

The Value and Implementation Paths of Physical Expressiveness Training in Physical Education Major Courses

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Abstract: Problems such as conceptual ambiguity and position occur while conducting physical expressiveness training in physical education major courses; there are no systematic theoretical constructions on its value and paths. Physical expressiveness training refers to a kind of practice system aimed to improve the accuracy, appeal and aesthetic qualities of bodily movements which can be classified by their complexity into three increasingly complex layers (the basic perception layer, the movement texture layer and the expressive interaction layer). Its value includes refining the level of movement quality, optimizing the aesthetic quality of sports performance and cultivating bodily expression awareness at three levels. Pathways include designing phased training program, building up special training method system, establishing multidimensional assessment framework. It holds that the value of physical expressiveness training does not only refine the level of technology, but expands the competence structure in cultivating physical education talent from acquiring skills to bodily education, providing theoretical reference for curriculum design.

Keywords: physical expressiveness training; physical education major courses; motor skills; proprioception; bodily expression awareness

Introduction

The normativity, economy and outcome effectiveness have been the main evaluation criteria of motor skill training within the course of physical education major courses at all times. It guarantees the efficiency of motor skills learning, which ignores the body's expressive aspect implicitly. The duality of movement includes both instrumental behavior and expressive behavior; there is no particular training support currently under the curriculum framework for the latter. There is an already rather mature methodology system for physical expressiveness training in the field of performance and dance, which does not receive enough theoretical attention and curricular transformation in the context of physical education majors. For those performance-dominated events (gymnastics, rhythmic gymnastics, martial arts and dance sport), movement appearance quality was included among the evaluation indicators, however, lacking targeted training content in curriculum design responds to it. This paper tries to fill the curricular gaps through studying the intrinsic relationship between physical expressiveness training and physical education major courses, exploring its irreplaceable curricular value and systematic embedding path.

1. Conceptual Analysis and Typological Classification of Physical Expressiveness Training

1.1 Definition of Physical Expressiveness Training and Its Connotations in the Educational Context

No unification exists in defining physical expressiveness in the knowledge system of physical education majors overlapping with other concepts like movement performance, bodily expression or movement perception. Expressiveness by etymology means a capacity system where a subject can express their inner intentions and emotions via external bodily movements; whereas physical expressiveness training means a systematic practice system focusing on the improvement of the accuracy, appeal and aesthetic quality of bodily movements. We need to narrow it down and root it into the expressive aspect of the process of motor skill acquisition when using among physical education majors making expressiveness an intrinsic part of motor competence instead of an external added attribute. The clarification of the connotations and denotations of this concept is the epistemology basis

for our subsequent discussion about its curricular value and implementation strategies^[1].

The Competence Structure formed by physical expressiveness training consists of at least three aspects: Precision in bodily perception; Coherence of movement organization; Clarity of expressive intention. They are mutually supportive and developmentally synergistic during the training process together forming a complete competence map for expressiveness. The difference between physical expressiveness training is that it is different than training system of performance or dance majors whose ultimate goal is stage presentation. Logic of training should be built upon expressive aspect of process of motor skill acquisition, incorporate expressive effectiveness into the evaluation category of movement quality, let trainers have a conscious awareness about the expressive function of movement while mastering movement norms.

1.2 Differentiation Between Physical Expressiveness Training and General Motor Skill Training

The differences between physical expressiveness training and general motor skill training are mostly about the goals: while general motor skill training aims at normative, economical and effective results of movements – the starting point of the training logic for such training is how good the movement output matches with a set standard template- it only evaluates based on quantified objective indicators but the goal orientation of physical expressiveness training focuses on the expressive effectiveness and affective tension of movements – the starting point of the training logic for such training is that we activate the subjectivity of our trainer's body as a medium of expression – concerning if there is a clear sense of rhythm, gradations of force and emotional orientation when completing them. Because of the difference in goal orientation of both types of training, they have different features regarding the content organization, feedback focus and evaluation criteria.

