

Construction and Validation of an Instrument Measuring Actors' Preferred Performance style

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Abstract: In this present paper we aim to describe the stages and the product of the effort to develop a psychometric instrument designed to measure the actors' preferred style of work, based on the results of qualitative studies based on interviews with professional actors. The approaches or styles described by actors grossly overlap the ideologies and practices that define the main existing styles of acting. Diderot's paradox was the starting point of a dispute between scholars and actors, writers and theoreticians. They have been discussing whether the outside-in techniques or the inside-out ones are more efficient. First of all, Diderot asserts that a good actor does not feel anything, and, precisely because of that, he elicits the strongest possible reactions from the audience. A sensitive actor cannot perform the same role with the same success. The outside-in techniques attempt to imitate the external appearance of the emotion; nevertheless, the actors are not supposed to actually feel the emotions they display. The inside-out techniques focus on generating emotions from within. Starting from the two identified directions, we developed a two dimensional instrument to better capture this preference. The present results, obtained from a sample of 201 professional actors and students, support the hypothesis that actors tend to prefer either an involved style, or, on the contrary, a detached style, each being defined by specific cognitive, subjective and behavioral components.

Keywords: acting styles, scale validation, involved acting style and detached acting style.

1. Introduction

Since ancient times, theater, drama and comedy have been suspected of healing powers over the weak or troubled souls, helping audiences transcend their mundane existence. If assisting plays were prescribed for mental afflictions, nowadays, therapists would invite their clients to actively engage in expressive arts in order to improve their moods and heal. However, little is known about the contents and dynamics of professional actor's own work with emotions, thoughts and every day on stage experiences, both in terms of their structure, antecedents and effects. In this present article we present our attempt to fill the gap in the research literature on the topic, by first defining and developing a scale for measuring styles of approaching acting performance.

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Being present in front of an audience is considered a stressful task for actors (Jackson & Latané, 1981). Psychophysiological studies have shown that actors experience high levels of stress during performances (Konijn, 1991; 1992). What is missing from the curriculum of most drama schools are instrumental techniques which teach future actors how to express emotion. While actors' *gnostic - verbal* (literary) aspects and their body expression (physical) behavior are quite well illustrated pedagogically, emotional expressive (psychophysiological) aspects are left almost entirely to their *intuition, life experience and emotional memory* with little or no technical support (Bloch, 1989). Despite the fact that many contemporary famous theater directors (Brook, 1968, Grotowski, 1969) addressed this problem from a creative, artistic, educational and even sociopolitical perspective, there are very few psychological approaches in this matter.

Since Diderot's paradox, actors, writers and theoreticians have been permanently discussing whether the outside-in techniques or respectively the inside-out ones are more efficient, reliable and safe. For Constantin Stanislavski, the main task of the actor is to create a character from within, using his whole personhood as a tool for a progressive projection of emotions into the exterior onstage. He believed that the mind of the actor is capable of simulating the needed motivations and emotions for the artistic craft of a believable character, which is required in almost every theatrical performance. Stanislavski used the inside-outward techniques designed to help actors manipulate aspects of human experience which are largely uncontrollable, such as emotions. Today, the use of the term „inside-out” performance, contains a clear reference to the theories proposed by Stanislavski and his followers: Lee Strasberg, Robert Lewis and Uta Hagen. Each of them adapted Stanislavski's system to their own visions and goals regarding acting performance based on rigorous training and imagination. Joseph Roach (1985) refers to the debate as a historical, constant fight between technique and inspiration in performance theory. Both the actor and the character may be analysed on various levels. Experts identify four levels of the theatrical performance: the actor as a private person; the actor as an artist; the interior model *modèle idéal* or how the character is going to be; the character as presented by the actor (Konijn 2000).

