



The Practical Application of Language Expression Techniques Based on SEM Models in Stage Plays

Guo Li ¹, Xiaoping Ran^{2*}

Chongqing Institute of Architecture and Technology, Chongqing, 400072, China

¹584088186@qq.com

^{2*}394318009@qq.com

Abstract. Structural equation modeling is a statistical analysis method that can be used to study the relationships between variables, including correlation analysis, path analysis, causal analysis, etc. Contemporary stage play is a sound creation that presents the characteristics of the times and inherits the context. In order to achieve better dissemination effects, it is necessary to comprehensively use vocal language expression skills to make stage plays full of realism and novelty. The article starts with the analysis of the influencing factors of SEM structural equation model, and discusses the practical application of language expression skills in stage plays, providing reference and inspiration for the deduction and development of stage plays.

Keywords: SEM model; Language expression skills; Stage play

1 INTRODUCTION

The structural equation model (SEM) is a model based on factor analysis and linear regression methods, used to analyze the path relationships between complex variables. It is often used to explore the relationships between variables. These variables can be observed data (such as various indicators in questionnaire surveys) or latent variables (such as cognitive, emotional, and belief factors that are difficult to observe directly). The scale is used as the unit, and the scale is dimensionally reduced to one main component through factor analysis (multiple variables are transformed into one variable), and then path analysis is performed. These variables can be observed data (such as various indicators in questionnaire surveys) or latent variables (such as cognitive, emotional, and belief factors that are difficult to observe directly). The scale is used as the unit, and the scale is dimensionally reduced to one main component through factor analysis (multiple variables are transformed into one variable), and then path analysis is performed.

2 LANGUAGE EXPRESSION SKILLS BASED ON THE SEM MODEL.

In the era of big data, with the continuous optimization and innovation of the dissemination means, methods, and channels of integrated media, the information storage space of stage plays has been greatly expanded, and at the same time, it has also presented a trend of diversified development. In recent years, China has vigorously promoted nationwide performance, which has led to an increasing number of people falling in love with drama. Against this background, the professionalism of stage plays has gradually been valued by people, and they are actively seeking to learn and master the internal language expression skills composed of the three influencing factors: object perception, intrinsic language, and scene reproduction. In recent years, China has vigorously promoted nationwide performance, which has led to an increasing number of people falling in love with drama. Against this background, the professionalism of stage plays has gradually been valued by people, and they are actively seeking to learn and master the internal language expression skills composed of the three influencing factors: object perception, intrinsic language, and scene reproduction^[1]. Each factor is composed of multiple variables. Among them, object perception includes the audience's feelings, inner expectations, and affinity; intrinsic language includes performance details, logical coherence, and tone; scene reproduction includes characters, events, plots, scenes, and even emotions. Through path analysis, the relationship between these three variables and the language expression skills of stage plays can be obtained^[2], as shown in Figure 1.

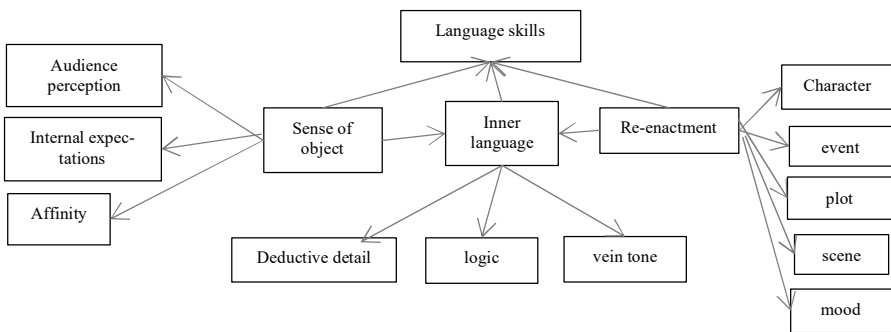


Fig. 1. Object Sense, internality and scene representation

2.1 Application of Object Sensibility.

The so-called objectivity is to solve the problem of transferring thoughts and emotions from oneself to others in stage plays^[3]. Firstly, in stage plays, attention should be paid to the audience's feelings. The performers of stage plays should fully understand and perceive the audience's interests, emotional experiences, and inner expectations based on the audience's environment, atmosphere, psychology, and literacy requirements, so as to make the stage play more targeted. Secondly, it is necessary to

combine the theme and expected goals reflected in the script to obtain a stronger sense of objectivity. Performers can only have a stronger sense of objectivity if they grasp the audience's inner expectations and find the audience's focus. Generally speaking, for a single script, stability and unity are appropriate for objectivity. However, this requires performers to have rich life experiences and be familiar with different group needs. Thirdly, it is necessary to form an equal identity with the audience, that is, affinity. Performers should not impose one-way preaching from a high position to the audience, but should make the audience willing to accept it. To the greatest extent, shorten the distance between communication and the audience, and form resonance with the audience in the mind and feelings.

