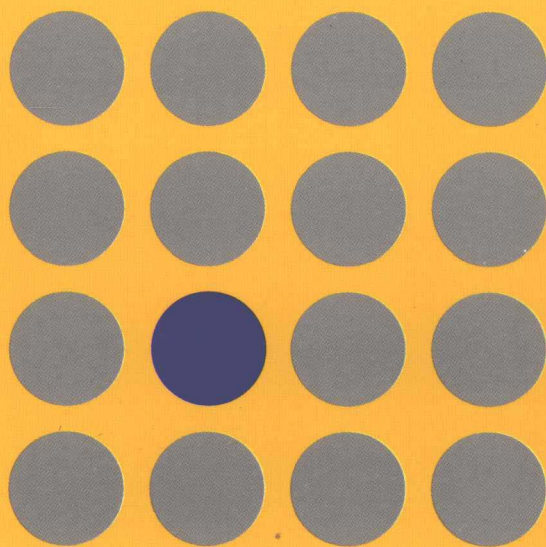


中国体育博士文丛

中山大学“985工程”资助

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樊莲香 著



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序

许久以来，运动与艺术就像两个性格迥异的孪生姐妹始终伴随着我的一生，时而近在咫尺，清晰可见；时而离我遥远，模糊不清。然而一个坚定的信念一直在左右我的研究方向：体育运动的难美项群一定与艺术表现有着千丝万缕的联系，而且这种联系是难美项群深入研究的必经之路。早在1997年我在《体育舞蹈》^[1]一书中就阐述了这一观点的雏形。令人欣慰的是，已有后者完成了这一夙愿。

樊莲香，一个极为普通的大学教师。是一个从参与艺术体操训练的小丫头到如今全国为数不多的艺术体操专业女博士。就是这位看似平常的弱女子，内心竟然有着如此坚毅、执着的奋斗目标。《难美项群中身体动作的表现》一书是她的博士学位论文，她透过北京奥运会中国的难美项群所取得的辉煌，围绕新周期评分规则，分析中国队难美项群在成套动作中艺术价值普遍低于技术价值的深层原因，并以“身体动作表现”为切入点，大胆触及了一个运动与艺术富有深层意义和创意的难题，值得一读。

莲香博士在研究过程中力求建立在多学科基础之上，尤其是以哲学、心理学、教育学、艺术文化学、美学以及运动训练学研究的理论作为对相关问题的分析和理论依据。更为可喜的是作者从舞蹈艺术理论的领域，将“身体动作的表现”融入体育运动中难美项群的技术研究中，在探寻难美项群竞技性特征的基础上，对其文化与审美体现、动作力效与情绪表现、成套主题构思与编排、运动员在表现中的二次创作等多个层面进行深入剖析。

《难美项群中身体动作的体现》一书在一定程度上拓展并深入探讨

[1] 刁在箴，翟林，体育舞蹈[M]. 武汉：华中师范大学出版社，1997.

了难美项群中成套艺术性深层次的结构,丰富和发展了身体动作表现理论。难美项群身体动作的文化与审美体现、难美项群中身体动作表现的内涵之情绪与力效分析、难美项群中身体动作表现的意蕴之成套动作主题分析,都成为该书的创新之处。同时,作者在理论分析和阐述的过程中,独特的案例研究与叙事研究也可谓是本书一个亮点。书中一些相关世界大赛中各个项目的经典案例,适时地论述了身体动作与动作力效、节奏、情绪、情感、主题表现等相关因素的密切联系。对一定的比赛场景和时空中,成套身体动作不同的表现形式、运动员在其中的情绪感受以及运动员如何完成赛场的二次创作进行了详尽地论述。对此,作者提出:难美项群的成套编排应首先建立作品意识,编排中灵活把握规则、舞蹈的思维、动作的逻辑和音乐的选用;把握成套作品中主题欲求的创作时机,聚焦于成套结构中的时间结构、空间结构,动作设计等影响因素,把握成套作品主题创作的动机,唤起运动员的二次创作激情,完美演绎成套作品主题。较之类似的研究,该书确有独到之处。