Professional acting demands a lot of strain, starting in the preparation phase of a role, stemming from the pressure called by the actual performance in front of large audiences, continuing with the need to compete and maintain a successful acting career through auditioning and measuring up diverse and high expectations. Actors differ in regards to their emotional regulation capacities or imaginative facilities and many of their personal management efforts are dictated by the techniques they explicitly and implicitly acquired during their training and exposure to models. However, similarly when it comes to the field of politics, in theater, the theoretical orientations tend to polarize and attract

adepts that eventually fully embrace and perpetuate one tradition or the other. Theater schools have been interested in finding, defining and developing the best cognitive, affective and behavioral techniques needed by aspiring actors to give their best on the scene, in order to depict a character in a realistic, emotionally and aesthetically impactful manner. Acting schools have been leaning toward one of two main acting approaches or ideologies. Of course, we do not deny the existence of eclecticism when it comes to approaching acting training philosophies, but performers, directors and aspiring actors trained in a specific school, each with its attached climate, culture and ethos, tend to prefer a style or another, explaining the self-perpetuating nature of these specific ideologies over generations of actors.

Psychologists have started to become preoccupied with understanding the processes that contribute to the production and reception of realistic acting (Goldstein & Bloom, 2012). Also displaying high stakes for both psychologists and actors, is the effort to understand the benefits and costs of therapeutic use of and professional, prolonged engagement in acting, with suspected positive effects at least in the area of dealing of emotional suppression-related problems (Goldstein, Tamir, & Winner, 2013) or emotional development (Goldstein, 2015, Goldstein & Bloom, 2011). Other scientists tried to profile professional actors in an attempt to understand factors conducing to the choice for this subject (Goldstein & Winner, 2009) or even for success in this domain (Nettle, 2006), others investigated the dynamics of personality change associated with the character development stages (Hannah, Domino, Hanson, & Hannah, 1994).

First, in order to operationalize the central concept we want to approach this in this research; we will attempt to situate an acting style within a general framework. Defining an acting style from a psychological perspective represents a difficult endeavor and implies at least two approaches: a top-down one, in which educators, members of the theater schools, stars or elites in the field propagate or disseminate a certain view on professional acting; the alternative, bottom-up approach, would define the style rather as a consequence of the personality dispositions, needs and motives of the individual. The state of research on acting provides little insight on the relative influence of top-down or bottom-up factors. We expect great variability regarding the ways in which actors configure their performance-related repertoire of techniques, supposing that, given the emotional strain and demands associated with acting, an ideological commitment to one school or the other will likely get trumped by a variety of psychological factors, both dispositional and situational. Personal proclivities might even conflict with ideological commitments, with expected consequences on the actor's performance, well-being and self-efficacy. With this thought in mind, we consider the endeavor of creating a measure which will identify possible alternative styles of acting, based on the dominant

approaches in theatre, and developing a scale measuring the respective styles both appropriate and useful.

The present study

In previous research, based on interviews with actors, we identified two styles of performance that performers tend to adhere to. Based on several themes that emerged from these previous stages, we decided to develop and test the psychometric properties of a bi-factorial instrument created to identify the preference for an approach or an alternative or a dominant acting style. Based on the qualitative data we gathered, we were able to extract a cluster of themes related to acting experiences and challenges that we then „translated” into sets of items we further evaluated with the help of an expert group (professional actors). We then put the sample of selected items to an empirical test, more specifically, to identify their reliability and factorial validity.

2. Method

2.1. Extracting the components of acting styles

The two alternative styles of acting emerged as a result of a combined approach: the examination of the existing literature, with visible dichotomy observed between the main approaches of the theoreticians- and their theater school, on the one hand, and the results of our qualitative field study with actors from three Romanian theaters, on the other hand. This double examination helped us identify the contrast elements, with the literature review serving to define the general framework, and the interviews providing the specifics of the discrete psychological experience attached to each perspective.

2.2. Generating the pool of items

Although the nature of our study was mainly exploratory, we constructed the questionnaire and its subscale, being guided by a set of expectations and assumptions. First, our expectations regarded the components of the scale; thus, we expected the derived items to have fair internal consistency, good test-retest reliability and to load into the hypothetical factors, as they were theoretically proposed. In previous stages of this research (for a presentation of the qualitative study, see Panainte, 2013), we generated a taxonomy of criteria for acting style analysis, isolating a series of behaviors, attitude and subjective experiences that characterize the two. Starting both from these and the theoretical underpinnings of each approach, we developed the first draft of the Acting style questionnaires. In this first stage, we thus generated a large, comprehensive set of items, designed to capture the differences identified in the previous research phase.

