

Project Title 项目名称

Game Theatre and Its Application in Theatre Education for Young People
in Classroom （游戏戏剧和其在对青少年的戏剧教育中的应用）

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1. Introduction （项目简介）

“Game Theatre”, a newly invented form of theatre in the contemporary era, replaces “the passive appreciation” of traditional theatre with playful and immersive interaction to improve artistic communication, expression and perception. It is different from traditional theatre where the audience comes in only to hear what professional theatre makers say. Instead, It invites them to take charge of creating meaning. Therefore game theatre has no passive audience — participants become players. A series of interactive games are designed and given to players to start between them competitions/collaborations of creativity. Players play with rules, their fellow players and themselves generating theatrical moments unconsciously. The meanings of this piece are finally decided by their deeds and choices in game, which gives birth to a “play”. An example I am working on is a piece about advertisement. Players become “ad makers” playing games of making and promoting ad to explore how to manipulate public preference by twisting the information of a product.

“游戏戏剧”作为一种当代先锋戏剧，希望消除常规戏剧中“被动观看”的模式，以玩乐性和沉浸式的“互动”取而代之，以提升戏剧的表达和交流。不同于常规戏剧中观众买票入场聆听专业戏剧人的声音，它邀请观众来决定作品的意义。因此，游戏戏剧没有“被动的观众”，“观众”变成“玩家”。在一个游戏戏剧的作品中，一系列的互动性游戏作为框架被设计出来推动玩家们竞争或合作，充分激发他们的创造力 - 他们与游戏框架互动，与其它玩家互动，与自己互动，通过这种方式来“创造戏剧”。所以一部游戏戏剧作品的意义和具体表达，在设计好的框架之下，由玩家们自主的互动行为决定。

As I grew up receiving such an education that overemphasizes utility, efficiency and purpose, I am eager to see how this “learn through play” method can make a difference to the education that children receive. It’s inspired by children’s gameplay and believes that sincere performing and self-motivated learning surface while children play games with no strict constraints and compulsory tasks. Besides, generally speaking, game is playful and theatre is communicative. Combining their power, game theatre can bring people together by inviting them to play together and then speak to each other, whoever they are and wherever they come from.

我在一个功利主义的教育中长大，因此我想要通过游戏戏剧了解，这种“通过

游乐来学习和表达”的思想是否能对中国当前的教育产生积极的影响。它受启发于孩子们对游戏的天生喜爱，相信当孩子们在没有严格拘束和自我激励和探索的情况下玩游戏时，真诚的艺术表达和积极高效的学习行为会自然而然地出现。一般来说，游戏是玩乐的，戏剧是交流的，通过结合他们的力量，游戏戏剧可以把不同的人凝聚在一起，充当一个论坛，聆听多样而非单一的声音和观点。

2. Research Questions 研究问题

A. Are the fundamental rationales of “Game Theatre” feasible? (游戏戏剧的基本原理成立吗?) - Summer 1 Research

B. Is this new method of theatre education suitable to be admitted into classroom of young students? If so, how? (游戏戏剧可以被应用到对于青少年的戏剧教育中去吗? 如果可以, 该怎么做?) - Summer 2 In-field Application

3. Literature Review 文献综述

Concerning the relationship between theatre and gameplay, Karl Groos (1901) argues that the imaginative play of children is the source of theatrical drama. “Game theatre”, however, is a term defined differently by different practitioners. Sam Haddow in his *“Precarious Spectatorship: Theatre and Image in an age of emergencies”*(2019), names a form of theatre with similar elements as “theatrical rigged games” in which participants are more manipulated towards the ending producers prepared beforehand.

对于戏剧和游戏的关系, Karl Groos 认为孩童充满想象力的玩乐是戏剧的源头。Sam Haddow 在考察一些靠近这个概念的戏剧作品时, 把它们命名为“戏剧性操控的游戏”, 在这种作品里观众更多地被创作者提供的框架操纵。

To evaluate whether game theatre is a good tool of theatre education for young people, it is worthwhile to look into Jean Piaget’s *“Play, Dreams and Imitation in Childhood”*(1945) in which he considers “practice, symbol and rule” as three key elements of gameplay. Children’s playing with these elements with their imagination resembles with adult dramatists’ playing with action, representation and communication of theatre art. Practice game, symbolic games, game with rules, and game of creation, as he claims, triggers training of children’s motor-sensory ability, imagination, adaption and social interaction.