2.2 The Application of Intrinsic Language.

There are coincidences, and intrinsic language is also an important part of internal skills. It refers to the sentence relationships and essence that are difficult to express, cannot be expressed, or have not been fully expressed in the script language. These language information not only needs to be spread to the audience's ears, but also needs to stir up the audience's inner world. To perform profoundly, one must strive to dig deeper into the meaning behind the script language, so that the language has profound connotations and vitality. Mastering the main techniques of intrinsic language in art is to deeply understand intrinsic language and inherit the nodes of the language chain. The expression of intrinsic language establishes an important connection between the performer and the audience, conveying important language information to the audience through specific details. Intrinsic language can break the limitations brought by the symbolic and general nature of language itself, help performers understand the hidden logical connections and related words between sentences or sub-levels, and make the expression more accurate and persuasive. At the same time, intrinsic language is often the important basis for determining the expression of the performance. If the intrinsic language of the same sentence is different, the tone, thoughts, and emotions expressed will also be different. Performers can fully utilize intrinsic language to adjust the reading content in a timely manner, so that the sentence expression has a more sufficient basis and speaks out more precise connotations^[3].

2.3 Application of Scene Reconstruction.

The important method of deducing a good stage play script, apart from objectivity and intrinsic language, is the indispensable technique of scene reproduction. If the content of the script is relatively vivid, it is necessary to vividly visualize it based on the sense of imagery and use the method of scene reproduction. In the process of deducing, scene reproduction is the integration of one's own understanding with the scene content of the script. The performer needs to deeply understand the key content of the script and imaginatively recreate it from the perspective of the characters, events, plots, scenes, and even emotions in the script, constantly appearing in their own mind^[4]. Scene reproduction in the process of deducing is the integration of one's own

understanding with the scene content of the script. The performer needs to deeply understand the key content of the script and imaginatively recreate it from the perspective of the characters, events, plots, scenes, and even emotions in the script, constantly appearing in their own mind, forming a continuous and complete vivid picture, and driving corresponding emotions.

Combining the output results of three variable factors, the performer needs to grasp the following three points: Firstly, they need to clarify their thoughts. From the perspective of scene reproduction, they need to sort and practice the language content of the script in their brain through characters, events, plots, scenes, and even emotions. Secondly, they need to put themselves in the shoes of the characters. Through imagination, the performer can immerse themselves in the scene described in the script, blend in with the emotions and surroundings, and shorten the distance between the script, the audience, and the characters' psychology to create a sense of presence. Thirdly, they need to put their practice into action. When the performer's inner emotions accumulate to a certain extent, they will have a strong urge to present the scene they have personally seen, heard, experienced, and felt to the audience, so that the audience can experience the scene and be infected by it.

3 THE POSITIVE IMPACT OF LANGUAGE EXPRESSION SKILLS IN STAGE PLAYS.

3.1 Analyzing Language Expression Skills Using Factor Loading Coefficients.

The factor loading coefficients are used to screen the measurement variables within the factor. Generally speaking, the measurement variables that pass the significance test ($p < 0.05$) and have standardized loading coefficients greater than 0.4 (strictly 0.6, with a default threshold of 0.4) indicate that the measurement variables meet the requirements of the factor. Variables with significant differences can be considered for deletion. See Table 1 for details. Generally speaking, the measurement variables that pass the significance test ($p < 0.05$) and have standardized loading coefficients greater than 0.4 (strictly 0.6, with a default threshold of 0.4) indicate that the measurement variables meet the requirements of the factor. Variables with significant differences can be considered for deletion^[5]. See Table 1 for details.

