



Inheritance and Optimization of Primary School Dance Teaching Based on Specific Cognition Theory - An Example of the Historical Development of Chinese Tea Dance

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ABSTRACT

Dance is one of the oldest art forms of mankind and an important way to inherit history and culture. The integration and collision of historical culture and dance education provide the direction for their effective inheritance and development. Dance art, which has the advantage of natural "embodiment", is the movement education that every student needs. However, imitation-oriented and teacher-led teaching makes the current dance education of students tend to be "divorced from the mind and body", which restricts the development of dance and history and culture. The descriptive qualitative method was used in this study. This paper takes the historical development of the Chinese tea dance as an example to carry out research on the inheritance optimization of primary school dance teaching based on embodied cognition theory. Based on extensive reference to relevant literature, the origin of the tea dance is scientifically researched. Secondly, the development history and historical evolution process of the tea dance are analyzed, and the value of the tea dance based on historical changes is summarized. Finally, the embodied cognition theory is introduced to propose a five-dimensional optimization strategy for tea dance to realize protective cultural inheritance through primary school dance teaching. The results indicate that the reform of primary school dance education in the perspective of historical and cultural heritage is of great significance for the dissemination and development of intangible cultural heritage such as the tea dance in modern society, and that the application of embodied cognitive theory theories in this process is able to better inherit historical and cultural heritage.

Keywords: History and Culture; Tea Dance; Primary Dance Education; Embodied Cognition Theory, Optimization Strategy.

INTRODUCTION

China has a cultural history of up and down five thousand years. In the process of the development of civilization with a long history, the ancient working people used their wisdom to create rich and colorful folk dance art and culture (T. S. Chen, 2014; Dong, 2023; Yoon, 2003). Folk dance art culture is an important part of China's traditional art culture, which is created by the working people in the long-term labor production, is the crystallization of the working people's wisdom, and is a cultural form developed by a nation in a unique natural geographical environment that is different from other nations and regions, and is a special cultural form (F. Li, 2020; Peng, 2022).

Among them, tea dance, a traditional sports event of the Hakka ethnic group in southern Jiangxi, was gradually nurtured from the production and life of the Hakka people in southern Jiangxi with very local characteristics. In the continuous historical evolution process, the Hakka tea dance in southern Jiangxi has experienced several periods of prosperity, stability, decline and recovery, and gradually formed the mature art

performance form and performance style of tea dance, which is widely loved by the Hakka people in southern Jiangxi. And with its good artistic expression and artistic charm, it has deeply infected many other nationalities and people in other regions. The Hakka tea dance in southern Jiangxi embodies a variety of characteristic elements in the production and life of the Hakka people in southern Jiangxi and is closely related to tea production, such as tea planting, tea picking, tea making, tea tasting, etc., reflecting the enthusiasm, diligence, openness and hospitality of the Hakka people in southern Jiangxi (Q. Zhang & Li, 2018). Because of the effect of the Hakka tea dance in southern Jiangxi, it has gradually become a way for many people to exercise and have leisure and entertainment in the process of development and evolution and is widely loved by the people in southern Jiangxi.

Dance education in primary schools is a means of cultural inheritance through edutainment (Zhong, Zhao, F. Zhang, & R. Zhang, 2022; Payne & Costas, 2021). On the one hand, as a means of national cultural inheritance, primary school dance education has greatly promoted the exchange and dissemination of national culture, and also promoted the progress and development of national culture (B. Zhao, 2022; Zheng, 2015). On the other hand, the content of primary dance education originates from national culture. Due to the universality of national culture, primary dance education has sufficient space in the choice of content. It can be said that primary dance education is based on national culture, so the development of national culture will inevitably promote the development of primary dance education. To be selected and inherited continuously is to get rid of the bad and get the good (Byun, 2009; Risner, Godfrey, & Simmons, 2004). National culture inheritance and primary school dance education are mutually influenced, and there is a two-way interactive relationship (Ashley, 2013).