考察游戏戏剧是否能作为一个好的戏剧教育工具, Jean Piaget 在他的认知发展学名著《孩童时期的游乐, 梦境和模仿》里提出“实践, 象征和规则”是三个关键性的游戏元素。孩子们用想象力和这三个元素互动, 类似于戏剧学家与戏剧艺术的“动作, 代表和交流”三元素互动以创作戏剧。实践游戏, 象征游戏, 规则游戏和创造性游戏, 他认为, 有利于孩子们五感发展, 行动力发展, 想象力发展, 社会互动和适应能力的发展。

4. Methodology 研究方法

A. Research Questions: Can game theatre work as a form of theatre? If so, can/how can it be used for theatre education in classroom for young children?
(研究问题复述)

B. Sample Population 研究样本

Phase-one research (“does game theatre work?”) is expected to be conducted with Chinese high school students (15-18 years old) from ideally artistic backgrounds (preferably theatre or other performative arts). Expressive and cooperative, they are invited to work out the ideal effect of game theatre as participants are equipped with basic skills of and interest in arts.

第一阶段研究(探索游戏戏剧的基本原理)希望能在中国高中学生(15-18岁)中开展。理想的参与者拥有一定的艺术背景和素养(学习过戏剧最好),有表达欲,乐于合作。他们被期望于用来考察游戏戏剧的“最佳效果”以检验其基本原来是否具有可行性。

Phase-two research (“does game theatre work with young people in classroom?”) goes on with the children from phase one who presumably have mastered the rationales of game theatre to create ensemble game theatre pieces.

第二阶段研究(游戏戏剧在戏剧教育中的应用)以完整参与了第一阶段研究的青少年为对象,因为他们应该已经掌握了游戏戏剧的基本原理和创作方法。他们会集体创作游戏戏剧作品。

C. Research Environment 研究环境

The whole research takes place ideally in a workshop studio (preferably in a school) or a big class room that is spatially convertable. In this research environment, comfortable space for physical movements, good lighting, good ventilation, and necessary resources for theatre making are necessary.

整个研究理想情况下应在一个工作室/排练室的环境(最好是在一所学校里)或者一个空间上可改造的教室里开展。这样一个研究环境应该是宽敞的,舒适的,有良好的光照和通风,并拥有进行戏剧创作的必要资源。

D. Methods 研究方法

The research is QUALITATIVE and will be mainly conducted in the form of WORKSHOP as theatre making and gameplay ask for a lot physical, spiritual and intellectual engagement in open space.

Concerning data collection, pre-/post-workshop interviews, group thoughts sharing, questionnaires and one-to-one dialogue cooperate with the qualitative nature of our research. That this method counts mostly on subjective reflection might constitute difficulties for data collecting and analysing. Besides, there is possibilities of raising ethical issues as game theatre requires post-activity reflection on participant's in-game performances. Abuse of the power of theatre to force people to do self-censoring, self-suspecting and self-criticizing should be avoided.

该研究为定性研究。该研究主要以实践性工作坊的形式开展。

关于数据的收集,活动前/后的采访,分享会,问卷,一对一的交流等方式是符合定性研究的要求的。该方法主要依靠主观性的反思,这会在一定程度上影响我们的数据收集和分析。除此之外,一些潜在的研究伦理问题也值得注意,特别是在我们要求进行主观性反思的时候。对于戏剧的力量的滥用是

研究中应该尽量避免的问题。

E. Resources 研究资源

For the whole research, access to a suitable workshop space is required as well as necessary materials (props, costumes, lights, instruments, books&pens etc) to construct theatrical and educational environments. It asks for a long-term good relationship between researchers and relevant institutions, teachers, parents, and students.