As already mentioned, the original set of items was generated on the basis of the definitions generated by the participants on our qualitative study, their majority being professional actors. Using some of the formulations provided by the participants in this first stage, that we refined and rephrased, we generated an initial set of 50 items, representing the components of each of the two acting styles. The identified dimensions were the following: *approaching the text*, *approaching the character*, *approaching the other characters/coworkers on stage*, *employed methods and techniques*, *approaching the audience and the role absorption state*. A first version had 50 items with a 6 point Likert scale. The items corresponding to each style were cumulated in order to obtain a composite score for each of the two dimensions. Based on the comparison of the two composite scores, the scale would allow for the classification of the actor as preferring one style over the other. The respondents were instructed to choose the response options that reflected their behaviors, experiences and emotions on stage while preparing, delivering or after performing a certain role. These initial fifty items were then checked for their conceptual validity, through expert analysis in which a sample of actors and psychologists rated the adequacy and representativeness of the items.

a. The first dimension, referring to the manner of *approaching the text*, describes how the actor actively engages with the scenario, namely the rigor, attention and intimate relation to the text, in other words, the efforts he/she pays to reflect upon and understand all the subtle aspects of the plot and, specifically, of the character he/she attempts to depict in the context of the play. For the involved dimensions, items reflect the complex, meaningful and comprehensive study of the contents of the scenario, through critical reflection on the identity and place of the character in historical and social context in which he/she is situated. This kind of holistic and comprehensive approach while preparing a role seems to be of less importance to one who is adept of the detached style. Items depicting this dimension are: *"I look deeper to understand the personality traits of the character, his/her life experience, even beyond the period in which he/she appears in the play."* (for the involved style) and *"When I analyze the script, I look in particular at the details of the character's external behavior."* (for the detached style of acting).

b. The second dimension, *approaching the character*, regards the way in which the actor seeks to understand and approach the psychological reality of his/her character. If the previous dimensions reflected a more abstract, systemic and general understanding of the text, this second one describes the actors' active efforts to empathize with role, to discover the main motives, concerns and emotional dynamics of a certain character. The involved style demands a phenomenological overlap between the self and the character, an aspect that has consequences over the quotidian extraprofessional experience of the actors, which tend to „drag" their roles into real life, at least as long they are preparing

for it. Often, the character stays with the actors even outside the repetition and performance time. This spillover is denounced by the adepts of the detached style of acting, which tend to make clear distinctions and impose boundaries that help them psychologically differentiate themselves from the states and experiences of the character they are depicting. Detached playing presupposes an active understanding of the character without the identification and interiorization of the experiences that pertain only to the character; in this case, the actor is seen as an artisan that gives birth, through his gestures and expressivity, to a new, unique character. The character – for the detached actor - is a mask that one wears during a performance, with rigorous control over one's emotions. An example of the involved style of acting is the following: *"I play a role well when I can represent my world through the character's eyes, even in normal life"*. For the detached style, we used items such as: *"I try to find the most appropriate illustration of the character's state and not to feel what he/she experiences"*.

c. The third identified dimension refers to the preferred *approach of the other characters/actors on stage*. For the involved actor, the performance of the other actors is important, the realism, vividness and coherence of their characters being crucial for the ability of the actor to enter his/her own role. In other words, the quality of others' performance can promote or disrupt the quality of one's experience on the stage. For the alternative style, the quality and experiences of the coworkers are less important for the individual engagement with the role and performance. For this dimension, we used items, such as the following to illustrate the involved style: *"When problematic situations occur on stage, I "step out of my role" and cannot act so well"* and for the detached style: *"During the play, I often wonder how other colleagues see my acting"*.

