

# **Inheritance of Tea-Picking in Southern Jiangxi in Preschool Education Dance Teaching**

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**Abstract:** with the Emphasis on National Culture in Recent Years, Some Policies on the Support of National Culture Have Been Promulgated, Nowadays, the Tea-Picking Dance of the Hakka Culture in the Southwestern Part of Jiangxi is Also Included in the Dance Teaching of Preschool Education in China, At That Time, a Craze for Learning Tea-Picking in Southwestern Jiangxi Was Set Up, the Article Briefly Introduces the Inheritance Significance of Tea-Picking Dance in Southwestern Jiangxi, and Analyzes the Problems in the Dance Teaching of Preschool Education in the Southwestern Part of the Yangtze River, and Gives Corresponding Strategies for the Problem, It is Expected to Give Tea Dance to the Southwest of Jiangxi, the Inheritance of Pre-Educational Dance Teaching Has Effectively Helped to Promote the Development of Tea-Picking Dances in Southwestern Jiangxi.

## **1. Introduction**

Preschool education Dance teaching is a basic part of dance. A solid dance foundation is the foundation for dancers to perform any dance. The dance taught in preschool education is of great significance to students. In general, the dance impressions that dancers learn when they first come into contact with dance are the most profound. The tea-picking dance in southern Jiangxi is not only the first batch of intangible cultural heritage in China, but its dance has certain characteristics, which can lay a solid foundation for scholars to dance, especially the “dwarf step” of tea-dancing in southwestern Jiangxi. The dancers exercise a good foundation, and the fans in the southwest of the river can also exercise the dancers' dance. Therefore, the tea-picking dance in the southwestern part of the river can not only allow the national culture to be better transmitted, but also provide a good foundation for the dancers.

## **2. Second, the significance of tea-picking dance in southwestern Jiangxi in pre-school education dance teaching**

### **2.1 Promoting the inheritance and development of China's intangible cultural heritage**

The tea-picking dance in southern Jiangxi is a kind of folk dance. It belongs to the category of non-material culture in China, has distinct national characteristics, and is also an important branch of intangible culture. In the combination of tea culture in the southwest of China and the modern social context, through the improvement of dance culture, it promotes the progress of China's intangible culture, and also promotes the inheritance and development of intangible culture. Nowadays, the tea-picking dance in the southwest of Jiangxi has been identified as a powerful assistant to promote the development of China's non-material culture. With the support of modern social context, today's culture and knowledge are more smoothly in the process of dissemination, and at the same time it has established a close and profound The connection facilitates communication and inheritance between each other.

### **2.2 Cultural Implications of Tea-picking Dance in the Southwest of Jiangxi**

In understanding and studying the cultural implication of tea-picking art in southwestern Jiangxi,

we must proceed from the cultural background of the art. China is a traditional tea country. In the historical process of mass drinking tea, it has formed a layered content of tea culture elements. The tea culture is inclusive of the tea-dancing art in the southwestern part of the Yangtze River and sees the full integration of various cultural systems. For example, the regional culture of the southwestern part of Jiangxi, the customs of Hakkas, etc., are all important contents of the dance art. For the tea-picking dance in the southwest of Jiangxi, in the specific performance process, the foundation is the cultural elements, the key is the rich construction of tea culture connotation, and more importantly, in the tea-picking dance in the southwest of Jiangxi, Through the deep expression of the spirit of the tea pickers themselves, and even the regional culture and many other cognitions, the aesthetic connotation and artistic characteristics of tea-picking dances in southwestern Jiangxi are optimized. At the same time, it also promotes the expression of spiritual concepts and humanistic consciousness, as well as the reasonable presentation of relevant culture and art.

Of course, for the tea-picking dance in southwestern Jiangxi, the cultural implication ideas that need to be expressed are extremely diverse. In addition to the basic artistic beauty explained in it, we must also pay attention to the expression of reasonable cultural connotations. Whether it is tea culture elements, regional culture, dance art, or even clothing applications. From the objective point of view, it is worthy of our understanding of the elemental content in the process of tea-dancing art in southwestern Jiangxi. Therefore, as far as the art of tea-picking in southwestern Jiangxi is concerned, it is actually based on the concentrated expression of the humanities' emotional cognition and thinking expression.