Content of training and feedback mechanism: General motor skill training content generally combines part practice with whole practice, focusing on segmented optimization of movement phase and smooth transition between steps; Instructor's feedback mainly focuses on whether the movement result is correct or not, which has obvious characteristics of binary judgment of right and wrong. Physical expressiveness training content focuses on the multidimension development of movement texture, such as systematic practice of expressive elements (fine discrimination of force gradient, extensibility regulation of spatial pathway, tempo variation processing) in temporal dimension; Focuses on expressive effect and perception of movement, the evaluation criteria are more flexible. Unlike this, physical expressiveness training needs more flexible teaching strategy, it can't directly adopt the mature error correction model for general motor skill training, instead, we need to designate an independent period and special methodology system in our curriculum design^[2].

1.3 Typological Levels of Physical Expressiveness Training in the Context of Physical Education Majors

Based upon the complexity of the training objects and different emphases of the teaching objectives, we divide the physical expressiveness training for physical education majors into three gradually layered types: the basic perception layer, the movement texture layer and the expressive interaction layer in accordance with their qualitative differences among the core competence elements within each level; these levels are vertically connected and spirally progressive. The basic perception layer refers to building up proprioception and body schema such as forming basic capabilities like spatial positioning, force discrimination, and rhythm sensing which will directly impact the upper limit of the quality of higher-level training. The movement texture layer aims at achieving fine control over expressive elements (movement amplitude, force variation, speed contrast, rhythm handling), which is an important turning point from normative execution towards refined expression.

Expressive Interaction Layer: Involves arranging movement intentions and effectively communicate your movements to others; requires trainers' explicit expressive orientation and always being aware of the audience when performing sequence of movements (from focusing on how to perform this movement well to what can be communicated by this movement) Three levels need to unfold step-by-step from low to high for curriculum design but there is no strict linearity between them. Training contents at each level should be horizontally returned and consolidated reinforced according to the individual development status of trainers with a stable competence structure, whereby perceptual foundation, technical means and expressive awareness mutually support each other.

2. Value Dimensions of Embedding Physical Expressiveness Training into Physical Education Major Courses

2.1 The Bodily Perception Value of Refined Improvement of Movement Quality

The driving effect of physical expressiveness training on the improvement of movement quality can also be reflected by physiological changes: it significantly improves the function level of the proprioceptive system. Proprioception as an important information input channel for motor control, deciding the stability and adaptability of the movement output based on its precision of feedback. Traditional motor training stimulates the proprioceptors to a certain extent with no very high demand for the fineness of information collection (usually stop at the stage of coarse perception of joint angle and muscle contraction intensity) gradually changing the amplitude of movements, the fine adjustment of force gradient and accurately segmented rhythm emphasis of physical expressiveness training forces trainers to constantly increase the sampling frequency and discrimination precision of information about their own bodily states. A high intensity, high density perceptual training will make the operation mode of the proprioceptive system switch from rough positioning to fine discrimination.

This enhancing effect of perceptual ability applies to many sports events: after systematic physical expressiveness training, the masters of various sports techniques master faster movement and have better movement stability. Requirements on movements precision differ between different sports events; however, they all require accurate judgment of their body position, joint movement amplitude, muscle activation sequence and magnitude of force output from trainers. Acquired high-precision bodily perceptual schema through physical expressiveness training is a kind of irreplaceable perceptual foundation which turns the process of acquiring sport-specific motor skills from extensive acquisition into refined mastery. This role played at the perceptual level is often overlooked during traditional training but it guarantees quality assurance at the input end of information for the whole process of motor skill learning.^[3]

2.2 The Curricular Value of Enhancing the Aesthetic Quality of Sports Performance

Sports performance should have effectiveness on technique with certain aesthetics or ornamentation features (obviously according to the curriculum system of physical education majors). In performance dominated sports such as gymnastics, rhythmic gymnastics, martial arts, dance sport, and synchronized swimming, the appearance quality and expression effects when completing the movement will be listed under the indicators category for technical scoring systems. Clarity of movements and aesthetic quality that are required by demonstrations segment in teaching need trainers' not only a basic technical level but also an expressive ability. Systematic training of the capability of controlling movement amplitude, handling force contrast and flexibly regulating rhythm can directly affect the overall visual quality and aesthetic level of sports performance via physical expressiveness training.