值得一提的是,作者研究的展开度较为广阔,思路及层次清晰,结构严密。从难美项群身体表现的特征谈起,进而逐步深入推进,涉及到难美项群身体动作表现的文化和审美体现,身体动作表现的内涵语义,身体动作表现的外在韵律,成套作品身体动作表现的主题意境,最终落脚到难美项群身体动作表现提升的路径分析等,为此作者阅读了大量的中外文献资料。令人敬佩的是,作者在最后一章“提升路径”中直面我国难美项群教练员存在的现实问题,提出“运动员艺术素养的存量与质量的提高,必须教练员先行”的极为现实的结论。

该书提及的难美项群主要涉及竞技体育中的艺术体操、体操、健美操、花样游泳、花样滑冰、跳水、蹦床、武术等奥运项目和非奥运项目。其研究的视角有别于以往的艺术表现力、印象分、感染力等竞技价值及其影响因素单一的叙述式的研究。莲香博士对成套动作艺术性的研究是以“身体动作”为基础的,这是符合体育运动的基本特征的。纵观全书,运动与艺术能以如此完整的结构呈现,其间包含的思索、勤奋和艰辛可想而知,作者的专业理论基础不仅表现在论文的创意和价值部

分，也表现在书中的第二章对“难美项群中身体动作表现“难”“美”“新”“险”“稳”特征的辩证统一分析和第三章“身体动作与审美体现”，显示出作者灵活的学术思维和扎实的学术精神，而且具有较为宽厚的专业理论功底。

在与莲香的接触中，深知她著书过程的艰辛。作为一个长者，此时此刻，欣慰之余，期盼作者今后对“难美项群身体动作的文化与审美体现”中的“中西方文化内涵与精神在难美项群中的艺术表现”进行拓展性研究，定会挖掘出更有深度及价值的研究成果。

以此献给作者，同时也献给读者。

刁在箴

二零一一 初秋 于威海乳山

内容提要

在竞技体育中,技能主导类表现难美性项群(全文称难美项群)在保持难度水平的优势下,重视评分规则中艺术价值(艺术性)的评分条文是增强整体实力、继续保持优异成绩的一个重要问题。多年来,难美项群的中国队成套动作中艺术价值一直呈现弱势,这是难美项群项目从业者的主流共识与客观事实。审视规则的艺术性条文,它承载着动作美的诸多因素,蕴含着运动员艺术和文化素养的存量与质量,以及身体动作表现的理解能力及艺术功力。为了厘清身体动作表现与评分规则艺术性的内涵联系,达到身体动作准确表现成套设计的目的,促进运动员赛场上二次创作能力的提高。在这一实际需要的驱动下,确立了难美项群中身体动作表现研究这一议题,以期唤起教练员及运动员对艺术素养和文化素养的重视,夯实身体动作艺术表现功力,提升运动竞技实力,不断创造最佳的竞技成绩。

本研究借鉴舞蹈理论的相关成果,对难美项群中各项目规则的艺术性内涵进行剖析,并围绕难美项群身体动作表现特征,运用理论与实证相结合进行分析,主要采用文献法、个案分析法、比较分析法、调查法、数理统计法等,力求对难美项群身体动作表现与实际运用问题做一全面、系统和深入的考察。除导论与全文小结两部分外,本文的主体共设6个部分:

第一部分 难美项群中身体动作表现的特征。

该部分首先从项群理论对技能类表现难美性项群特征的描述、难美项群成套动作及其特征入手,对2009~2012年这一奥运周期中难美项群各个项目评分规则艺术内涵的组成、难美项群身体动作表现的竞技特征进行论证。研究认为,难美项群的身体动作表现以“难”“美”“新”

为主要特征,以“险”“稳”为辅助特征;难美项群身体动作的“难”表现在动作设计之“难”、动作完成之“难”、动作创新之“难”;难美项群身体动作的“美”表现在身体动作完成之“美”、身体动作表现与编排的和合之美;难美项群身体动作的“新”表现在创新动作、编排风格和协作配合之新。它们之间的统一,引领着新奥运周期、难美项群身体动作表现朝着难中求美、新中求美、险中求美、稳中求美、力中求美、巧中求美的方向发展。