As the Southern Jiangxi tea dance has been included in the national intangible cultural heritage, how to better inherit and carry forward the tea-picking culture has become a research hotspot for dance educators. The current teaching of tea-picking dance in southern Jiangxi is mainly concentrated in universities and troupes. The limited crowd limits the development and inheritance of tea-picking dance in southern Jiangxi. At present, there are not many relevant studies on how to further promote and develop this important Hakka culture in primary schools, so that more people can love and participate in the learning and inheritance of the Southern Jiangxi tea-picking dance. Therefore, this paper carries out the idea that the introduction of intangible cultural heritage into schools is a national strategy for protecting and inheriting intangible cultural heritage, and primary school campuses are also part of the inheritance of intangible cultural heritage. Therefore, this paper combs the historical development and current situation of tea dance, and carries out research on the inheritance optimization of primary school dance teaching based on embodied cognition theory, to strengthen the inheritance of intangible cultural heritage in primary school campuses.

THE ORIGIN OF THE TEA DANCE

History and Connotation of Chinese Tea Culture

Tea culture in a broad sense refers to all the material and spiritual wealth associated with the development of tea as a whole (J. Wu, 2020). Tea culture in the narrow sense refers to its spiritual wealth. Tea culture refers to the cultural characteristics formed in the activity of eating tea. Tea culture originated in China, and its development history is shown in Figure 1. Tea began to develop in the Yin and Zhou dynasties and developed widely in the Qin and Han Dynasties. Some tea culture phenomena existed in the Wei, Jin Southern and Northern Dynasties. In the Tang Dynasty, tea became a "do not ask the vulgar, put money to drink" thing. Because of the relatively rich life in the Tang Dynasty, people had the opportunity to develop tea into a spiritual pursuit.

Tea culture is a wide range of cultures, including tea evaluation techniques, appreciation of artistic operation means, and appreciation of the beautiful environment of tea tasting. With the development of material and culture, the spiritual connotation and material cultural connotations of tea culture have been extended and developed in depth. It gradually formed the inherent morality and folk customs and became an important part of spiritual life (Yan & Chen, 2021). The existing tea culture has been continuously improved, including tea planting and picking, tea processing, tea brewing and tea tasting, and cultural contents such as tea music, dance and poetry are derived from this series of processes. Tea culture is an important cultural carrier to effectively record the information content of Chinese tea-drinking history and traditional tea culture. The connotation not only objectively and truly reflects the development and change of the whole tea culture elements, but also plays an important role in enriching the tea culture elements. Therefore, starting from the mechanism of tea culture, making full use of traditional tea culture resources is based on the attributes of tea culture.



Figure 1. Development History of Chinese Tea Culture

Tea Culture and Dance Art Innovative Integration

Dance, an ancient and youthful art, has flourished along with the evolution of human civilization and has been handed down to the present day (Gang & Zhang, 2022; Zhou & Wu, 2022). In the process of creating culture and being brought up by culture, it has gradually developed into an art category with independent character and unique aesthetic value, which has irreplaceable social functions. The way of existence and presentation based on human body movements determines that dance is one of the oldest human arts, known as the "mother of art". China has a long history of dance, which has passed through three key historical development periods, as shown in Figure 2. It is very inheritable, and historical records related to dance are very common. There was a court music and dance recorded in Shun's time. Therefore, at least in the Shun period, there were special people to conduct dance education. By the beginning of the week, dance education had formed a complete system. At that time, students of different degrees had different learning requirements: "Thirteen years, learning music, chanting songs, dancing spoons." "Mature children dance elephant" "Li Ji Internal Rules" according to the system of Zhou rites, according to the different seasons, designated the relevant teaching content "all must learn time, spring and summer to learn war, autumn and winter to learn feathers, are orderly".

