

Research on The Intrinsic Driving Effect of Body Perception on Dance Expressiveness

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Abstract: Dance is a comprehensive art form, and various factors influence its overall expressive power. Physical perception ability is a representative factor, which is reflected in the subjective experience and cognition of one's own movements, body position, posture changes, and muscle strength regulation. It is related to action execution, rhythm control, and emotional expression. This article combines the learning and education of dance, clarifies the significance of enhancing expressive power, explores the intrinsic driving role of body perception, and develops scientific teaching strategies to improve the coherence of dancers' movements, the sense of rhythm in performance, and stage performance, further providing scientific guidance for dance teaching and creation.

Keywords: Body awareness; Dance expressiveness, Movement accuracy; Dance teaching

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1. Introduction

Expressiveness is a core dimension of dance art evaluation, which directly affects the final level of artistic presentation and reflects the dancer's comprehensive ability to express artistic emotions and body language^[1]. From the perspective of the development of related industries, dance research mostly focuses on movement techniques, dance performances, and choreography design, with less research on body perception ability. Physical perception, which refers to the ability of dancers to perceive their own physical state, spatial position, movement amplitude, and movement rhythm, is an important physiological and psychological condition for dance expression. Strengthening the exploration and analysis of its role is conducive to enriching dance theory and providing a scientific training path for dance education.

2. The significance of enhancing stage presence in dance performances

2.1. Enhance the appeal of dance art

Stage performance is the external presentation of dance and the core factor for the audience to perceive the

artistic charm of dance. In the subsequent improvement, dancers can combine movements, emotions, and artistic conception to enhance the artistic value of dance. Firstly, dancers can accurately grasp the strength, amplitude, and rhythm of their movements, establish a visual language that is highly compatible with emotions, and further enhance the infectiousness and artistic resonance of their works. Secondly, highly coordinated movements and music help dancers grasp the rhythm and emotional fluctuations of the music, and unify the expression of musical imagery and dance movements. Again, to better convey the theme of the dance, utilizing spatial application, action combinations, and emotional regulation, abstract themes can be concretized into visual action language, making it easier for the audience to understand the underlying ideas expressed in the dance quickly.

2.2. Enhance the audience's aesthetic experience and sense of participation

The improvement of stage performance will also affect the audience's viewing experience, further expanding the social value and dissemination effect of dance. Firstly, by enhancing visual impact, dancers can use their body lines, movement rhythm, and spatial hierarchy reasonably, optimize related designs, and make dance scenes have distinct characteristics. In group dancing and large-scale stage performances, creating a sense of hierarchy allows the audience to experience a strong sense of visual beauty. Secondly, dance performances with smooth movements, full emotions, and vivid expressions can evoke emotional resonance among the audience, leading to positive psychological interactions. Thirdly, art education and aesthetic improvement help audiences deeply understand the aesthetic logic and emotional expression of dance art, which is helpful for the popularization and promotion of dance art.

2.3. Enhance the competitiveness and career development value of dance majors

The expressive power of dance can also affect the career development prospects of dancers in their professional fields. Excellent stage performance can make dancers stand out on stage, ensuring the success rate of performances and professional recognition. One is to form differentiated advantages in homogeneous movement competition and enhance competitiveness in professional dance teams, competitions, and performances. The second is to enrich professional performance opportunities. Mature expressiveness can enable dancers to perform in more difficult and aesthetically pleasing projects, expanding their career development space and the breadth of dance performance. The third is to improve the quality and market value of performances. Dancers can fully utilize performance skills, emotional transmission, and spatial control on stage to enhance the artistic appeal and market appeal of their works, and establish a good market reputation ^[2].