Table 1. Load factor table of object sense, internality and scene representation

Factor	variable	nonstandard load factor	standardized load factor	Z	S.E.	P
Object Sense	audience sense	1	0.753	-	-	-
	inner expectation	1.028	0.697	5.706	0.19	0.000***
	affinity	1	0.521	-	-	-
Inner language	deductive details	1.014	0.42	5.634	0.19	0.000***
	logical context tone and intonation	1	0.683	-	-	-
Re-enactment	character	1.105	0.641	3.764	0.275	0.000***
		1.079	0.486	-	-	-

event	0.561	0.57	3.842	0.138	0.000***
plot	1	0.602	5.497	0.179	0.000***
scene	1.002	0.400	30.365	0.041	0.000***
mood	1	0.561	-	-	-

According to the model path coefficient table:

Based on the inherent expectations of variables in object perception (with a significant p-value of 0.000***), if significance is observed at a certain level, the null hypothesis is rejected. At the same time, if all standardized factor loadings are greater than 0.4, it can be considered that there is sufficient variance explanation rate, indicating that each variable can exhibit on the same factor.

Based on the deduction details of variables in intrinsic language (significance p value is 0.000***), the level of intonation and tone (significance p value is 0.000***), if it is significant, the null hypothesis is rejected. At the same time, all its standard loading coefficients are greater than 0.4, which can be considered as sufficient variance explanation rate, indicating that each variable can be displayed on the same factor.

Based on the levels of variables (significance p value is 0.000 ***), events (significance p value is 0.000 ***), and scenes (significance p value is 0.000 ***) presented in the scenario reconstruction, the null hypothesis is rejected due to the significant results. At the same time, their standard loading coefficients are all greater than 0.4, indicating that there is sufficient variance explanatory power to show that each variable can be displayed on the same factor.

3.2 Analysis of Factors Influencing Language Expression Skills in Stage Plays.

Based on the analysis of factor loading coefficients of three variables, the language expression skills of SEM structural equation models have a positive impact on stage plays^[6] (see Table 2).

Table 2. SEM structural agenda model regression coefficient table

Factor	→	explicit variables	non-standardized coefficients	standardized coefficients	standard errors	Z	P
Object Sense	→	Re-enactment	0.356	0.412	0.145	2.661	0.006***
Inner language	→	Re-enactment	0.367	0.369	0.164	2.196	0.027***
Re-enactment	→	Language skills	0.491	0.398	0.112	4.238	0.000***

According to the model path regression coefficient table, it can be seen that:

Based on the paired item object sensation -> scene reproduction, the significance p value is 0.006 ***, showing significance at the level, this path is effective, and its impact coefficient is 0.412.

Based on the intrinsic language of paired items -> situational reproduction, the significance p-value is 0.027 **, showing significance at the level, this path is effective, and its coefficient of influence is 0.369.

Based on the scenario of paired items reproduction -> language expression skills, the significance p-value is 0.000 ***, showing significance at the level, this path is effective, and its coefficient of influence is 0.398.

Given this, under the SEM structural equation model factor analysis, the positive influence of internal language expression skills in stage plays is mainly manifested in the following three aspects.

Cultivate Language Sensitivity and Improve Language Proficiency. The entire process of cultivating language sense includes complex psychological factors such as perception, awareness, memory, association, and thinking. Cultivating language sense should pay attention to the connection with internal language, situational representation, and object perception, while having a keen perception of oral language, written language, and literary symbols is the primary condition for the formation of the interpreter's language sense. Pronunciation and enunciation are the basic requirements for interpretation. The interpreter needs to read the script and pronounce correctly. By understanding the script and expressing emotions, the interpreter transforms written works into a form of spoken language with phonetic beauty, which is a process of re-creation^[7]. During interpretation, the audience's consciousness will align with their own memories, enabling them to actively experience the author's living environment, psychological characteristics, and thoughts and emotions. On one hand, this cultivates the interpreter's language sense and refines their sentiments, and on the other hand, it provides the audience with a beautiful experience and evokes emotional resonance.

Cultivate Thinking and Improve Comprehension Ability. When interpreting a script, understanding and comprehending the content of the script is the most important aspect. All language techniques are based on the foundation of understanding the script. The performer should accurately understand this passage, establish a stable emotional state when reading the article, and consider whether to raise their own emotions during the climax of the article. Continuously improving one's own thinking ability can achieve the goal of understanding the overall content of the article. In the interpretation process, the stage of improving understanding ability requires the performer to pay attention to the tone and rhythm, and to be aware of the rhythm of different types of scripts. During the interpretation, one should fully utilize imagination, boldly design, and imagine. In the interpretation of "Red Rock Heroes," each martyr being interpreted should extract a certain Red Rock spirit, and inspire young students to have a positive and upward attitude. The entire plot should consider the changes in the story and enhance the performer's own emotions, expressing strong emotions during the interpretation.