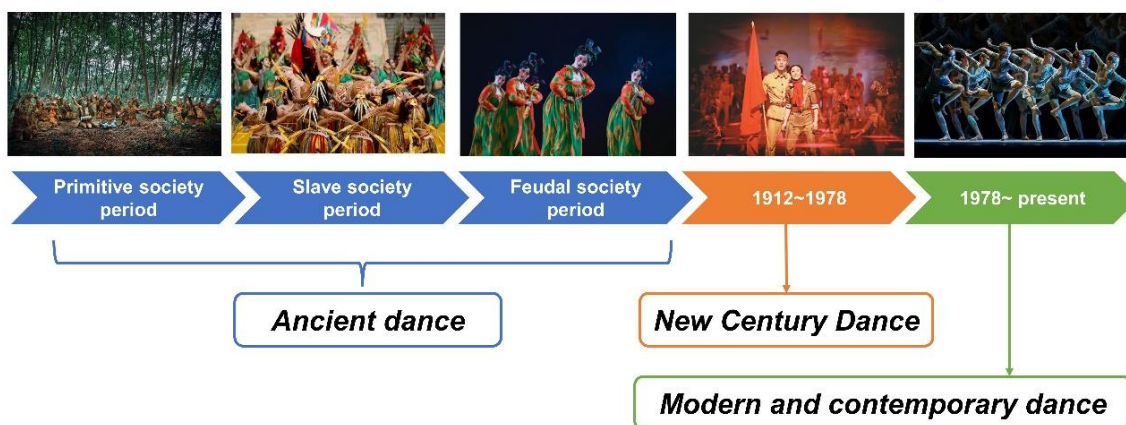


Figure 2. Development History of Chinese Dance

Among them, the tea dance originated from the people's long-term life and work of tea picking and tea planting, which represents the Hakka ancestors' resistance to nature, philosophical and cheerful life attitude and spiritual pursuit. In the Tang Dynasty, affected by wars and other disasters, people living in the plain areas moved to the southern Jiangxi region under the influence of these factors. The terrain of southern Jiangxi is relatively high, mainly in the mountains, and there are poisonous grasses around the mountains, so the Hakka residents living here are prone to heat stroke in the summer, which is manifested as dry mouth and accompanied by

ulceration, and the severe headache and fever, and even lose their lives (X.Chen, 2019). Because tea has a refreshing and refreshing effect, it can solve the symptoms of heat stroke for Hakka residents. In the Shennong period, there are records on the efficacy of tea, tea can detoxify and refresh. The climate in southern Jiangxi is relatively warm, with relatively more rain, more heat, and relatively fertile soil, so it is conducive to the growth and development of tea trees, and the tea produced is full of fragrance. The Hakka people in the southern Jiangxi area live near the mountainous area, mainly planting tea, opening up a large area of tea trees, producing a large number of tea leaves, and the quality of tea is relatively good. Therefore, the residents living in the southern Jiangxi area created tea dance in their daily life and tea picking, to relieve the tired mood of tea picking and encourage the residents to work.

THE HISTORY AND EVOLUTION OF TEA DANCE

The tea dance is a form of performance with high artistic appeal, which organically integrates a variety of common folk collective activities, vividly expresses the living and working conditions of tea farmers, and shows the simple emotions of working people. It not only exercises people's bodies but also becomes a way of leisure in the idle season of farming. It has been popular among the grassroots for quite some time. Here, the development and evolution of the Southern Jiangxi tea dance are analyzed as follows.

History of Tea Dance

The development of tea dance mainly experienced five key periods: the formative period in the middle of the Ming Dynasty, the peak period in the Kang-Qian period of the Qing Dynasty, the low period in the "Cultural Revolution" period, the recovery period after the reform and opening up, and the current decline period.

Because of historical and regional reasons, the southern Jiangxi region is a very early tea-growing area. Therefore, there will be tea-picking ballads here, and the "December tea song" in the form of singing in the months of the Wanli year appeared. By the end of the Ming Dynasty and the beginning of the Qing Dynasty, the tea dance in southern Jiangxi had the meaning of sacrifice and absorbed the local folk songs such as "Four Seasons of Love" and "Stomping on the Ground in May", which removed the simple narration of tea affairs and added more lyrical expressions (Chang & Lai, 2021; H. Wu, 2021). During the flourishing period of Kangxi—Qianlong, the society was stable, the economy developed rapidly and the population increased rapidly, all of which created a good social environment for the development of tea dance in southern Jiangxi. Southern Jiangxi tea dance reached its peak in the Kangxi—Qianlong period when people's love for tea dance reached an unprecedented degree. During the Cultural Revolution, Southern Jiangxi tea dance troupes were banned by the Gang of Four as "feudal remnants". In 1966, the costumes and props associated with the Southern Jiangxi tea dance were burned, and the troupe ceased to exist. Southern Jiangxi tea dance suffered a devastating blow during the "Cultural Revolution" and was at a low point in history. After the reform and opening up, Southern Jiangxi Tea Dance Troupe rebuilt its team and returned to the normal track after hard work. On the one hand, they collected and sorted out the excellent plays that were designated as major poisons during the "Cultural Revolution" and revitalized traditional Chinese culture. On the other hand, the troupe strives to create new plays that reflect the spiritual outlook of the people after the reform and opening up. As the representative of the old area of southern Jiangxi, he performed in Beijing and was highly valued by the Party and the state.