d. A separate dimension refers to the *on-stage methods and techniques* that emphasize experiencing vs. expressing a certain role. The involved style refers to actively assuming the character's experiences, by appealing to imagination and affective memory in order to create, explore and operate with a new constructed psychological reality. Authenticity of the role is approached from within, based on emotional work so their own emotional states reflect the characters. Conversely, the detached style involves a critical analysis of the role and an emotional regulation that keeps the character's emotional repertoire distinct from the actor's. The acted emotions are crafted and isolated on the surface of the affective experience and delivered to the public in a controlled approach of expressivity. An example of this the involved style is the following: *"In preparing for a role, the most important thing is to succeed to imagine exactly what the character's world is so that I can completely submerge myself into it."* An item corresponding to the detached, uninvolved

style is illustrated as follows: *"I tend to track and analyze people's nonverbal behavior in order to enrich my expressive repertoire."*

e. Another important aspect for the actors we interviewed in our qualitative study is *the approach of the audience*. For involved actors, the existence of the audience is almost negligible, the metaphor of the „fourth wall” reflecting this evaluative positioning. For detached actors, the public is a constant source of active feedback that regulates the performance on stage, in terms of quality or intensity of expressed character states. The first approach, pertaining to the involved style reflects a view of the audience as a possible source of distraction that can disrupt one's flow and engagement with the role. The alternative approach, characterizing the detached style, invests the public with the ability to improve the performance (e.g. *"I do not construct my role according to the public"* – for the involved style), finding in the audience a credible and accessible source of information on which the performance is constantly adjusted (e.g. *"I pay attention to audience's reaction, I feel it very well, even in a play where I do not have to interact with them"*).

f. Another important dimension that defines the differences between the two identified approaches regards the role absorption state, which is considered a precondition of the authentic and successful performance in the case of involved actors. Absorption describes the actor's capacity to create and maintain a psychological world of the character in which the actor can isolate himself/herself, fluently and coherently. The detached actors, on the other hand, do not require this constant on/off navigation of the character's universe, as their own experiences and the character they craft remain separate psychological realities: *"During the show, I can become so involved that I forget about myself and what surrounds me, and I live the story as if I am part of it"*, *"When I'm in a play, I constantly reflect on what I do"*.

2.3. Content validity. Selecting the items based on experts' evaluations

The items we generated in the previously described stages of the research, having a double approach, both theoretically and empirically driven were submitted to a panel of experts that evaluated the appropriateness of their classification in their original dimension, namely the relevance in describing it. For this stage, in order to explore the face validity of the items (e.g., Beck & Gable, 2001, Lynn, 1986, Mastaglia, Toye, & Kristjanson, 2003) we asked a panel of 10 experts, represented by teaching staff from The Faculty of Theatre, George Enescu University of Arts in Iași and from the Faculty of Theatre and Television, at Babeș-Bolyai University in Cluj, with professional experience ranging from 5 to 40 years. The hypothesized dimensions were described alternatively for each of the two styles and the items presented subsequently. The task of the experts consisted in the classification of items in one of the two dimensions, followed by a subjective evaluation of the certainty with which

they categorized the statement. This evaluation was made on a scale of 10 points, ranging from 1 (pure speculation) to 10 (total certainty). The items that were correctly and unanimously evaluated, in other words, received a high reliability score (greater or equal to 6), were retained and used in the following stages of the scale development, in order to keep only the theoretically and practically relevant items. The most problematic items pertained to the role absorption dimension. Although theoretically plausible, most of these items did not demonstrate their dimensional membership, in order to gain conceptual clarity and differentiation between the two hypothesized performance styles. This is probably due to the difficulty of discriminating between the absorption state that is specific to the involved style of acting on the one hand, and the active engagement with the task of performing a role, which should be independent from the stylistic preference. Fourteen items were classified as problematic following this face analysis. Of these 14, five were correctly classified but did not receive satisfactory descriptiveness/certainty scores from the expert evaluators: (e.g., “*When I become familiar with the role, I need to know the whole life of the character, not just parts of it, the ones that are rendered in text*”, “*I identify in the text the character’s emotions to find the best form to express them*”, “*My representation on the public is rather that of a dialogue partner*”); the rest received low scores for classification, thus poorly reflected their hypothesized host dimension (e.g., “*I find it difficult to repeat several roles at the same time*”, “*On stage, I primarily perceive the relationship with my colleagues through the character that they embody.*”). After removing these 14 items, the remaining item pool of 36 were used for the next stages of our validation research as described below.

