STUDY OF RELATIONSHIP BETWEEN EXPRESSION AND IMAGINATION STUDENTS FOUND TO ACTORS

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Abstract: The study aims to determine the ideal values for factors influencing the bodily expression of the actors, highlighting the relationship between imagination and expressiveness. In this regard they were made measurements on a group of students in the first year of the study program Performing Arts (Acting) of the Faculty of Arts of the University Ovidius, whose parameters were evaluated periodically.
Study objectives: Highlighting the relationship between imagination and expressiveness, as a crucial indicator of the talent on stage.
Research methods: Measuring and interpreting data using the judges method on the basis of which is obtaining an overall agreement of specialists involved in recognition of tangible expressions from the support provided, respectively photographs of expression sequences proposed.
Results: The analysis shows that non-verbal means of expression is only part of the communication, and only rarely assume a predominant position in this activity and the means of expression does not suppress the differences between the categories of emotional meaning.
Conclusions: The study shows that expressions identify where students prove a communicability of between 65 and 80% compared to studies made by specialists expressed actors that were obtained between 90 and 95% correct identifications
Keywords: imagination, expression, expressive body nonverbal communication, capacity development.

Introduction

The value of a tangible expressions depends on the accuracy and quality of drafting mentally. Hence the ability of expression, which essentially is „a way of developing and transmitting a message, an idea" [1].
Objectives of the study: The research part, which determines the ideal values for factors influencing the bodily expression of the actors, highlighting the relationship between imagination and expressiveness, as a crucial indicator of the talent on stage.

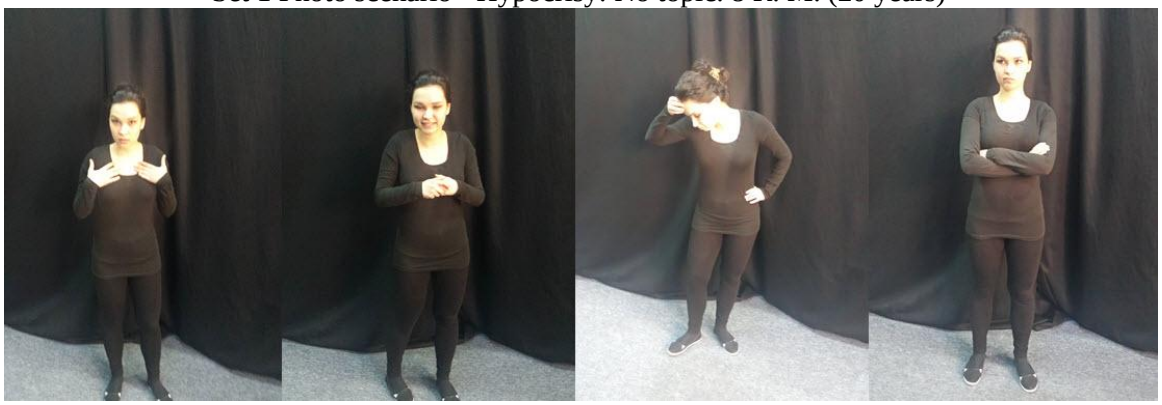
Method

We conducted the study in a target group: a group of students of the Faculty of Arts study program Performing Arts (Acting), University Ovidius, whose parameters were evaluated periodically (6 months of the academic year and end I).
Research Method: To evaluate the expression of the actor's stage we started to measure a parameter related to psychological drafting the inner strength to be transposed. I used method for measurement and interpretation of judges, psychologists Stroe method invented by Marcus and George Neacsu, in the late 60s and early 70s and practiced at the Institute of Theatre and Cinematography Caragiale in Bucharest [2].
Judges Method: The method consists essentially in obtaining the agreement of the measure expression of a plurality of observers on its communicative value [3]. It comprises three phases: identifying expressions, expressions estimating and evaluating expressions. Expressions are evaluated based on photographs taken from a scenario proposed to be performed by all subjects studied.
The judgment scenario:
In order to obtain more accurate results we've gone from a small group of students from the first year acting as quoted above average value. We developed two scenarios that we recorded in the form of a series of four photos. Photo evaluation notes I made it through, using a rating scale with grades from 1 to 10, which we summarized in Table no. 1
We watched the expression evaluation scenarios the relationship agreement between the expressions achievement test subjects and by changes driving, sign mime and gesture.
Scenario 1 has been proposed:
Theme: hypocrisy (complex emotion)
Place and time: Acting time, the current academic year.
- Sequence 1: I pretend surprise / surprise indication that gives me the teacher indication that my opinion is nonsense.
- Sequence 2: I do not want to acquire indication and therefore pretend I do not understand what it says.

- Sequence 3: leave the impression that I'm trying to agree with what I say.

- Sequence 4: I'm not going to do anything I asked my teacher.

Set 1 Photo scenario - Hypocrisy: No topic. 8 R. M. (20 years)



Scenario 2 Set Photo - Hypocrisy: No topic. 10 V. D. (19 years)

3 Set Photo scenario - Hypocrisy: No topic. 1A L. (19 years)

Set 4 Photo scenario - Hypocrisy: No topic. 6 S. I. (24 years)

Scenario 2 was proposed:
Theme: Love (feeling complex)
Place and time: the park, spring, sunny day.
- Sequence 1: Look it! Lord how much I love!
- Sequence 2: A crazy to make a gesture to her attention.
- Sequence 3: Oh! He was not esteemed.
- Sequence 4: Nothing! Do not quit! I'll try again.