At present, with the development of high technology and economic globalization, many traditional Chinese cultures have been impacted, and the Southern Jiangxi tea dance is also facing the same dilemma. Although the standard of living in southern Jiangxi has improved a lot, the life of growing and picking tea in the past no longer exists. Instead, more and more people leave their hometowns and go out to work. In addition, the old artists of the old generation of Southern Jiangxi tea dance no longer perform because of old age, and the new generation is rarely interested, so it has caused the realistic problem that no one has followed the tea dance of Southern Jiangxi (Wang, 2020). In addition, the local government lacks the awareness of protecting traditional Chinese culture, making the activities of tea dance less and less, and even slowly disappearing from the people's vision, becoming a kind of history and memory.

Historical Evolution of Tea Dance

In the long historical development cycle, tea dance music, costumes, and movements continue to innovate. In terms of music, the Southern Jiangxi tea dance evolved from tea-picking songs in the middle of the Ming Dynasty, so it has distinct characteristics of tea songs (Zhu & Rao, 2018). At that time, tea women often sang tea songs when picking tea, and gradually formed the "December tea song", and later the "four seasons song" of this singing month was introduced into the tea dance. However, due to the difference between songs and dances, many Musical Instruments were added to tea-picking songs when they were used in tea dances, as shown in [Figure 3](#).

These instruments include a suona, a big gong, a big drum, etc. The addition of traditional instruments makes the tea dance more atmosphere and sense of rhythm. Later, with the development of history, tea dance also absorbed Western orchestral instruments and harmony polyphony, making the music of tea dance more complex and rich. Nowadays, the accompaniment music of the Southern Jiangxi tea dance is not only the traditional local music of China but also the modernist style of the West, which has very distinct national characteristics.



Figure 3. Evolution of Musical Instruments in Tea Dance

In terms of clothing, the earliest clothing of the Southern Jiangxi tea dance was tea dress, because tea dance was produced in tea farmers' tea picking work at that time. In spring, because tea farmers want to pick tea, they often tie a sleeve around their waist, which becomes the "single sleeve" in the tea dance. In the prosperous times of Kangxi-Qianlong, the costumes of tea dance were also wonderful. Female actors with red flowers, and chest aprons, as shown in Figure 4, and male actors wearing straw hats, wear front, feet wearing cloth shoes, forming different clothing characteristics.