3. The intrinsic driving effect of body perception on dance expression

3.1. Improve the precision of movements

Physical perception is the ability of dancers to perceive their own body state, movement amplitude, and joint movements, which affects the smoothness of the entire movement. Firstly, the refinement of body perception involves controlling the amplitude, strength, and center of gravity shift of each movement based on feedback from muscles, joints, and torso perception, resulting in more precise performance on stage, reducing errors and deviations, ensuring the coherence of movements, and providing technical support for dance expression. Secondly, there is the ability for motion feedback and fine-tuning. For example, the landing posture, rotation balance point, and hand movements during jumping all rely on real-time perception and fine-tuning of the

limbs. Through continuous training and perception feedback, dancers can establish an automated motion adjustment mechanism to closely integrate technical movements with emotional expression, achieving an overall improvement in expressive power. Once again, the control of rhythm and spatial sense, highly coordinated movements with music and dance space, visually more unified and harmonious, is a powerful measure to enhance the infectiousness of dance.

3.2. Internalize emotional expression

Dance is essentially an external expression of emotions, and bodily perception plays an important role in the externalization process. Firstly, emotions have a certain driving effect on movements. The tense, passionate, and gentle emotional states produce different muscle tension, movement amplitude, and rhythm ^[3]. Dancers can capture small emotional changes in their subsequent performances, closely matching their movements and emotions, enhancing the expressive and infectious power of the dance. Secondly, the ability to generate action imagery promotes the transformation of abstract emotions and story imagery into corresponding body movements in concrete experiences, extending dance expression from technical to emotional levels, and unifying internal and external experiences. Thirdly, the movements resonate with the audience's inner thoughts, and the expression of movements and emotions becomes a natural rhythm that guides the audience's emotions, making it easier for them to feel the emotional tension of the dance work.

3.3. Stage space interaction

Stage performance depends on the actions themselves and is also influenced by the interaction between dancers and space, with bodily perception being a major prerequisite for spatial interaction. One is spatial perception and position control: understanding one's own position, direction, and movement trajectory on the stage, and adjusting the amplitude and spatial distribution of movements reasonably. Dancers with strong spatial perception ability can accurately occupy positions in complex dance choreography, avoiding conflicts with other dancers or stage props, and maintaining the overall visual beauty of the stage to the greatest extent possible. Secondly, spatial action planning ability involves predicting and planning the position and amplitude of the next action. For example, in group dancing, dancers use body perception to judge the distance between themselves and their teammates, adjust the action sequence and direction in advance, ensure the overall picture sense, and make the dance performance more three-dimensional. Thirdly, combining spatial and emotional expression, movements such as high leg lifts, dives, and rotations present different visual impacts and emotional tensions in different spatial ranges, fully amplifying the stage performance.

3.4. Action innovation and style shaping

Physical perception is a major influencing factor of expressiveness, which greatly assists in action innovation and style shaping. Firstly, in long-term performances, dancers can continuously accumulate experience, cultivate the "eyes" that seek beauty, try different combinations of movements and body expressions, and innovate the language system of dance. For example, feeling the extreme range and coordination ability of various parts of the body, creating unique movement forms and smooth, coherent movement sequences. Secondly, promoting personality shaping, there are differences in the sensitivity of dancers' body perception, movement habits, and emotional expression, and their respective dance styles are different, which is conducive to increasing „fresh blood“ and ensuring the subsequent development of professional fields. Again, the fusion and

connection of complex movements enable precise control of body position and rhythm during rapid transitions, rotations, or jumps, enhancing the overall integrity of dance expression.

4. Strategies to play the intrinsic driving role of body perception in dance expression

4.1. Strengthen systematic limb perception training

The improvement of body perception ability is a major prerequisite for strengthening dance expression. Systematic training should be carried out to greatly enhance perception ability. First, promote repeated practice and mirror observation to improve awareness of various parts of the body. In training, the movement decomposition method can be used to split complex movements into individual joint and muscle movements, supplemented by mirror feedback, video playback and tactile assistance (such as light resistance band training), to help dancers understand the range of movement, speed and center of gravity transfer. Second, pay attention to the learning of rhythm and force perception, and use a metronome, music decomposition, or body touch training to improve sensitivity to movement rhythm, music speed changes, and intensity changes. During repetitive rhythm training, dancers consciously adjust the strength and speed when performing movements to ensure that the movements are highly consistent with emotions and music. Third, implement full-body coordination and space perception training, add full-body movement combinations, rotations, jumps, strides and other complex action exercises, and introduce a stage simulation environment to allow dancers to perceive their own position, direction and spatial distance in real or simulated stage space, avoid stage conflicts, and ensure reasonable and accurate movement layout.

