Tang, Zhou; dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	dancers wearing costumes inspired by ethnic minority people's clothing			

L35 L35 就像百花园里盛开花		3:56 – 3:58		
Translation	Like blossoms - flourishing in all orchards			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of main acts; then top-down centred shot like L31			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	floral décor on projections			

L36 L36 红石榴结籽儿抱在一起		3:59 – 4:02		
Translation	Like pomegranate seeds - crimson and inseparable			
Projections	projection continues (BG) (ST) (CE)			
Action	close-up of dancers at side of stage; now throwing arms in the air while dancing			
Actors	dancers			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	crimson red accents on projections/costumes			

L37 L37 谁也离不开谁				4:03 – 4:05
Translation	None can do without the other			
Projections	projection continues (BG) (ST) (CE)			
Action	total shot of stage with audience at bottom of screen			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing actors and audience suggesting that "none can do without the other" extends to everyone			

L38 L38 母亲是中华 // 是中华				4:06 – 4:20
Translation	Our mother is China // is China			
Projections	projection continues (BG) (ST) (CE)			
Action	changing through various shots used in performance; dancers continue their individual dances, all assume some kind of ending pose			
Actors	Wang, Jin, Tang, Zhou; dancers; audience			
Mode	Complementary	Contradictory	Elaborative	Extension
Reasoning	showing everyone in the studio on screen suggests that everyone's mother is China			

Mode Distribution

	Complementary	Contradictory	Elaborative	Extension
Count	19	0	7	12
Percentage	50%	0%	18%	32%