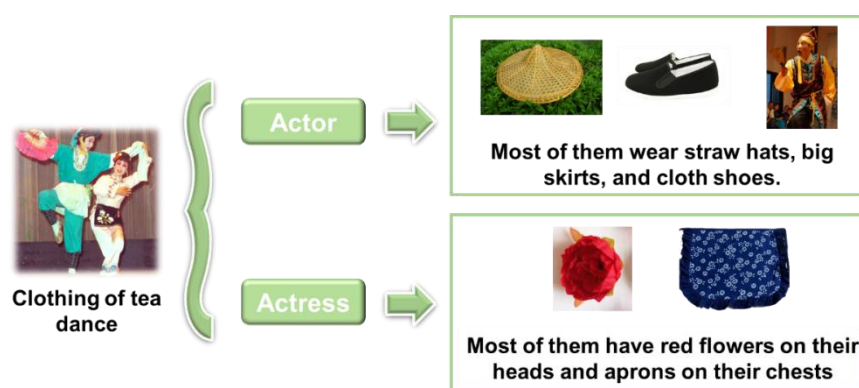


Figure 4. Tea Dance Costume

In terms of the basic movements of tea dance, in the beginning stage of the Southern Jiangxi tea dance, the movements of the dance are relatively simple, and the movement range is also small. In the prosperous age of Kangxi—Qianlong in the Qing Dynasty, the Southern Jiangxi tea dance added the dance movements of dwarf step, fan flower and single sleeve, which made characteristics of the Southern Jiangxi tea dance more abundant. "Fan Flower" is also a performance art that evolved from tea events. Before the Ming and Qing Dynasties, to ensure the quality of tea, traditional tea workshops would use large leaf fans to fan the tea leaves to ensure the temperature of the tea, and in the usual tea picking process would also use leaf fans to cool down the summer (Zheng, 2021). Therefore, fans entered the performance of the Southern Jiangxi tea dance, as shown in Figure 5. Tea dancers often say that "picking tea without fans is equivalent to eating without chopsticks." It can be seen that the fan plays an important role in the tea dance.



Figure 5. Three Movements in Tea Dance

In terms of the function of the tea dance, initially, the performance of the Hakka tea dance in southern Jiangxi was mainly for leisure and entertainment, and later to seek the protection and blessing of the gods, and to pray for the peace of life. Later, the performance of tea dance became an important way for grassroots people to exchange emotions and receive guests. Since modern times, the physical exercise effect of the Hakka tea dance in southern Jiangxi has been more deeply understood by people. Tea dance has become a good way for people to exercise and improve their physical quality afterlife and work, and to a certain extent, it has also helped the Hakka tea dance in southern Jiangxi realize better inheritance.

Tea Dance Art Form

So far, the types and forms of tea dance are rich and diverse. Tea dance is mainly divided into two categories: tea picking dance and tea lantern. In Zhejiang, Jiangxi, Anhui, Jiangsu, Fujian, Hunan, Hubei, Sichuan, Guizhou, Yunnan and other provinces and regions, tea dance is very common. It is the main program for welcoming the Spring Festival and making the Lantern Festival. They mostly take the form of tea picking, tea lamp singing and dancing, as shown in Figure 6. It is usually performed in two small (Xiao Dan and the clown) or three small (Xiao Sheng, Xiao Dan and the clown). According to the different regions, tea dances can be specifically divided into the Southern Jiangxi tea-picking dance, Yulin tea-picking dance, Hangzhou tea-picking dance, open tea-picking dance, etc. Among them, the Yulin tea picking dance is mainly performed in the form of song and dance performances, and the props used by performers in the performance process mainly include fans and handkerchiefs, showing diversified characteristics in the specific performance forms. It can be flexibly adjusted according to the venue, and the main theme of the performance is to pick tea production pictures, and the love of young men and women will be the theme of the performance.

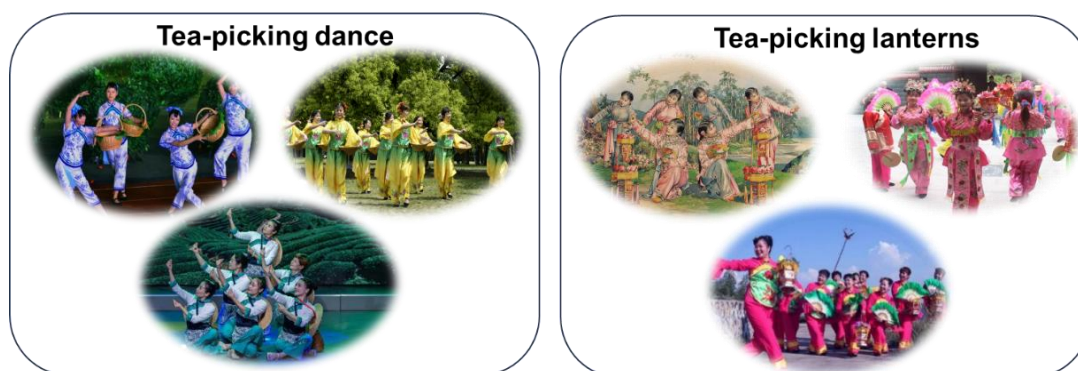


Figure 6. the Main Art Form of Tea Dance

The Southern Jiangxi tea-picking Dance was developed by the Nanchang tea-picking Troupe in the period of the Republic of China. In the beginning, there were only basic contents such as fan swinging, tea picking and blue offering, but in the later development, it gradually formed the main performance styles of Southern Jiangxi tea

