school as well as online resources, and integrate and promote each subject and curriculum not only from a macro perspective but also maintain each subject curriculum's characteristics. School management and implementation are both solid forces in advancing the new curriculum.

Special Education Teachers Should Adhere to the Concept of Student-Centered Education

Max van Manen, a Canadian educational phenomenologist, put pedagogy in this way: "Pedagogy is the discipline obsessed with the growth of others." As special education teachers, they need to always have such a primordial heart and sentiment, adhere to student-centeredness, do a good job of individualized teaching and individualized education plans, optimize classroom teaching, and improve teaching quality. Teachers need to light a fire and shine a light.

Summarizing the experience should not be the goal, nor is it a necessary result. Under the policy support and theoretical guidance of the new curriculum reform, we should promote the curriculum and curriculum reform of special education, promote the deep development of special education, and cultivate new human resources to adapt to the new era.

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Modernity Transmutation and Creation of Tea Picking Dance in South Jiangxi

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Abstract: *Tea picking dance in South Jiangxi is a dance from opera, "a kind of one-act countryside dance", a local folk dance that has been gradually developed by the combination of dance forms created by artists over the generations and a large number of folk music ditties. The aesthetic qualities of tea picking dance in South Jiangxi are similar to those of other nationalities in terms of cultural commonalities, such as cultural self-sufficiency, exclusivity, and closed unity, but also have their unique aesthetic and cultural qualities. In the general environment of China's modern social development, this cultural attribute is bound to be influenced and gradually changed by the political, economic, cultural consciousness and social trends, and this change is the inevitable path of the development of tea picking dance in South Jiangxi. From this, we can also find the historical trajectory of the development of Chinese folk dance art. In the process of modernization and transmutation of tea picking dance, we are looking for a new starting point for its innovative choreography in a diversified cultural path, and based on the traditional dance form, we are using modern vocabulary to conduct a comprehensive exploration, so that tea picking dance can become an important medium for passing on culture. As long as we persist in exploring and innovating along this path, the future of tea picking dance in South Jiangxi will definitely be brighter.*

Keywords: *Tea picking dance in South Jiangxi; Modernity; Transmutation; Creation*

Introduction

Tea picking dance in South Jiangxi comes from tea picking opera, "a kind of one-act country dance" (Luo, 1936), and is also a folk dance that combines the "Dwarf Step", "single sleeve" and other performance techniques of Gannan tea picking opera. It is also a folk dance that combines the "Dwarf Step", "Single Sleeve" and "Fan Dance" of Gannan tea opera with other performance techniques. The modern Gannan Chaicha Dance has a history of more than 60 years since its creation and has undergone continuous development, changes, and growth. The development of the Gannan tea dance has gone through three main periods, all of which are inseparable from Gannan tea culture. Tea ceremony and tea art are the soil for the formation of tea dance, the combination of tea song and lantern is the budding period of tea dance, and the interaction of tea dance and tea drama is the mature period of tea dance. The Gannan tea dance has a difficult start and a bumpy development, and through slow development provides a unique perspective and reference significance for the development of China's diverse ethnic folk dances in contemporary times. Through investigation and research, and relying on the modern aesthetics of contemporary Chinese art, this paper attempts to sort out the changes and aesthetic attributes of Gannan tea picking dance, and expand the perspective and choreography of Chinese folk dance modernity.

The Kinetic Characteristics and Cultural Connotation of Tea Picking Dance in South Jiangxi

The tea picking dance of Gannan originates from the work and life of tea farmers. The unique mindsets of the Hakka and She nationalities, the unique mountainous terrain, and culture endow the tea-picking dance with unique dynamic characteristics and cultural connotations, which make it develop and improve continuously in its long history.

The Movement Characteristics of the Tea Picking Dance in South Jiangxi

The dance posture and rhythm of Gannan tea-collecting song and dance are extremely rich, and the clever combination of the three techniques of "Dwarf Step", "Single Sleeve" and "Fan Dance", as well as a large number of animal mood simulations make the dance. The dance is made more interesting and witty by the clever combination of the three techniques of "Dwarf Step", "Single Sleeve" and "Fan Dance", and a large number of animal simulations.