2.4. Reliability and factor structure of the acting styles scale

We used the 36 items retained in the previous stages of our research to explore the factorial structure of the constructed scale for measuring acting styles.

2.5. Participants and procedure

For this empirical study we selected 210 actors and students in theater faculties in Iași, Cluj Napoca, Târgoviște, Târgu Mureș and București, with a mean age of 33,5 years (min=23, max=61, SD=10,5), from both state and private educational institutions, 55% of the respondents being female. The participants were sent invitations through email, individually and on social media groups, and questionnaires were applied online. The students were recruited through their teachers.

2.6. Instruments

We applied the questionnaire described above, together with a set of socio-demographic questions. We also asked for the respondents' self-evaluation of their own style of play from the perspective of the main theater schools. The evaluation was dichotomous, respondents being forced to choose one school or the other as reflecting their own style of play: *Diderot's dilemma on the actor's performance refer to two different acting styles: one of them, "the involvement", seeks the acting resources inside the actor, so that, if the actor really lives the experience of the character, what he/she transmits on stage will be authentic (Constantin Stanislavski, Michael Chekhov, Lee Strasberg); the second style, "that of non-involvement" focuses on the outside behavior of the character, based on the premise that it is not enough to feel in order to perform admirably and that emotions prevent actors from having very good control on the play (Denis Diderot, Bertolt Brecht, David Mamet). Which of the two styles do you think you belong to?*

3. Results

The reliability and exploratory factor analyses were employed with the SPSS 17 software. The results indicated satisfactory reliability indices (Nunally & Bernstein, 1991) for both scales, but the factor analyses guided us towards a new selection of the items. The results are presented in the summarizing table below (Table 1). Regarding the factor structure of the scale, the results sustain the psychometric properties of many of the items, suggesting a structure similar to the one suggested by our empirically driven hypotheses and confirmed, in regard to their clarity, correspondence with the intended scale, and overlap with the other dimension and intelligibility, in the expert validation procedure described previously.

Table 1. Means, standard deviations, internal consistencies and normality indicators for the two questionnaire scales (N=210)

Scale	Mean	Standard deviation	Alpha Cronbach	Skewness	Kurtosis
Involved style	3.5	1.28	.867	-.089	-1.11
Detached style	3.38	1.15	.823	-1.16	-1.14

As already stated, we developed the acting style questionnaire, having in mind a factorial structure with two dimensions. In order to respect the assumption regarding the necessary sample for collecting factor analysis data with reliable conclusions, we respected the 5:1 proportion of the respondents,

as recommended by Coakes (2005), considering the size of the available sample sufficient for extracting the data. The empirical data gathered on the sample of 210 acting professionals confirmed such a structure, with the items selected in previous stages saturated in two distinct dimensions. Seven of the items, which displayed correlations with total scores less than 0.30, were removed. These items did not load in their intended factors in a satisfactory manner. Prior to testing the factorial model we visually examined the correlation matrix in order to identify the magnitude of the correlations between the variables. The majority of items within the hypothesized factors displayed fair to good correlation indices, another factor indicating the adequacy of running a factor analysis on the dataset.

To explore the factorial structure of the scales, we used the Principal component analysis (PCA), with the Varimax with Kaiser Normalization extraction method (Henson & Roberts, 2006). The inspection of the correlation indicated that the majority of the items showed satisfactory patterns of correlations with other items, without signs of multicollinearity or singularity (correlations exceeding 0.8-0.9). The Determinant of the correlation matrix for the present set of data is 0,000263, thus exceeding the necessary value of 0,00001. The Kaiser-Meyer-Olkin (KMO) test of sampling adequacy indicates a good value (Hutcheson & Sofroniou, 1999; Kaiser, 1974), superior to the cut-off bare minimum value of 0,5 (KMO=0.963). The Bartlett's test of sphericity is highly significant, ($\chi^2(435)=6227,9$, $p<0,001$), suggesting that the correlation matrix is not an identity matrix, and the correlations between items are sufficiently large for the PCA. Both diagnostic tests attest that factor analysis is appropriate for this dataset (Hair, Anderson, Tatham, & Black, 2006). Based on the factor analysis we retained two factors, the first explaining 59,65% of the variance and the second 8,36%, with a cumulated 68,02%. The scree plot below also shows that a point of inflexion can be established at 2 factors, with a curve decrease observed after the second factor, indicating a bifactorial structure (Field, 2002). In table 2 we listed the items that saturated more than 0.3 in each hypothesized factor. As can be seen in the table, some of the items loaded highly on both factors, so we decided to remove them from the final questionnaire (e.g. item 30).