picking dance with humorous "short steps", novel and unique "single sleeves" and kaleidoscope "fan flowers". In the form of performance and performance content richer. Through the interview analysis, it is found that the existing art forms of Southern Jiangxi tea-picking dance mainly include festival entertainment performances and theater performances. Under the influence of social changes, the traditional function of the Southern Jiangxi tea-picking dance has gradually weakened. Therefore, the development of Southern Jiangxi tea picking dance up to now has more obvious entertainment characteristics, and it is more inherited and developed as an entertainment performance in local festivals. With the development of the economy and the continuous improvement of living standards, under the guidance and organization of the local government, tea-picking dance theatres of different sizes began to be gradually built, opening up a new form of artistic performance for the development of tea-picking dance.

Based on the Historical Change of Tea Dance Value

Tea dance is an important part of art and culture, and its source is mainly related to tea life, reflecting the life state of tea farmers. However, it is necessary to reprocess the life state and use relatively exaggerated expression ways to express tea dance, to make tea dance more expressive. Tea dance is closely related to tea culture and has a deep connection. The development of tea culture promotes the development of tea dance and provides conditions for the rapid development of tea dance. Tea culture in China has a long history but also has a deep cultural connotation, tea lovers have a special love for tea drinking, and tea drinking is a tradition in life, indicating that tea lovers have a deep understanding of tea culture, with the continuous understanding of tea culture, the innovative tea ceremony to a certain extent to meet people's spiritual needs (X. Guo, 2019; Y. P. Li, 2018). As people put forward new requirements for tea culture, that is, to meet the spiritual emptiness, the emergence of tea art fills the spiritual emptiness of people, people can enjoy tea culture while drinking tea, and then achieve physiological and spiritual satisfaction.

On the one hand, Chinese tea culture constantly develops and improves itself, on the other hand, it constantly absorbs the nutrition of other cultures and finally forms a broad and profound cultural system. Tea from planting management to picking and processing, and then to brewing appreciation of Confucianism, Buddhism Taoism and other cultural performances and interpretations, for tea lovers to bring a series of enjoyment, but also for China's traditional dance creation provides a large number of high-quality materials.

Labor materials

Tea picking is a skill. Different teas, different picking methods, buds, leaves, and stems have different technical requirements. Tea picking is very particular, can not be broken with nails, to gently lift the tea bud, pull it up. For a long time, artistic expressions describing the beauty of the labor of the people in the tea area are not rare, and the creation of the beauty of the labor of tea picking into the dance art is also countless. Compared with the tea-picking scene in the form of artistic expression, the tea pickers have no cheerful tea-picking songs, no beautiful performance and posture, they are with the mountain wind, have no time to enjoy the beautiful poetry and painting landscape, and often walk in the rugged mountainside cliff. Tea pickers use industrious hands and simple smiles to interpret the beauty of the simple labor of tea pickers. Primary school students personally experience tea picking (Figure 7) and feel the beauty of the tea-picking process, which provides precious materials for the creation of primary school dance art.



Figure 7. Tea Picking

Tasting materials

China is the hometown of tea, there are a lot of tea varieties, and each tea has its unique tea properties. There is a huge difference between tea leaves, from the appearance to the color of the soup to the taste. Just like in the color of the soup, green tea is fresh and refined, while black tea is simple and mellow, black tea is fragrant and soft, people are tasting tea at the same time, but also experience different tastes brought by different feelings. Mindful tea tasting is a process in which the physical feeling rises to the inner world, and the feeling of tea taste rises to the spiritual level of enjoyment. Figure 8 shows the process of primary school students' tasting of different teas (Y. Guo, 2015). In addition to the taste of tea itself, the performance process of tea art is also very aesthetic. Different teas have different brewing methods, but no matter what kind of tea, the brewing process and techniques of tea technicians are full of poetry. In the beauty of tea tasting, many contents can be expressed through the form of dance. Adding the beauty of tea culture to the dance creation of primary schools can enrich the connotation of tea culture itself and provide vitality and materials for the innovation and inheritance of traditional dance.