### **3. The current problem of tea-dancing in the southwestern part of the Yangtze River dance teaching in pre-school education**

#### **3.1 There is no systematic teaching in tea-picking**

Tea-picking is the most representative dance of ethnic dances in southwestern Jiangxi. Compared with other dance teachings, tea-dancing is more ethnic. The tea-picking dance of the Hakka people in southern Jiangxi reflects the movements of tea picking and the emotion of tea picking. However, most of the scholars taught in the semester are younger children, and there are some gaps in the acceptance of traditional dance teaching. The students' dance performances are relatively poor. They don't understand the tea-picking work and don't understand the emotional inflow when picking. In addition, the lack of professional teachers in the school leads to the training of the students' basic movements. Without systematic teaching, there is no fixed teaching material, which leads to the loss of the original meaning of tea-teaching teaching; the “three arts and three musts” of tea-picking in southwestern Jiangxi is relatively difficult in dance, if there is no systematic study. It is difficult to master the essentials. However, many teachers of pre-school education are learning from the sporadic courses on the Internet. Without systematic training and practice, they have taught students only rigid physical movements, so that the tea-picking dance in southwestern Jiangxi has lost its original nature. The meaning of the meaning of expression, to a certain extent, inhibits the inheritance and development of tea-picking dance in pre-school education, thus making the national dance teaching lose its fundamental significance.

#### **3.2 Training only physical movements**

The tea-picking dance is a product of the expression of feelings in a custom that has been cultivated for a long time. It stretches its feelings through graceful movements. Therefore, in the performance of ethnic dance tea-dancing, it is necessary to integrate the national emotion into the body movements, in order to better interpret the culture expressed by the national dance, the ideas of communication, etc. The integration of emotion into the body is also the core of dance, the training of physical skills and Emotional training is equally important in the dance performance process. However, in the teaching of national dance, there is a school that only needs to complete the skills training of physical movements, but does not pay attention to the integration of emotions. It does not explain to students what kind of emotions should be brought about by dance

performances. In the process of performing the students, because they did not know the origin of the tea-making dance and the creative conditions, they did not integrate the corresponding emotions into the performance, giving the audience a feeling of being embarrassed, expression and movement. For example, the tea-dancing of the Hakkas in the southwestern part of the Yangtze River has a large range of movements, and the character should show unrestrainedness and expression. The Tibetan religious dances must be rigorous and solemn, especially for some kinds of dance performances such as sacrifices. It can be seen that in the dance teaching, it is very necessary to integrate quality education.

### **3.3 Lack of theoretical support for national dance**

In the teaching of folk dance, the school did not pay attention to the teaching of dance theory. Instead, it emphasizes the cultivation of practical ability in students' dance performances, which leads to the relatively weak dance theory of students. However, in dance studies without theoretical support, the time is usually twice as long. The main reason for this phenomenon is that teachers do not have the basic theory of folk dance, because each ethnic dance has its own characteristics and represents different customs and cultures. Many teachers lack comprehensive understanding of the nation, so that they cannot flexibly adopt dance theory. Export and interpretation make the teaching effect more effective. The theory of dance is a summary of the practice of performers dancing for a long time. Through the understanding of the viewpoints, styles and cultural backgrounds in the field of national dance, coupled with physical movements, dance can have a soul. However, most of the college dance teachers are mainly to teach the popular dance, while the national dance is only part-time work, which makes the theory of dance theory not solid, directly affecting the improvement of post-practice ability. Among them, the tea-picking dance in the national dance is a good representative, many dancers will dance this dance, but most dancers can not perform this dance. As shown in Figure 1.



Figure1 tea-picking dance

### **3.4 Insufficient capacity of ethnic dance teachers**

Due to the rich variety of ethnic dances in China and the diversity of works, ethnic dances are more ethnic than other dances. Therefore, the requirements for dance teachers are relatively high. For example, the typical step of the tea-dancing dwarf step, as shown in Figure 1, requires the dancer's footsteps to change as the body twists, usually moving in a straight line. The typical characteristics of the Uygur dance are the movement of the neck, the fingertips, the turning of the wrist, etc.; the dance movements are mainly dance steps, pickpockets, cross-hands, etc.; the basic rhythm of the Yi people is half-legged legs, knees flexing and stretching, movements, etc. On the one hand, the number of teachers hired by the school is limited, and dance teachers cannot have all the dances at the same time. On the other hand, the dance teachers of the colleges have limited ability and have no time to learn so many folk dances. In the teaching of “tea picking dance” in the teaching of folk dance. The dance teachers of many colleges and universities have not yet expressed their presence and excitement when teaching this dance. It can be seen that the school has insufficient ability to exist in the national dance teaching.