对于整个研究而言，一个合适的研究环境以及其他创作所需的材料（道具，服装，灯光，器具，纸笔等）是必须的。同时，研究者们与参与者，与参与者的父母，与参与者的学校机构（包括老师，校长等）的长期的信任关系是研究能够成功的重要因素。

F. Timeline (summer 2020) 研究时间表（未定）（研究总时长为 7 周）

Phase-one Research(experimental workshops) :	(5 weeks)
Phase-two Research(ensemble production):	(1 weeks)
Data Analysis and Report Writing:	(1 weeks)

Laidlaw Summer 1 Research (Summer 2020) 雷德洛 2020 暑期研究

1. About research workshops 关于研究工作坊

Phase-one research consists of five progressive workshops exploring the interrelations between game and theatre/performance art. The research, from the perspective of structuralism, takes 'interactivity' as the very most fundamental make-up of game art and 'performability, representation, and communication' as those of performance art. Therefore, the workshops look into the chemical reactions between interactivity and performability, interactivity and representation, and interactivity and communication.

第一阶段研究由五个渐进深入的工作坊组成，探索游戏艺术和戏剧艺术的内在联系。研究从结构主义的角度出发，认为“互动性”是游戏艺术的最基本组成，“表演性、呈现/代表、交流/传达”是戏剧艺术的三大基本组成部分。因此，该阶段的五个工作坊着重探索互动性和表演性，互动性和艺术呈现/艺术表达，互动性和交流/传达这几组相互关系，作为三个研究课题。

The first discourse (two classes) categorize game into four types by different interactions they entail: practical game, symbolic game, game of rules, and game of creation. Given that performing is a subset of play, students are encouraged to experiment with interactions of games to see **if performability can be generated out of interactivity (or performability, in one way, is interactivity?)**.

第一个课题（两节工作坊）根据**互动的方式**，把游戏分为四类：感知实践游戏，象征游戏，规则游戏和创造游戏。表演属于广义的“游乐”的子集——学生们被鼓励拿游戏中的互动方式自由的实验和创造，以**探索互动性是否能产生表演性（或者说互动性和表演性本来就是一体？）**。

The second discourse (two classes) turns to another categorization of games that hinges on the inner logic of gameplay (interactions): competition, chance, simulation, and ritual. Compared to the first discourse, it goes deeper to discuss, as far as a game work (or generally interactive art work) is concerned, what requires and supports specific interactions of games by analogy with what requires and supports the performability of a performance art piece - representation.

第二个课题（两节工作坊）转向另一个游戏分类的方式。该方式从**游戏互动的内在逻辑**出发把游戏分为四类：竞争，几率，模拟和仪式。相比于第一个课题，它更深入谈论，对于一个游戏作品（互动性的艺术作品）而言，**什么从根本上要求和塑造特定的互动方式**，正如我们讨论什么样的艺术表达/艺术呈现要求和塑造特定的表演性。

The last discourse (one class), based on that the students have acquired considerable knowledge and insight of interactivity and are capable of independently making their own game theatre piece, invites them to unfold how game theatre communicate with its participants. Firstly they shall learn and then apply the post-modern philosophical methodology - deconstruction - to this experimental form of art. Then introduced to them - an inevitable topic in performance art - are three ways of engaging that I metaphorically compare to 'in, half-in, and out of water': the immersive and empathetic, the conscious and metadiscursive, and the distant and alienating. By practice they are to behold their different effects. This discourse aims to finally prepare them to make evocative and provocative game theatre pieces of their own.