Figure 8. Tasting Materials

Connotation material

The mutual influence of Confucianism, Buddhism and Taoism has formed the basic framework of our traditional culture. The formation of Chinese tea culture is influenced by traditional culture. Tea culture first appeared in material form and acted on with practical value. In the long river of history, the profound cultural immanence has been continuously injected, and the tea art, tea ceremony and tea ceremony with spiritual and social functions have been produced. Tea can bring a direct feeling to the body, but also make people get spiritual enjoyment, and then enter a wonderful realm. There are various forms of artistic expression in the culture of Confucianism, Buddhism and Taoism, and dance is the specific form of expression of the culture of Confucianism, Buddhism and Taoism. The connotation of tea culture provides rich material resources for dance creation and injects soul into dance creation.

CULTURAL INHERITANCE OF TEA DANCE IN CONTEMPORARY PRIMARY SCHOOL DANCE TEACHING

At present, dance has entered the primary school campus, and Chinese dance, Latin dance, ballet and street dance have become the most popular types of dance chosen by students and teachers (Falkembach & Icfe, 2020), as shown in Figure 9. Although there are various types of dance, primary school dance education has formed a fixed stylized movement, which restricts the expression of dance content. This kind of traditional formal thinking is formed by long-term historical accumulation. This inherent thinking form forms a simple teaching method and mode in dance teaching, which makes teachers form inherent thinking and significantly inhibits the development of students' thinking and innovative ability.



Figure 9. Main Types of Primary School Dances in China

In recent years, the theory of "embodied cognition" has broken through the mainstream of cognitive science, which focuses on internal psychology, and emerged frequently as a new force in the field of psychology (Micia, 2022). The theory of "embodied cognition" redefines the decisive factor of thinking, and to a certain extent, the body thinks for us (Yin, Su, & Ye, 2013). In a broad sense, cognition is not only the body making decisions but also the interaction between personal experience and the external environment. Therefore, efficient perception of the environment is conducive to the completion of the cognitive process, as shown in Figure 10. Modern advanced neuroscience research also provides biological support for embodied cognition theory from the biological field. Therefore, the research on embodied cognition in primary school dance education not only has scientific theoretical support but also has enough space for exploration.

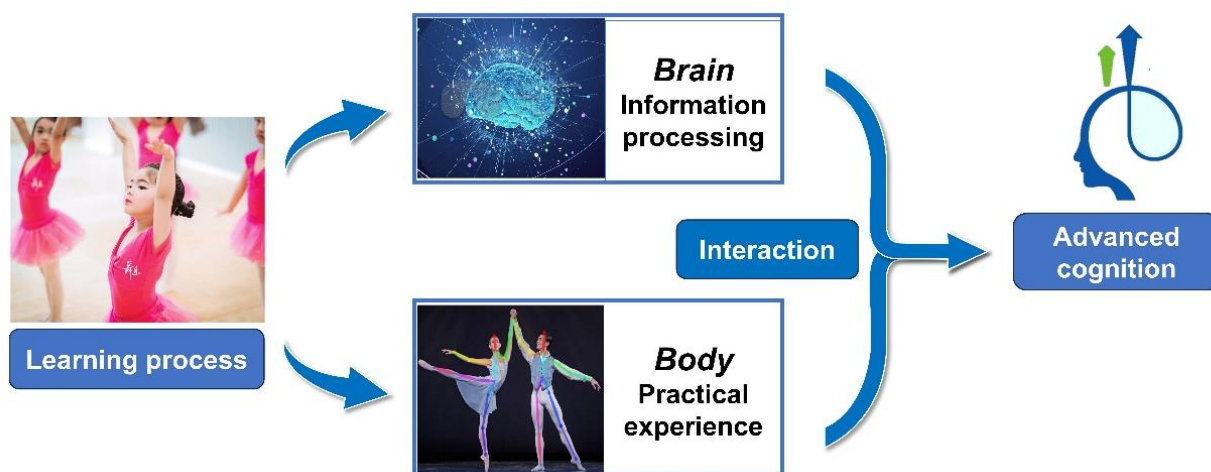


Figure 10. Schematic Diagram of Embodied Cognitive Learning Promoting Cognitive Development

Based on the above analysis, this paper puts forward an optimization strategy for primary dance education based on embodied cognition theory from five dimensions of teaching objectives, content, methods, evaluation and teacher-student relationship, as shown in Figure 11. It is necessary to determine the teaching objectives of both concrete thinking and abstract thinking, formulate the teaching contents of the relation between inner emotional experience and external action forms, implement the limited and impromptu teaching methods, carry out diversified process teaching evaluation, and establish the harmonious teacher-student relationship.