The enhancement of aesthetics has no decoration beyond professional technical ability; instead, it is organically integrated into the curricular goals of physical education majors. In fact, the aesthetic characteristics of fluency, extensibility, sense of force gradation, and rhythmic cadence of movement are actually the natural external expression of high-quality motor control sharing the same physiological basis and training logic as the normative requirement at the technical level. Training for physical expressiveness seeks to activate the aesthetic aspect of movement such that trainers will inherently be interested in the appearance quality of movement while executing it, thereby breaking out the training inertia of seeking only movement completion without consideration of movement texture, which can help the student's majoring in physical education in their future professional activities (sports display, teaching demonstration, performance choreography) so that the training objectives of the curriculum itself go beyond acquiring a single skill to cultivating composite competence including aesthetic literacy^[4].

2.3 The Deep Educational Value of Cultivating Bodily Expression Awareness

Systematic development of bodily expression awareness is the unique educational value of physical expressiveness training. It transcends the benefits at the level of mere motor techniques touching the question about the view of the body and the view of education in cultivating physical education professionals. By bodily expression awareness we mean the cognitive tendency of trainers to consciously think of the body as a medium for conveying information, emotions or intentions while completing movements. Formation of this kind of awareness implies that trainers' cognition of their

bodies will change from the instrumental body to the mediational body - i.e., the body is no longer just a physiological carrier to complete movements but now it becomes a symbol with expressive functions. Traditional motor skill training can't cultivate such an awareness alone since its training logic always revolves around the effectiveness of the movement itself, however, physical expressiveness training, through continuous intention setting, expressive attempts and effect feedback, internalize expressive awareness into a stable cognitive structure of trainers.

Establishment of expressive awareness has profound driving force for improving the overall professional literacy of students majoring in physical education. Trainers who possess clear bodily expression awareness can be more aware of the clarity and comprehensibility of their demonstration movements when they are doing teaching demonstrations; they also improve their abilities of contextual communication and atmosphere creation during teaching. They have very high frequency application demands in the actual working scenarios of physical education, but traditional training systems usually do not have targeted cultivation means. The physical expressiveness training fills this gap by integrating acquisition process of motor skills and cultivation process of expressive ability. It makes trainers realize that there will be a role transition from movement executors to bodily expressers in sports participation. Value leap from skill training to bodily education is the core educational significance which distinguishes physical expressiveness training from general physical fitness training or technical training^[5].

3. Implementation Paths of Physical Expressiveness Training in Physical Education Major Courses

3.1 Design of Phased Training Programs Based on the Developmental Laws of Expressiveness

Systematic physical expressiveness training in courses should conform to the phased laws of the formation and development of expressiveness, divided into several functional links with progressive goals: 1st phase: the main task is to activate the bodily perception system and gather the basic expressive materials, covering the content of proprioceptive awakening exercises, multi-joint separation control training and bodily translation exercises for simple rhythmic patterns; the key point of the first stage is to establish a solid basis of perceptual information. Intermediate stage: shift the training focus to shaping the movement texture and expanding the means by systematically combining composite elements (force gradient processing, spatial level contrast, tempo variation regulation) so that trainers can go from controlling one element to coordinating many elements. Latter stage: focusing on the comprehensive presentation of complete expressive behavior, design practice combinations include complete movement sequences, requiring trainers to have a clear and consistent expressive intention throughout the whole process.

When training at each stage, we must consider the logic of vertical connection and supporting relationship of horizontal content. Competence level of the previous stage limits the effect of the training of the next stage. No single stage stands on its own; if the initial perceptual precision does not reach the predetermined threshold, the subsequent texture regulation training will have difficulty reaching the expected results because of the lack of quality of information input. Transition from stage to stage shall not use the sudden switching method. There needs to be some overlapping setting that both old and new training content exist in proportion so there is enough time for trainers to adapt and integrate it without any structural break in competence development with an abrupt upgrading of training tasks.