第二部分 规则框架下构成难美项群中身体动作表现的文化与审美体现分析。

身体是文化传承的载体,成套作品中身体动作表现的内涵传递着文化与审美的信息。在这一要义下,该部分从难美项群产生的文化背景为切入点,分析了西方文化和中华优秀传统文化的内涵与精神在难美项群成套作品中的艺术表现、身体动作的审美表达。由此阐释了在难美项群身体动作的诸多特征与东西方文化有着密切的联系,并体现着丰富的文化元素与符号象征;本章论证了难美项群朝着艺术性发展的同时,成套设计只有充分融入文化的内涵,才更具有审美价值;难美项群的审美价值的提高,源于身体文化在难美项群成套作品中审美的表达,也源于身体动作表现与审美的契合,这种理念对难美项群的选材和运动员的艺术素养提出了更高的要求。中外文化、东西方文化是有差异的,“和而不同”。在不同中求得认同,求同存异,求得和谐。中国要全面地认识世界,世界也要全面地认识中国,这将是一个长期而艰巨的互动过程,也是我们探索难美项群文化与审美体现的精神追求。

第三部分 难美项群中身体动作表现的内涵——情绪与力效分析。

此部分运用情绪理论,围绕情绪是行为的动力、情绪上升至情感的抒情表达过程进行分析,并重点讨论了情绪在身体动作“力效”中所产生的作用;动作“力效”对“难”“美”“新”“险”“稳”特征下的动作因素变化与动作质感变化的影响。由此提出,难美项群的身体动作表现中必然蕴含着情绪发展的过程;情绪是行为的动力,情绪的不断

体验和认识是运动员表达情感内涵的准备阶段,情绪上升至情感的抒情表达,具有情绪的内敛,蕴含着理性的节制态度。即兴表现是情绪的升华,是情感的丰富与深化。难美项群中要求“动力性的变化”,可以说是在“力效”动态转换中,对动力因素变化规律的呈现;不同动作质感及内涵所显现的情绪的冲动与理性,便是动作美的真义所在。一个经典的成套作品,最终是通过运动员动作表现出的内在态度以及身体动作语言来表现真实的情感及成套作品的主题。在一定意义上讲,这是当今难美项群项目发展追求的目标和境界。

第四部分 难美项群中身体动作表现的韵律——节奏分析。

通过解读各项目的规则,对有音乐伴奏项目中节奏对身体动作表现的影响、无音乐伴奏项目中身体动作节奏与动作完成的分析。指出:动作节奏的本质是生命的运动、是情感的轨迹、是沟通内心情感与外部动作之间的桥梁;动作速度的快慢、动作力度的强弱、动作幅度的大小等因素在节奏的引导下充分显示了动作“力效”的不同,成为身体动作表现的重要组成部分;在有音乐伴奏的成套作品中,音乐节奏决定着动作编排的结构和特点,成套中音乐节奏烘托动作节奏,音乐情感激发身体动作表达;在无音乐伴奏的项目中,其动作节奏便是动作技术的灵魂,也是身体动作表现艺术之美的升华。

第五部分 难美项群有音乐伴奏项目身体动作表现的意境——成套动作主题分析。

该部分首先对有音乐伴奏成套的核心影响因素进行剖析,围绕着主题是成套作品内容的主体和核心,列举主题创新编排的案例,阐明主题立意在成套作品中的价值与地位。在此基础上,论述了与主题表现相关的成套结构因素以及运动员二次创作过程的阶段。研究指出,难美项群的成套编排应首先建立作品意识,编排中灵活处理规则的把握、舞蹈的思维、动作的逻辑和音乐的选用;把握成套作品中主题欲求的创作时机,聚焦于成套结构中的时间结构、空间结构、动作设计等影响因素,把握成套作品主题创作的动机,唤起运动员的二次创作激情,完美演绎