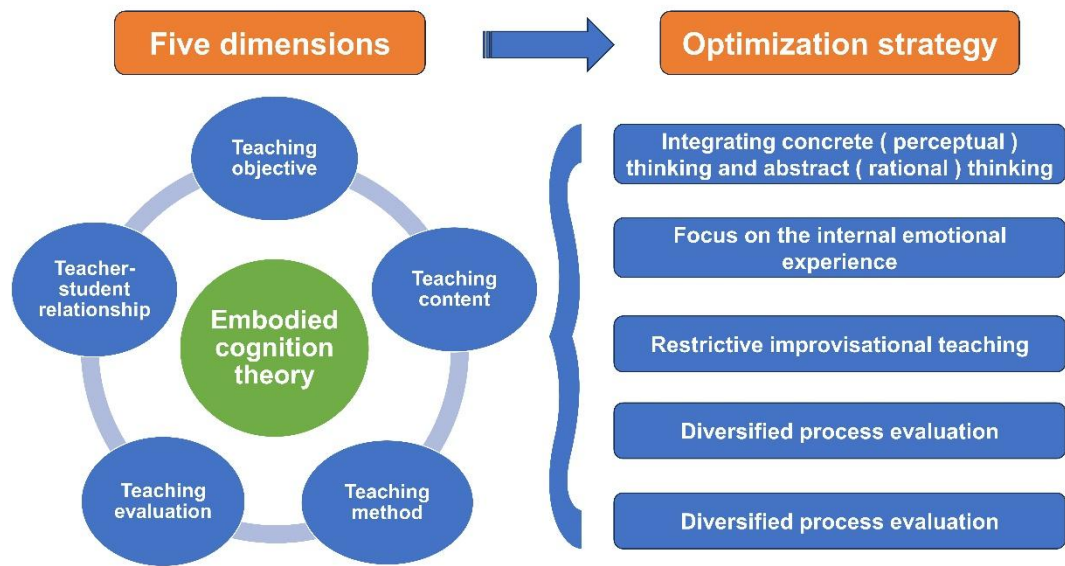


Figure 11. Five-Dimensional Optimization Strategy Based on Embodied Cognition Theory

CONCLUSION

Based on the above analysis, it can be found that tea dance art refers to the traditional dance art with tea production, taste and emotional display as the main content, which expresses the historical story and cultural concept related to tea drinking, and the emotional concept interpreted is the public's cognition of tea drinking. Of course, the emotion expressed in the art of tea dance has gradually given a strong cultural color and gradually developed into the external interpretation of tea culture.

The development and evolution of the tea dance has experienced a long historical period, its content and form are constantly enriched, and the artistic realization is constantly increasing, which is loved by many people. Today, the movement, clothing, function and form of Hakka tea dance in southern Jiangxi have undergone great changes, and absorbed many advanced elements of The Times in modern times, reflecting a certain flavour of The Times, but it is still the most folk characteristics of the Hakka historical and cultural heritage in southern Jiangxi, which should be well protected and inherited.

Based on the good physical training effect and artistic performance effect of Hakka tea dance in southern Jiangxi Province, it can be innovated and developed within a reasonable range, so that it can better integrate into modern society, cater to modern people's aesthetics, and realize good inheritance in the new era.

Integrating tea dance into primary school dance education is of great significance to the inheritance of history and culture. The inheritance and development of history culture and dance teaching complement each other. History and culture can integrate new blood into dance teaching, enrich the connotation of dance teaching, and dance teaching can also help the better inheritance and development of history and culture.

In the process of primary school dance teaching, embodied cognition theory should be combined, emphasis should be placed on both sensibility and rationality, abstraction and concreteness should be combined, inner and outer should be unified, and embodied movement practice should be centred on the education of "people" in primary school dance education, to better protect and inherit tea dance culture.

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