4.2. Promote the integration of emotion and action

The core of dance expressiveness is the unity of emotional externalization and physical expression, and body perception is the core of this process. The first is to promote emotional movement corresponding training, identify the impact of emotional state on muscle tension, movement range and speed, and promote the transformation of inner emotions into body movements. For example, nervous or passionate emotions can enhance the range and strength of movements, while soft emotions control the lightness and slowness of movements, accurately conveying emotions on the stage. The second is to promote movement imagery learning and combine stories, images, or situations in teaching to guide dancers to create movement creations, so as to transform abstract emotions and dance themes into executable movement sequences. Dancers experience the story background and emotional state through body perception, which is embodied in movement range, rhythm, and spatial changes, completing a high degree of integration of movement and emotion. The third is to carry out audience resonance simulation, for example, using stage video playback, peer observation, or audience feedback data to allow dancers to understand the relationship between movements and emotional transmission, ensuring the infectiousness and interactivity of stage expression ^[4].

4.3. Pay attention to movement innovation and style shaping

Body perception can improve the accuracy of movements and accelerate the innovation of dance movements and styles. First, promote movement exploration training. Dancers should explore new movements with the help of limb limit perception training on the premise of being proficient in basic skills. For example, use balance training, spatial rotation, and flexibility training to allow dancers to understand their body's limits

and potential range of motion. During this process, dancers can experiment with innovative combinations of movements and create unique body language. Second, implement personalized style training. Each dancer has different body perception sensitivity, movement habits and emotional expression methods. Teachers can guide dancers to use their individual differences to shape their personal style. For example, self-movement experimentation, choreographic free practice and style imitation are combined with original exercises to lead dancers to establish new movements and enhance stage recognition. Third, strengthen the optimization of action combination and connection, focusing on the connection between actions, rhythm conversion and spatial layout to ensure the appreciation and integrity of stage expression.

4.4. Strengthen multi-dimensional interaction and stage application

Stage performance depends on the dancers themselves and is closely related to the stage environment, lighting, music and peer interaction. It is necessary to strengthen multi-dimensional interaction. First, strengthen spatial interaction training and train one's ability to interact with space in a simulated stage environment, such as positioning exercises for the center, edge and multi-layer platforms of the stage. Timely adjust the range and direction of movements to coordinate the dance layout with the space environment and improve the overall visual effect of the stage. Second, promote peer collaboration and group dance coordination, and use interactive exercises, cue adjustments, and movement synchronization training to ensure the unity of group dance movements and spatial beauty, and improve the team's stage performance. Third, use multimedia assistance and situational experience, combined with lighting, props, virtual backgrounds, or music changes, to train dancers to perceive the effects of movements and strengthen stage expression. Movements are highly consistent with stage situations, visual effects, and emotional atmosphere, completing multi-dimensional improvements in dance expression ^[5].

5. Conclusion

Physical perception, as a dancer's ability to perceive their own physical state, spatial position, and movement rhythm, is the core driving force for enhancing dance expression. In the actual teaching and creative process, experience should be integrated and constantly innovated. Relevant personnel should exert their initiative and use various measures and strategies such as strengthening systematic body perception training, promoting emotional and movement integration, etc., to improve the individual technical level of dancers, further promoting the overall optimization of dance works in emotional transmission, visual presentation, and artistic style.

Disclosure statement

The author declares no conflict of interest.

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