成套作品主题。

第六部分 难美项群中身体动作表现——提升路径分析。

这一部分通过对教练员和运动员的调查和访谈所得的数据及一手资料，剖析目前我国难美项群中培养运动员身体动作表现存在的问题，并尽可能地对存在的问题提出解决的路径。研究认为，提高运动员艺术素养和文化素养是当务之急。而运动员艺术素养的提高，首先要提升教练员的艺术素养，包括提升教练员的音乐素养、拓宽舞蹈理论、重视运动员的音乐素养、舞蹈的情感表达、芭蕾基本功的全程训练问题，尤其是建立艺术素养从“从娃娃抓起”的理念，并对现役运动员进行艺术课程的因材施教。对于运动员的艺术素养培养问题，提出应切实解决运动员的“学训矛盾”，在文化素养的施教中，重点保障与运动员专项相关的艺术课程的学习与落实，为运动员提高运动成绩做必要的储备。

关键词：难美项群；身体动作；表现；文化；情绪；成套作品主题

Preface

In competitive sports, skills dominate the Event Groups of Difficulty and Beauty (also known as Difficulty and Aesthetic Event Group, DAEG). Only if putting stress on the judging criteria as well as to keep the difficulty level, can we promote its overall strength and remain advantageous performance. For years, the aesthetic value of national teams' performance in the Event Groups of Difficulty and Beauty is inferior to others, which become a common recognition and a widely accepted fact. To comprehend the criteria in depth, we realize that it composes the different factors of physical beauty, the quantity and quality of athletes' artistic and cultural connotation together with the comprehensive ability of physical movements. To better understand the inner connections between bodily expressions and the artistic requirement in the judging criteria, to achieve the perfect bodily movements, and to prompt their creativity on the court, it is of uttermost importance to emphasize on this topic. In this case, the coaches and athletes shall be motivated to focus on the artistic and cultural connotation, improve athletes' bodily expression as well as their competitive skills; as a result, they can make new records with better performance.

This paper's study is partially based on the associated research done in the dancing theories. It takes a deep view into the artistic connotation of the Event Group of Difficulty and Beauty by analyzing the theories and facts mainly through bibliographic references, individual case

study, comparison analysis, field research and statistical analysis. All the researches are intended to explore the issue from a wider, deeper and more general perspective. Despite the abstract and conclusion parts, the paper is made up of six sessions as follows:

Part 1 Features of Bodily Movements in Event Groups of Difficulty and Beauty

This part begins with the description of the features of Event Groups of Difficulty and Beauty theoretically, so as to explain the competitive features. According to the study: the bodily beauty in the Event Groups could be viewed as "High-level, Charming and Innovative "; also "Thrilling and Steady " are the additional character. "High-level" is represented by the design and the accomplishment of the movements; "Charming" is achieved through the perfect bodily movements blended with artistic beauty; "Innovative" is realized via the arrangement, the style and coordination of the whole set of performance. The synchronization and unity of all three features lead a new Olympic Circle. The trend is heading towards the goal of seeking "Beauty out of Difficulty", "Charm out of Innovation", "Excellence out of Thrill", "Elegance out of Strength" and "Skills out of Techniques".

Part 2 Analysis of the Embodiment of Culture and Aesthetics in Event Groups of Difficulty and Beauty under the Scoring Rules

Human body is the medium for cultural transmission, thus a set of movements transfer the information of culture and aesthetics conceived inside them. From this regard, this part starts with the cultural background of DAEG, and explains the influence of western and eastern cultures

on artistic presentation of DAEG. Therefore, we could observe the close connection between the movements of DAEG and the cultures of east and west; some even represent rich and various cultural elements and symbols. This chapter mainly illustrates DAEG's development towards artistic beauty while combining cultural elements into it, making DAEG more valuable in artistic appreciation. The embodiment of body culture expressed in the whole set of movements as well as the cohesion of bodily expressions and aesthetics contributes to the improvement of DAEG's artistic value. This concept also demands higher artistic quality from the athletes and better selections in DAEG. Apparent differences exist between western and eastern culture, yet "to seek common ground while respect each other's unique quality" is a must choice for harmonious and mutual development. This is a long-term and arduous task as well as a spiritual search for the aesthetic presentation of DAEG.