The dance's upper body rhythms are divided into up and down rhythms, front and back rhythms, and eight character rhythms. Chen Binmao, the inheritor of tea-collecting opera, said, "The basic rhythm of Gannan tea-collecting dance: focus on the heart, and must be integrated with singing and recitation. The line of movement and the retraction of the movement are like rubber bands. The center of gravity sinks and naturally floats upward, and the central axis is always kept under the waist and the small of the back." "The waist should be very flexible and both shoulders move softly from side to side with the head, like a 'figure of eight'."

The leg rhythm of the Gannan tea picking dance is mainly reflected in the rhythm of the high pile, medium pile, and short pile knees. The basic action is to "bend the legs", and no matter how to move, the height of the legs always remains half-squat. The dance in the classic Gannan tea opera play "Picking Tea from Jiulong Mountain" clearly reflects the "bending" leg feature. The "bending" of the knees is like the hard-working people going up and down the mountain, reflecting the humanistic spirit of people making fun out of hardship, humor, and respect for nature.

The Cultural Connotation Reflected in Tthe Movement Characteristics of Tea Picking Dance in South Jiangxi

The formation of Gannan tea picking dance rhythm is related to the local geographical environment, production work, educational awareness, artistic aesthetics, national customs, national culture, and national psychology, which is the dialectical unity of cultural self-consciousness and artistic psychology, as well as the collective expression of local people's world view, life view, values, and development view.

The unique rhythmic characteristics of tea picking dance in South Jiangxi directly reflect the comprehensive consciousness, spiritual limitations, and basic human rights of the local working people in thinking and organizing their lives, reflecting the cultural characteristics of the Gannan region. For example, the movement of "bending the legs" in the tea picking dance reflects the cultural psychology of Hakka women being superior

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to men, while the "high" and "middle" stakes are mostly used to show the men who carry heavy work. In addition, the imitation of animal forms in the dance reflects the people's character traits of revering nature and reflects the local culture, and customs and beliefs. The simple and simple movements of the Gannan tea picking dance can well reflect the self-identity of Hakka members and strengthen the cultural connotation of the concept of community.

Modern Aesthetic Features of Tea Picking Dance in South Jiangxi

In his analysis of the essence of aesthetic modernity in the process of Western modernization, Liu Xiaofeng points out that it has three basic claims. (1) to right the name of sensibility, to reset the existential and value theory status of sensibility, and to seize the ontological position that super sensibility used to occupy; (2) art to replace traditional religious forms to the extent that it becomes a new religion and ethics, giving art a religious function of deliverance; and (3) a playful life mentality, i.e., a so-called aesthetic attitude towards the world. The cultural situation of Western aesthetic modernity is a confrontation with the traditional religion of confrontation, which is evaluated from a completely new perspective. The Gannan tea dance, however, still maintains its traditional dance charm in the environment of aesthetic modernity. Our true understanding of the Gannan tea dance needs to be reduced to the art itself and the phenomenon. Only by understanding the individuality and ethnicity of Gannan tea dance art in its modern development can we grasp the connection between the uniqueness of dance art and the universal aesthetic spirit, and only then can we appreciate the essence of traditional art – inheritance and development, absorption and innovation.

Unity of Form and Spirit, Movement and Stillness, Rigidity and Flexibility, Inside and Outside

The Gannan tea picking dance has created many dances with modern aesthetic characteristics and the spirit of the times. Guo Lei of the Beijing Dance Academy choreographed the dance "That One Goodbye", using such movements as "Sliding Steps", "Throwing Sleeves" and "Middle Pile Rhythm", which are in the style of tea picking dance. The six pairs of "song and circle, form and spirit, fungus and rhyme, rigidity and flexibility, stillness and movement, and brokenness and connection" are used to portray a military wife's heartache after losing her husband and her steadfastness to love. Through the fusion of the "three best things" of Gannan Caicha opera: the short step, the single sleeve tube, the fan flower, the character of the dance is created, highlighting the theme of the dance creation, and under the requirements of modern art aesthetics, the Caicha dance shows the unique charm of the unity of form and spirit, the combination of movement and stillness, rigidity and flexibility, both inside and outside.