## **4. Strategies for the current dance teaching of preschool education in the southwestern part of Jiangxi**

### **4.1 Establish a systematic dance course**

The purpose of preschool education dance education is to cultivate students' interest in dance and to lay the foundation for students in dance. The tea-picking dance in southern Jiangxi has joined the pre-school education dance teaching, and its purpose is to hope that the school will give students the basis of dancing. However, due to the relatively low skill of the “dwarf step”, “fan flower” and “single sleeve” in the tea dance in the national dance, it is suitable for the dancers to train the basic skills and cultivate the dancers' emotions in the dance performance. To achieve this training goal, the premise is to ensure the systematic and normative nature of the national dance teaching. Therefore, teachers who teach tea-teaching are required to set up specialized and systematic learning courses, and use the characteristics of tea-picking dance to teach students. Systematic training. As long as a systematic dance course is established, students can learn the national dance better, and they can truly develop the foundation of the students and enrich the students' emotions in the dance. Thereby promoting the dance spirit of tea-picking.

### **4.2 Cultivating national culture and emotions**

Because ethnic dance is a manifestation of traditional cultures such as different ethnic customs, customs and customs. Therefore, in the teaching of folk dance, teachers should not only train students to exercise the graceful movements of tea-dancing, but also popularize the Hakka national culture in southwestern Jiangxi, so that students can be right; in this process, teachers must make cultural emotions. The delivery and the effective combination of action essentials to better meet the requirements of quality education. For example, teachers can use the Tibetan dance performances on religious beliefs to allow students to go deep into the private sector to investigate and collect the wind, face-to-face to feel the movements, expressions, and processes of people during sacrifices and worships; students only have to fully feel the local culture, as long as In order to understand the background culture of dance, it is better to cause emotional resonance, in order to make the performance of the body full of emotions, in order to make the dance more attractive.

### **4.3 Strengthening the teaching of dance theory**

The reason why ethnic dances have charms makes people feel a strong national atmosphere. Relying on not only the understanding of national culture, but also the teaching of quality education. On the one hand, the national dance teachers should reasonably introduce the theory of dance, so that students can master the basic knowledge theory more comprehensively, which provides a good foundation for improving the performance of dance performance; on the other hand, dance teachers can also use the time before class to introduce students. The birth and history of tea-picking dances, from the shallow to the deep, from partial to comprehensive, explain the whole process of tea-picking, so that students can better learn the folk dance; at the same time, dance teachers can also combine tea-picking Only the dance works for teaching, the first can stimulate the students' love for tea-picking, so as to better learn the national dance, so as to better improve the learning efficiency of the students' dance performance.

### **4.4 Teaching with modern science and technology**

With the development of the Internet and electronic products, school dance teachers can use multimedia technology to teach. On the one hand, dance teachers can teach students if they are not proficient in ethnic dances. Network teaching is to use the Internet technology to establish a sharing system in the cloud. The colleges and universities have detailed the dance teaching of their own schools, uploading and sharing education networks. In this way, the education cloud can collect good teaching cases comparing the dances of various ethnic groups. The dance teachers will not be able to learn the dances they want to learn because they are not short of the national dance. On the other hand, it is also possible to improve the quality of teaching from a certain angle. After

uploading the teaching materials, the dance teachers can see their own differences with the outstanding teachers of other institutions, as well as their own promotion points, thus improving their own teaching deficiencies.

## **5. Conclusion**

The inheritance of tea-picking dance in pre-school education in southern Jiangxi should allow students to understand the significance of the inheritance of tea-picking dances, and then systematically dance the curriculum, strengthen students' understanding of tea-picking dance, and possess the basic dance. Rich emotional expression. Schools can also use modern technology to teach and make students more passionate about dance learning

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