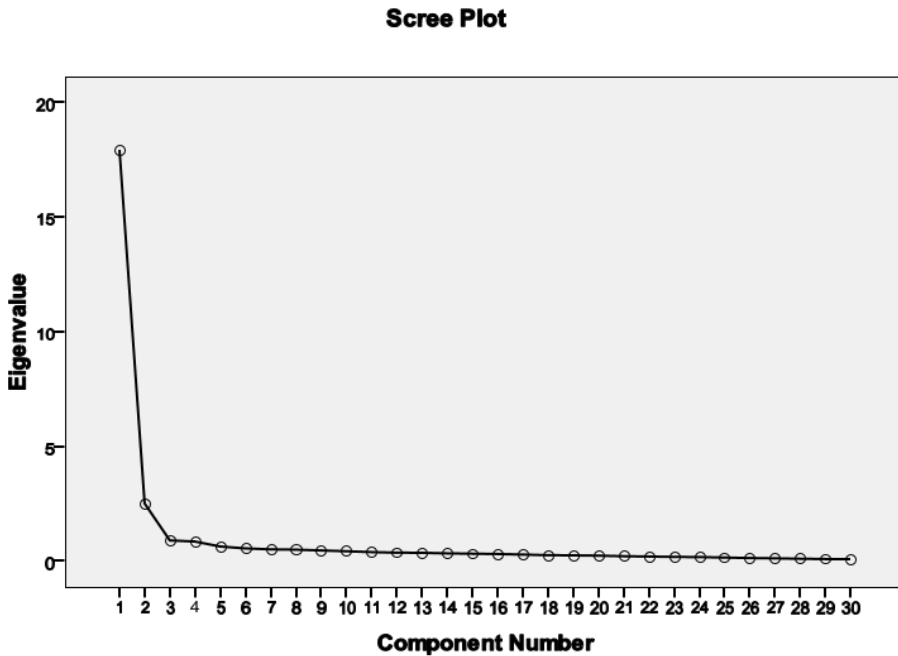


Fig. 1. Scree plot for the factorial distribution of the scale items (N=210)

Table 2. The matrix of the factorial model for the Acting Styles Questionnaire (N=210)

Items/scale	Saturation		Communalities
	F1	F2	
it1/s1. When I act, the most important thing for me is to live the inner world of the character as genuinely as possible.	.872		.834
it40/s1 I do not construct my role according to the public.	.817		.766
it9/s1. I play a role well when I can represent my world through the character's eyes, even in normal life.	.811		.734
it49/s1. When I act, I can describe the state that I am in as a state of controlled trance.	.806		.749
it3/s1. When I interpret the feelings of a character, I try to feel what he/she really experiences.	.789	-.420	.799
it16/s1. I look deeper to understand the personality traits of the character, his/her life experience, even beyond the period in which he/she appears in the play.	.784		.761