Humorous and Distinctive Personality

Gannan tea dance originated from tea opera, and the style of tea opera has distinctive features and humorous language. "Many excellent works of modern Gannan tea-collecting dance firmly grasp this style feature and see the beauty in the ugly, with distinctive personality and great characteristics.

The folk dance "Liu Er Seeking Flowers" finds "beauty" in "ugliness", and the character "Liu Er", the

"ugly character "After artistic processing, the dance shows wit and humor through the form of comedy and expresses the psychological demand of pursuing freedom. To improve the modern aesthetics of the dance, the traditional elements of tea picking are used and boldly innovated, making a high degree of unity between traditional and modern aesthetics. Art is to shape a concrete, vivid and perceivable artistic image through movement, gesture, line, color, sound, and words, and then reflect social life. The dance of "Liu Er Seeking Flowers" is a search for the infinite reverence of beauty in the "ugly".

The Modern Transmutation Process of Tea Picking Dance in South Jiangxi

The aesthetic qualities of Gannan tea picking dance have similar cultural commonalities with other ethnic dances and a unique aesthetic and cultural perspective. In the general environment of China's modern social development, this cultural attribute is inevitable and objective, and it is gradually changed and innovated by the influence of politics, economy, cultural consciousness and social thinking, constituting the historical trajectory of the development of Chinese folk dance art.

The Mid-20th Century: The Beginnings of Tea Picking Dance South Jiangxi

In the early 1950s, the tea picking dance began to flourish. Many professional dancers actively went deep into the Gannan area to collect the wind, creating a new situation in which the Gannan tea dance was separated from the "opera", after which the dance elements in the tea dance were increasingly applied to the creation of dance. This period is the beginning of the development of new Chinese literature and art, mining material, refining and processing is the main tendency of this period of creation. The representative achievements of this period include the large-scale music and dance epic "The East is Red" and the group dance "Three Cups of Wine" and "Pair of Flowers". The dances of this period had distinctive characteristics of the times, and the aesthetic characteristics of the works were influenced by politics. But the dance creators' spirit of drawing on the elements of tea picking and national traditions and daring to innovate is worth learning from, and at the same time, it is a modern transformation of traditional opera dance in the aesthetic perspective of contemporary social consciousness, a unique presentation of China's aesthetic modernization, and one of the historical processes in the development of Chinese dance culture.

The End of the 20th Century: The Flourishing of Tea Picking Dance South Jiangxi

At the end of the 20th century, the creative content of Gannan tea dance gradually broadened, the form of the repertoire became more diverse, and the artistic and aesthetic value was improved. Under the tide of economic development, the consciousness of the main body of artistic creation increased and self-identity came to the fore, and the creators were able to start from the inner qualities of the self-cultural examination of Gannan tea picking and realized the innovative breakthrough of tea picking dance under the concept of modernized community. The representative works of this period include the dances "Song of the Chinese Revolution", "Stepping on the Green", "High-priced Girl", "Attracting Butterflies", "Long Red Strap" and the tea-collecting opera "Mountain Song Love". The main academic studies of this period include the Jiangxi Ganan volume of the Integration of Chinese Folk Dances, which provides a reference for the inheritance and

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development of Ganan tea-collecting dances.

The 21st Century: The Choreography of Tea Picking Dance in South Jiangxi Presents Diversity

In the 21st century, the public's aesthetic and intentional approach to dance content has improved, and there is constant innovation in the subject matter of dance choreography. The diversity of perspectives in dance creation has enriched the spiritual connotation of contemporary Gannan Chaicha Dance. The diversification of dance forms is in line with the aesthetic sense of contemporary people. The advancement of costumes and props has added much to the creation of dance artworks in this period, giving a strong sense of visual beauty.