3.2 Construction of a Specialized Training Method System Integrating Expressiveness Objectives

Effective integration of physical expressiveness training with different sport-specific courses forces us to use the technical logic of each event as a frame of reference and transform traditional training methods with expressiveness objectives: Strengthening the requirement of maximum amplitude enhancement and enhancing the sense of spatial extension when practicing basic movements in gymnastics and rhythmic gymnastics courses; Setting specific indicators for force gradation variation and rhythmic contrast handling in complete routines. Incorporate the rhythm of force storage and release and the charm of body techniques into the training indicator system in martial arts courses, design imagery guidance practice methods so that the implicit requirements of spirit and charm in traditional training become operable teaching content. Transformation of training methods for each event is based on their own technical characteristics and traditions, keep the main structure of

sport-specific training but add expressiveness objectives.

Even though the level of explicitness of expressiveness elements in ball game and track and field courses are less than those of performance-dominated events but its training value is obviously beneficial to the rhythmic change of technical movements and expressive features of the force generation process. Practice variation with rhythmic changes introduced in the segment (shooting, passing, jumping, throwing) require attaching expressive intentions while completing technical movements which breaks the mechanized execution tendency of technical movements and enhance the situational adaptability and flexible regulation ability of movements. We can't just adopt a uniform template to transform training methods: designing different ways to integrate expressiveness according to the characteristics of the movement structure of each event, so that both kinds of training goals will be mutually supporting rather than encroaching in course operation.

3.3 Establishment and Operation of a Multidimensional Assessment Framework for Expressiveness Levels

In order to evaluate the effects brought by the physical expressiveness training we need to shift our focus on the traditional skill assessment with quantitative indicators towards establishing a multi-dimensional assessment structure including: movement quality dimension, expressive effectiveness dimension and perceptual development dimension. The former is about the precision, coherence and stability of movement which could adopt expert evaluation methods in order not to deviate from the traditional evaluation system; Expressive effectiveness means affective appeal of movement, clarity of intention transmission and ornamentation value which needs to introduce assessment scales specially designed for expressive characteristics, setting indicators about the richness of force gradations, appropriateness of rhythmic handling and adequacy of spatial utilization; Perceptual development dimension indicates the change of proprioceptive acuity and level of body awareness needing comprehensive judgment via qualitative materials such as trainers' self-perception report and training reflection record.

To ensure this assessment framework works well, we need to address two things: assessor training and scoring consistency. Teachers taking part in assessment have to undergo systematic standard training, by jointly scoring and discussing typical samples, they will gradually reduce their scoring discrepancies with keeping subjectivity within an acceptable range. Synchronize our assessment schedule to our phased training program so that stage-based assessments could happen at the end points of each stage as a base for adjusting on the training program. Assessment is not for screening and grading but provide feedback and improving it; most of the results should be provided in the form of descriptive feedback supplemented by quantitative scores which aim to help us improve continuously the training quality instead of just being used for performance recording.

Conclusion

Clarifying the essential difference between physical expressiveness training and general motor skill training, we found that physical expressiveness training is an independent training status in physical education major courses; meanwhile, we built up the progressivity of the competence framework including the basic perception layer, the movement texture layer, and the expressive interaction layer. The value of physical expressiveness training lies in three layers-improvement of movement refinement, optimization of the aesthetic quality of sports performance, and cultivation of bodily expression awareness—which respectively indicates the technical, aesthetic, and educational aspect. Three paths—the phased training programs, the transformation of specialized training methods, and a multidimensional assessment framework-support each other as a complete operation closed-loop process from designing the program to evaluating feedback. Its importance in integrating it into the curriculum system is not only to supplement the neglected training dimension, but also promotes physical education to go beyond the single skill transmission towards cultivating composite talents with expressive quality and the connotations of bodily education. Many directions can be explored further in our future research—for example, validate differentiated training programs for different events, track the transfer effect of teaching competence over time quantitatively, and explore quantitative relationship between expressiveness levels and skill acquisition efficiency.

Fund Projects

Exploration of the Internationalization of Ethnic Aerobics Projects in Chinese Universities under the Background of the "Belt and Road"

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