it26/s1. I often work to genuinely feel the emotion that I intend to display on stage.	.780		.710
it5/s1. I believe that to be a good actor I should really feel on stage the emotions and experience of my character.	.779		.760
it39/s1. In a play where I should not interact with the audience, I disregard them, and I am transposed into the world of the stage.	.766		.715
it44/s1. Audience response is secondary; it becomes important when the play ends.	.762		.713
it24/s1. In building the roles, I often appeal to memories of my own life, similar to the experiences of the character.	.744		.684
it8/s1. Sometimes, I borrow from my character's personality and moods.	.741	-.451	.752
it23/s1. Acting is an imaginative experience where I "become" the character.	.730		.655
it46/s1. I like to lose myself in the acting experience, several minutes pass and sometimes, I do not remember what I did.	.717		.665
it30/s1. When a colleague is wrong, I "step out of my role", monitoring carefully whether he/she will handle the acting situation or not.	.674	-.439	.647
it32/s1. When problematic situations occur on stage, I "step out of my role" and cannot act so well.	.561		.345
it4/s2. When I act, I try to remain emotionally detached, this allowing me to exercise greater control over the character.		.829	.774
it41/s2. I refer to the public in a proactive manner, gathering information about my performance and adapting my acting to their reactions.		.795	.752
it36/s2. During the play, I often wonder how other colleagues see my acting.		.778	.705
it27/s2. I try to find the most appropriate illustration of the character's state and not to feel what he/she experiences.		.773	.647
it22/s2. Acting is a very precise physical action.		.770	.693
it11/s2. When I analyze the script, I look in particular at the details of the character's external behavior.		.759	.635
it21/s2. When preparing for a role, the most important issues for me are: repetition of movements, gestures and voice work through		.756	.690

psychophysical techniques.			
it20/s2. I tend to follow and analyze people's nonverbal behavior to enrich my expressive repertoire.		.746	.659
it38/s2. I pay attention to the audience's reaction, I feel it very well, even in a play where I do not have to interact with them.		.730	.672
it45/s2. I'm interested in the audience's reaction, and I treat it consciously throughout the play.	-.449	.726	.729
it19/s2. When I play a role, I often search for people who resemble my character in order to copy features of their behavior: gestures, movements, expressions.	-.426	.704	.678
it13/s2. When I build a role, I intend to send the messages of the text to the public as easily as possible.	-.440	.699	.682
it25/s2. I strive to express my character's emotions as technically as possible, and I try not to get involved emotionally.	-.411	.628	.564
it48/s2. I prefer to have control over my emotional state.		.444	.239

Note: The codes before each item in the table indicate the position in the questionnaire and the hypothesized scale it was initially allocated to (s1 – involved style, s2 – detached style).

4. Discussion and conclusions

The aim of this study was to develop and test a tool for assessing actors' interpretation styles. Factorial analysis confirmed the two factor structure, which we proposed, of the 30-item assessment style Questionnaire. The two factors, the involved style (16 items) and the detached style (14 items), are negatively correlated at a high level, but we have sufficient reasons to declare them as independent factors. Our results are consistent with the traditional opposition between the two main types of practiced acting. Next, we will study the relationship between this survey and its component scales with other psychological instruments which measure already established and validated constructs, in order to form a clearer picture on how this theoretical construct reports to other individual measurements. One of the limitations of the resulting scale is the relatively small number of behaviors and issues that we eventually used. However, findings on questions of psychometrical and theoretical aspects led us to reduce the number of items, finally achieving a more concise scale that is therefore, more advantageous for research and for practice. The initial reduced number of subjects on which the instrument was

pre-tested is due to the size of the initial questionnaire; many of the subjects abandoned filling it in, especially in the case of online applications.

The questionnaire is the first scale of such relevance in the psychology of theatrical performance, the importance of exploration and its results is given by the research perspectives opened by the existence of this psychological investigation instrument. Besides the scientific community's theoretical and operational interest in the psychology of art and interpretation, we believe that the identification of the acting styles has practical usefulness for understanding the consequences of actors' emotional, motivational and cognitive work.

The idea of defining and analyzing how the actors relate to work on stage and in their preparation can provide, we consider, useful insights not only on how dramatic talent can be cultivated and channeled in specific ways, but can inform on the many psychological aspects of general interest, such as the following: issues of social intelligence, emotional labor and management of emotions, the effect of assuming another person's perspective on empathy, self-awareness and authenticity.

Future research directions will focus in particular on elucidating the concept of style interpretation, on how it is operationalized and measured, considering the theoretical and empirical discovery, from the psychology perspective, of the addressed psychological reality.

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