Set 1 Photo scenario - Love: Subject No. 7 F. A. (20 years)

2 Set Photo - Love: The subject no. 2 C. D. (23 years)

3 Set Photo scenario - Love: The subject no. 7 M. M. (25 years)

Table 1: Synoptic notes of evaluators data subjects tested

Nr. crt.	Name and surname	Scenario 1 (15.10. 2015)			Scenario 2 (15.10. 2015)			Scenario 1 (20.05.2016)			Scenario 2 (20.05.2016)		
		Note 1	Note2	Note 3	Note 1	Note 2	Note 3	Note 1	Note 2	Note 3	Note 1	Note 2	Note 3
1.	A. L.	6	6	6	6	7	7	7	6	8	7	7	8
2.	C. D.	9	8	9	9	10	10	9	9	9	9	10	9
3.	D. A.	4	5	5	4	3	4	3	4	4	4	5	4
4.	F. V.	8	7	8	7	7	7	8	9	8	8	8	7
5.	F. A.	9	9	10	10	10	8	10	9	10	10	10	10
6.	M. I.	6	6	5	6	7	7	7	6	6	7	8	7
7.	M. M.	8	7	8	7	7	8	9	8	8	9	9	8
8.	R. M.	7	6	7	7	7	7	7	7	7	7	8	9
9.	V. E.	6	6	6	5	6	5	7	7	6	7	8	7
10.	V. D.	6	7	8	7	7	8	8	7	8	8	9	8
Average		6,9	6,7	7,2	6,8	7,1	7,1	7,5	7,2	7,4	7,5	8,2	7,7

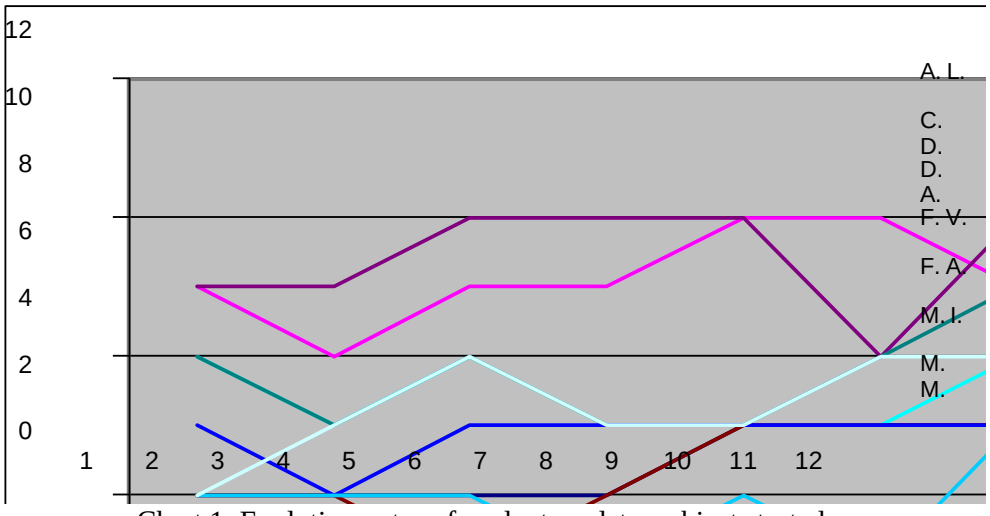


Chart 1: Evolution notes of evaluators data subjects tested.

Results: Analysis of self expression body shows that when there is a potential expressive hereditary, the student actor and improved through education, during the three years of study, may introduce a series of corrective to the execution, which to expressiveness and accuracy improve bodily expressions as it plays [4]. This is revealed by the increase of 2.27 within 7 calendar months or one academic year.

The analysis shows that we must not forget that non-verbal means of expression is only part of the communication, and only rarely assume a predominant position in this activity. Moreover, the means of expression can not suppress the differences between the categories of emotional meaning.

Table 2: Synoptic averages obtained from test subjects

Nr. crt.	Name and surname	Scenario 1 (15.10. 2015)	Scenario 2 (15.10. 2015)	Scenario 1 (20.05.2016)	Scenario 2 (20.05.2016)
1.	A. L.	6,00	6,67	7,00	7,33
2.	C. D.	8,67	9,67	9,00	9,33
3.	D. A.	4,67	3,67	3,67	4.33
4.	F. V.	7,67	7,00	8,33	7,67
5.	F. A.	9,33	9,33	9,67	10
6.	M. I.	5,67	6,67	6,33	7,33
7.	M. M.	7,67	7,33	8,33	8,67
8.	R. M.	6,67	7,00	7,00	8,00
9.	V. E.	6,00	5,33	6,67	7,33
10.	V. D.	7,00	7,33	7,67	8,33
Average		6,93	7,00	7,37	8,83

Conclusions:

In this study we deduce that the ability of expression is the primordial stage in communicating a message prepared by the student-actor, based on a teacher's guidance. Through it realizes a series of expressive symbols developed by actor and admitted student evaluators (three evaluators as savvy crowd, which notes progress test subjects) as correct and appropriate expression and statements that have proposed it. Expressiveness gives us sign the measure postural communication through:

- Implementing the three evaluators agree on fairness in rendering expressions;
- Report of expression carried the subject line and the situation he proposed (internal development) [5].

We must bear in mind that non-verbal means of expression is only part of the communication, and only rarely assume a predominant position in this activity [6]. Moreover, the means of expression can not suppress the differences between the categories of emotional meaning. The study shows that expressions identify where students prove a communicability of between 65 and 80% compared to studies conducted by specialists with professional actors expressed that yielded between 90 and 95% correct identifications [7 and 8].

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