Cultivate Aesthetic Sense and Enhance Aesthetic Ability. Cultivating aesthetic sense requires the performer to deeply understand the connotation of the script and establish a unique perspective, in order to present the content of the script through interpretation. In this process, the performer should pay attention to the integration of emotions, and incorporate their own emotions into the interpretation. When expressing emotions, they should not be confined to the characters' stories, but should create noble qualities for the characters and evoke emotions, so as to inspire and influence the audience in the blending of emotions and scenes. For example, in the interpreta-

tion of the martyr Chen Bangwen, one should fully understand why, at the age of 40, he resolutely left his wife and children to participate in the revolution, and what kind of spiritual strength was supporting him. In this process, the performer should pay attention to the integration of emotions, and incorporate their own emotions into the interpretation. When expressing emotions, they should not be confined to the characters' stories, but should create noble qualities for the characters and evoke emotions, so as to inspire and influence the audience in the blending of emotions and scenes. For example, in the interpretation of the martyr Chen Bangwen, one should fully understand why, at the age of 40, he resolutely left his wife and children to participate in the revolution, and what kind of spiritual strength was supporting him. The performer should consciously inherit the revolutionary qualities of this martyr by combining their own life experiences, artistic cultivation, and aesthetic taste. They should deeply grasp the spiritual content of expressing the character of the martyr and achieve emotional expression between people. The performer should consciously inherit the revolutionary qualities of this martyr by combining their own life experiences, artistic cultivation, and aesthetic taste. They should deeply grasp the spiritual content of expressing the character of the martyr and achieve emotional expression between people.

4 THE PRACTICAL APPLICATION OF THE STAGE PLAY "RED ROCK: THE HEROIC STORY OF MARTYRDOM".

Language internal techniques are formed based on the mutual influence of three aspects: situational representation, internal language, and object sensation. Based on this, the SEM structural equation model is used to enhance the visual and auditory impact and performance effect of the audience.

4.1 Digging Out the Connotation of Value.

The value connotation of excavating and interpreting the Red Rock martyrs' legend lies in the intrinsic language expression skills, which is one of the influencing factors. The interpreter needs to understand the theme of the script and internalize it. When receiving the script, the interpreter needs to carefully analyze it, clarify the overall tone of the script, have a comprehensive and thorough understanding of the revolutionary background and emotions of the martyr characters in the script, and fully internalize and absorb the work. From the perspective of the Red Rock martyrs' series of stage plays, the characters closely adhere to the spirit of Red Rock and the red memory of Chongqing, the heroic city. The overall level of the script should be clear, the structure should be complete, and the innovative value connotation should be present. In the excerpt interpretation of "The Awakening Age," Mr. Li Dazhao's words, "Fellow workers, China is our Chinese people's China, our own country. If we don't love it, who will?" express the indignation and unwillingness towards the weak state of the country at that time in an appealing and patriotic manner, highlighting the

hope of the older generation to establish a new society. This great love naturally integrates into the hearts of every audience.

4.2 Expression Form.

When using SEM (Structural Equation Modeling) as an analytical tool to analyze the influencing factors of audience perception, internal expectations, and affinity in the context of stage plays, it was found that the path relationships of these three variables had a significant effect on the linguistic expression of the stage play. The respective coefficients of influence were 0.412, 0.369, and 0.398.

The Form of Reappearing Scenes Presents the Plot. Setting up a narrative form with context, enriching the role of the performer, the storytelling of the narrative content, the diversity of the performance style, and the direct expression of emotions. Allowing readers to personally experience and immerse themselves in the character's emotions, the intention of the written passage, and also to enhance the performer's own acting abilities, promoting communication and language expression skills with the audience^[8]. Performers should choose sections based on their personal strengths. Choosing sections based on personal strengths means selecting paragraphs that match their own personality and advantages, thus allowing them to better showcase their strengths and fully integrate with the script. Some people have loud and pleasant voices, some have passionate voices, some are suitable for performing the emotional and low-spirited parts of the article, and some prefer to perform the intense and high-spirited parts of the article. For example, in "Dialogue Across Time and Space", in the sentence "By then, the city had children's hospitals, children's theaters, and youth centers, caring for and loving young people, and a new social atmosphere had formed," some people have loud and pleasant voices, some have passionate voices, some are suitable for performing the emotional and low-spirited parts of the article, and some prefer to perform the intense and high-spirited parts of the article. For example, in "Dialogue Across Time and Space", the future world can be presented through the form of a situational drama.