The diversity of Gannan tea picking dance is mainly reflected in content, creative form and function. Firstly, the diversity of the dance content is reflected in two aspects: selection of materials and style. In terms of selection, it ranges from folklore to red themes, from traditional elements to the spirit of the times, from love to family and friendship. In terms of style, the Gannan tea picking dance of the 21st century draws on the dance elements in Gannan tea picking opera and makes bold innovations on this basis, combining traditional and modern features to create a unique dance style, such as the dance "Liu Er Seeking Flowers". Secondly, the diversity of dance forms: dances can be divided into solo dance, double dance, triple dance, group dance, group dance, dance poem, dance drama, etc. The main representative works include solo dance "Go Mountain", "That One Goodbye", group dance "Ying Shan Hong", "Harvest Straw Throwing and Tossing", group dance "Liu Er Seeking Flowers", triple dance "Old Tawny Sister", large-scale Gannan tea picking opera "Forever Song", tea picking song and dance drama "Eight Sons Join the Army", Xingguo Mountain Song The Old Mirror", the large-scale Hakka folklore sound painting "Hakka Children", and the large-scale musical "Women of the House of the Weir", etc. Third, the diversity of dance functions. Dance is a product of human society, which can satisfy people's aesthetic and educational functions at the same time. Gannan tea picking dance draws on the characteristics of tea picking opera, "beauty in ugliness", and also has a positive heritage, using modern expressions to let Gannan tea picking dance inherit, develop and grow.

The modernization of Chinese folk dance can be seen in the seventy years of the development of Gannan tea picking dance, taking a small view of the big picture, looking at the group from individual cases, and highlighting the peculiarities of the modernization path of contemporary Chinese dance art, which achieves continuous development, respects tradition and strives for innovation.

Tea Picking Dance in South Jiangxi works Modernity Creation

To find a new starting point for innovative choreography of Gannan tea picking dance in diverse cultural paths, so that dance can become one of the important mediums for passing on national culture. Based on the traditional Gannan tea picking, we use the modernity vocabulary to develop and explore it comprehensively.

Modern Creation of the Structure of the Tea Picking Dance

The three basic elements of choreographic structure refer to spatial structure, temporal structure, and

movement structure. The modern choreographic structure of Gannan tea picking dance mainly relies on the modeling of the three-dimensional space of the stage, creating various graphics and gestures from the height, depth, and width to realize the rhythm of the dance. The perspective space structure from the point, line, and surface create a sense of dance hierarchy, and the lightness and urgency from the speed and rhythmic action connection reflect the dance psychology of the dance choreography. The dance "Liu Er Seeking Flowers" retains the most primitive elements of the style of the Gannan tea picking opera, and based on the solo dance performance of the clown character, it boldly uses modern space, movement, and time structure for "second-degree" creation, through four people playing one role and borrowing the "four talents of Jiangnan The four dancers play the roles of the four talents of Jiangnan and make use of the comedic image of the "Four Talents of Jiangnan" in people's minds so that the characters are full of wit. The movements of the high, medium and short stakes in the dance work are choreographed around the inner activities of the characters, which are extremely rich in dramatic charm and meets the visual requirements and aesthetic needs of modern people. In future Gannan tea picking dance choreography, we should learn from the dance hierarchy created by "Liu Er Seeking Flowers" as well as the dance character image, boldly use modern dance vocabulary, combine modern choreography techniques, and make efforts to create more and better Gannan tea picking dances with the structural form of point and surface.