Part3 Connotation of Bodily Movements in DAEG---the Analysis of Emotions and Strength

This part mainly discusses how emotions impose effects on bodily strength based on the analysis of how moods are raised to emotions from the emotional theories' perspective. The "strength" of movements has an influence on DAEG's key features of "High-level" "Charming" "Innovative" "Thrilling" and "Steady". From this regard, the performance of DAEG should contain the emotional development; emotions are the driving force for movements and actions. The frequent experience and recognition prepares the athletes ready for emotional accumulation, while the progression of moods being raised to emotion is both conservative in

emotion and rational in reasoning. Impromptu performance is the result of emotional distillation as well as the enrichment and deepening in emotions. DAEG requires "dynamic change with strength", which means the "strength" in transition is a presentation over the changing laws of action. The true beauty inside the movements is expressed via the emotional impulsiveness and rationality of movements. A classic set of movements could achieve its real emotions and realize its theme through athletes' expression of inner attitude and body language. To some extent, this is the common pursuit and goal for DAEG's development in current society.

Part 4: Rhythmic Performance of Physical Movement in DAEG - Rhythm Analysis

Based on the explanation of body movements responding to the music rhythm and the analysis of relationship between motion rhythm and performance of body movements in non-music projects, we conclude that the essence of body movement is a kind of activity of life, the trace of emotion and the bridge between the inner feelings and external movements. All of them such as the pace of movement, intensity of strength and duration of range of action play crucial roles in the changing of movement rhythm, fully display the various combinations of "power efficiency" factors and show the essence that the body movement intends to be. In the set of programs of body movements with musical accompaniment in DAEG, the musical features determine the structure and characteristics of movement arrangement, which emphasize the coordination between the music and movements and require that the

music has to contribute to a clear expression of emotions and themes. In the program without music accompaniment, movement rhythm is the soul of movement technique and also sublimity of the artistic beauty of body movements.

Part 5: Performance of Body Movement in DAEG---A Thematic Analysis for a Set of Movement Arrangement

The first task of this section is the analysis about the core elements in DAEG with music accompaniment. The main topics include the theme of the set of works, lists of cases, and the clarifying the theme of creativity of value and status exposing in the set of works.

We also discuss the elements of structure related to the performance of the body movements as well as the second creation of athletes. Our study indicates that, in DAEG, we should build the awareness in our mind that the creation of works with high quality is the first important thing. In the process of design of works, all elements including the grasp of "rules", the thought of "dance", "action" logic and application of "music" should be integrated into innovative thinking for the theme of the works. In order to expose the theme by using body movements, one should use all the elements including the structure of the temporal structure, spatial structure, motion design and so on. Finally the athletes will complete the exposition of theme of the works by their second creativity.

Part 6: Problems and Solutions for the Improvement of DAEG

This part is to analyze the problems existing in the performance of body activity in the training of athletes in China and offer possible solutions by using the first-hand information obtained by interview and

investigation.

Our study shows that the lack of coaches' understanding about the artistic value in DAEG is the first problem. In order to improve the performance of body movements of athletes, coaches need to improve their artistic accomplishments including music literacy, expansion of dance theory and the Ballet basics, which run through the entire process for the training of elite athletes.

The second is to establish the idea "start from children" with the influence of the coaches and improve the accomplishment of art and culture of athletes. Finally, in the process of training elite athletes, to avoid the contradiction of learning and training and improve the cultural quality of athletes, we should mainly emphasize on the art of self-cultivation, which will offer a necessary reserves for the enhancement of athletic scores.

Keywords: Difficulty and Aesthetic Event Group (DAEG) ; Bodily Movements; Cultural Connotations; Emotions; Theme of the Whole set of Movements

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