Bring in the Accompaniment to Set the Mood. Ordinary expository drafts are characterized by rigor and seriousness. Adding the form of a musical performance to the expository process brings flexibility and entertainment. The content of the Red Rock Heroes series of stage plays is rich. Chongqing, the city of heroes, has over 200 Red Rock martyrs. The entire expository content can incorporate the form of a musical performance, enhancing the overall flexibility of the performance. According to the melody of the background music, during certain key moments of the performance, the climax can be expressed through singing, conveying the inner emotions and intense emotional changes of the performers. Furthermore, it can be presented in the form of a chorus, divided into duets, trios, quartets, etc., changing the pitch, volume, melody, and other aspects of the voice in accordance with the fluctuation of emotional expression. By doing so, it increases interaction with the audience and enhances their sense

of experience. For example, "It is not only written for you, but also for the children of the future." This should be conveyed through longer breaths or accompanied singing, expressing love and affection from the older generation to the younger generation.

Interactive Forms Enhance Emotional Resonance. Interpretation is the re-creation of the performer based on the script, not simply reading the words out loud. It should reach the ears and touch the hearts of the audience, and achieve emotional resonance between the performer's voice and the audience. Different script works have different forms and means of emotional resonance innovation. For example, while performing offline shows, online live broadcasts can be opened at the same time. The audience can leave messages and interact, express their emotional resonance in words, and shorten the emotional distance between the audience and the performer.

4.3 The Fusion of Modern Stage Technology in Stage Plays.

Clothing Matching. During the performance, the clothing is closely related to the breath and body movements used in the performance. The comprehensive presentation of the clothing and performance is an artistic expression of integration, which can demonstrate the overall effect of the performance and achieve the purpose of interpreting the overall content of the program. The clothing combination can indirectly highlight the overall emotional tone of the performance segment, such as sadness, excitement, joy, and frustration. The size, texture, style, and color of the clothing all have a significant impact on the performance, and the clothing has a strong visual impact and appeal. The clothing combination can indirectly highlight the overall emotional tone of the performance segment, such as sadness, excitement, joy, and frustration. The size, texture, style, and color of the clothing all have a significant impact on the performance, and the clothing has a strong visual impact and appeal^[9]. The excerpt from "The Awakening Era" is a stage drama program with a positive and uplifting theme. When depicting the content of revolutionary predecessors such as Li Dazhao, darker colors should be chosen, and clothing styles such as Zhongshan suits and Lenin suits should be selected. In the fourth part, it is about expressing the vision for the future. Therefore, performers should choose brighter colors for their clothing combinations.

Lighting Arrangement. In the performance form, the combination of lighting can also create unique effects. In the stage play "The Awakening Era," flowing lighting can be set up to show the strong emotional connection between two generations. By using a transparent screen with a led grid shape, different lighting effects can be presented according to the ups and downs of the performance. When performing low emotions, good program effects can be created by controlling the color temperature of the lighting. When reading low-pitched content, cold-toned lighting can be set up, and warm-toned lighting can be created when reading to the climax. This affects the overall scene style. The suspended flowing lighting is set up to correspond with the large screen background, creating a warm and peaceful atmosphere, adding to the program

effect, and deepening the audience's experience. The lighting combination should be simple and atmospheric with a sense of design. The timing of the lighting changes should be based on the specific rhythm of the reading content, conveying to the audience through the changes in lighting, evoking memories of the reading, leading the audience to appreciate the beauty of humanities and art, and perceiving the power conveyed by the reading, creating an immersive experience.

Background Matching. Different backgrounds will create different visual effects. In stage performances, background pairing includes the stage background and the background music for readings. A large screen is set up to display background patterns of different styles. LCD, DLP, and other rear projection technologies are used to project the background images of the evening party program onto the screen, achieving an interactive effect with the audience. When performing in a low mood, a static cool-toned background is set up; when performing in a climax, a warm-toned background is set up^[10]. All the words and sentences in the stage play "The Awakening Era" are positive, conveying positive emotions such as confidence, peace, warmth, and strength.

5 CONCLUSION

In summary, in the study of language expression skills, the SEM (Structural Equation Modeling) is a common research and analysis tool. In terms of correlation analysis, it can be used to construct models that include multiple variables such as content, expression style, attitude, and behavior of the speaker, and explore their interrelationships and influences. In terms of causal analysis, it can be used to analyze the causal relationships between variables in language expression. For example, through SEM, we can explore whether counseling conversations by counselors have an impact on students' learning attitudes, and whether students' learning attitudes affect their behavioral changes. In terms of path analysis, it can be used to analyze the path relationships between variables in language expression.

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