Preserve Traditional Tea Picking Elements and Boldly Create Movement

The basic elements are the "short step", "single sleeve", and "fan flower" of the Gannan tea picking dance, the "flexion and trembling" of the knee as the basic rhythm, and the "eight characters" as the rhythm. "eight characters" as the rhythm, mastering the gesture, time, movement and meaning of tea picking dance and analyzing through time and space. This analysis can be divided into spatial position, spatial direction, spatial route, own space, three-dimensional space, local action, reverse time, etc. The modern choreography of Gannan tea picking dance needs to study the archetypes of tea picking in-depth to regain the ability of aesthetics and expression with the help of unfamiliar vocabulary. In addition, an in-depth understanding and analysis of the dance props are needed to analyze the movements and produce movements that meet today's aesthetics. After the creation of the new dance movements, the modernization of the phrases and sections is carried out, in which the aesthetics and emotions of the choreographer are expressed, the space is used for stage movement, and the rhythm of the props is used.

The Use of Music, Lighting, Costumes, Props, and Scenery in the Creation of Tea Picking Dance

The modern use of music, costumes, props, and sets can help the choreographer to "conceptualize" the work and bring out the choreographer's intentions in the most direct way, making the "conceptualization" concrete and setting the emotional mood of the work.

Dance music adds emotional color to dance through rhythm and melody, creating rhythmic beauty. Music is the soul of dance. The use of modern music creation means stimulating the artistic influence and expressive power of dance. The design of lighting, costumes, props, and scenery gradually develops and changes with the progression of emotions to stimulate the visual senses of the audience. Gannan tea picking dance creation

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needs to integrate the costume characteristics and folklore characteristics of the Gannan region, but also to integrate modern design aesthetics and color matching, to improve the stage art level and viewing value. The large-scale tea-collecting song and dance drama "Eight Sons Join the Army" makes reasonable use of lighting, costumes, props, and scenery. Bamboo stools with Hakka-style props are used, and the choice of costumes highlights the characteristics of Hakka costumes - bright colors, focusing on the aesthetic of modern fashion. The stage scenery has been set up originally with a flowing sculpture platform to form a three-dimensional sense of time and space, which plays a significant role in expressing the great image of "Mother".

The process of modernity in the creation of Gannan tea dance choreography is a process of continuous integration of multiple cultures, and the higher the degree of modernity, the higher the degree of combination, which plays a role in the path of tea dance creation to accentuate the emotion and artistic aesthetics of the work.

The Combination of Content and Form of Tea Picking Dance Highlights the Style of the Times

The perfect combination, complement, and interpenetration of dance content and form are what make an excellent dance work. The Gannan tea picking dance work "Ying Shan Hong" happens with traditional thinking and aesthetics, perfectly demonstrating a high degree of unity in content and form. The large red sarong and green fan signify the sunny side while decorating the colors and enriching the form, showing the Hakka working women's aspiration for a better life. The form of the dance encompasses the language, structure, and genre of the dance. The "red" of the mountains signify the hope of victory, so "Ying Shan Hong" is a lyrical group dance that vividly expresses the hope for the victory of the revolution. The dance structure is divided into four sections. Through the costumes and props, the red handkerchiefs, the green fans, the music of the ups and downs, and the dance movements of tea picking, the dance conveys the content of expectation, advancement, struggle, and hope, and creates a positive character image and revolutionary spirit, so that the content and form of the dance are perfectly integrated, reflecting the dance theme in the mind of the choreographer.

Concluding Remarks

The core of the innovative choreography of Gannan tea picking dance is the connection between tradition and modernity, and this connection is both formal and spiritual. From the process of transmutation of modernity of tea picking dance, induction, absorption, change, reflection, conclusion, recognition of deficiencies, and combining with the aesthetics of the times, it is necessary to be able to express both the individual culture and traditional culture of Gannan tea picking dance, as well as the common culture of the whole human race and the culture of the times. The true understanding of Ganan Cai tea dance needs to be reduced to the art proper and the phenomenon and to understand the individuality and national identity of this art in modern development. To find a new starting point for innovation in Gannan Chaicha Dance in the multicultural path, and to make it an important medium for passing on culture, the future of Gannan Chaicha Dance is sure to be bright as long as this path is explored relentlessly.

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