最后的课题（一节工作坊），在“学生已经掌握对于互动性相当程度的知识和理解”和“能

够独立完成自己的游戏戏剧小作品”这两个基础之上，引领他们揭晓**游戏戏剧是如何与它的参与者交流的**。第一他们需要学习并理解“解构”这一后现代的哲学方法论并应用到游戏戏剧中。然后介绍给他们的是 - 这也是戏剧艺术中不可规避的一个课题 - 三种艺术传达的方式，我形象地将其比作“浸在水中，半出水，和在岸上”：浸没共情的，有意识能进行结构性讨论的，疏离异化的。通过艺术实践他们会见识这三种艺术传达方式的不同效果。这个课题最终目的是让他们做好准备创作能打动人的、发人深省的他们自己的游戏戏剧作品。

The final week, the phase-two, leaves the stage to students to address on the topics that interest them with their own game theatre pieces based on all they have learned from the past five weeks. Topics will be agreed upon by everyone and production will be done before class which is only for students' showcases of their works. Workshop facilitators will be assigned respectively to students' groups as consultants to tackle any potential problems and observer to behold the whole creation process for the sake of the research. After the display is done, students are guided to compile criteria of assessing game theatre according to which they are to assess, criticize, and redo their works.

最后一周我们进入研究的第二阶段，把舞台完全交给学生，让他们对于自己感兴趣的**主题**，根据他们在过去一个月掌握的知识，通过他们自己的游戏戏剧作品来发表看法。**创作主题在课堂之外由学生们共同决定，创作本身也会在课堂之外完成，课堂时间则留给作品展示**。工作坊教师会被各自分别到不同的学生小组，作为顾问解决学生可能会遇到的问题和作为观察者记录学生的创作过程用于研究。作品展示结束后，学生们会被引导着**编写评估游戏戏剧作品的艺术标准并用来评估，批评和改进他们自己的作品**。

Engaging participants physically, intellectually, creatively, and collectively, each workshop lasting 3-4 hours starts with warm-up activities and after necessary knowledge and practical samples shown by teachers gives a lot leeway to students to create and play. It is paramount to make sure their real understanding of the ideas of game theatre by stimulating them to experiment with, work out, and display their own pieces in every workshop. Every workshop ends with a collective discussion of and reflection on learning process and outcomes.

每个工作坊持续三到四小时，要求参与者肢体上，智能上，创意地，共同地，全身心参与。每次工作坊以热身活动开始，在必要知识和实践例子由教师展示之后，给予学生大量的自由来进行自主/合作创作。**通过激励学生以实验的精神创造和展示他们自己的创作来确保他们真正掌握和理解了每一个课题是每一次工作坊中最为重要的目标之一。每一次工作坊以全体对工作坊探索过程和结果的讨论和反思结束**。

2. Workshop syllabus 工作坊大纲

Phase-one: 第一阶段

Week 1 : Interactivity and Performability: Practice Game and Symbolic Game

第一周：互动性和表演性：感知实践游戏和象征游戏

Week 2 : Interactivity and Performability: Game with Rules and Game of Creation

第二周：互动性和表演性：规则游戏和创造游戏

Week 3 : Interactivity and Representation: Competition and Chance

第三周：互动性和艺术呈现：竞争和几率

Week 4 : Interactivity and Representation: Simulation and Ritual

第四周：互动性和艺术呈现：模拟和仪式

Week 5 : Interactivity and Communication: Deconstruction and 'in, half-in and out of water'

第五周：竞争性和传达/交流：解构和“在水中，半入水和在岸上”

Phase-two: 第二阶段

Week 6 : Final showcases

第六周：最终成果展示

3. Methodologies 研究方法

(1) Preparing workshop: work out weekly workshop plan - discuss it with research team - discuss it with research supervisors - finalize workshop plan - hold workshop

工作坊准备：设计本周工作坊研究计划 - 与研究团队讨论 - 与指导教师讨论 - 最终确定计划 - 开展工作坊

(2) Holding workshop: warm up - main content - devise & display - reflect & discuss

工作坊开展：热身 - 主要内容 - 设计与展示 - 反思与讨论

(3) Data processing: collect data (workshop plans, recordings of workshop process, recordings of students' working process & works, recordings of final discussion) - write weekly reflective report - write the final report

数据处理：收集数据（工作坊计划书，工作坊过程记录，学生创作过程和作品记录，最终讨论记录） - 研究者完成每周反思报告 - 整合完成最终实验大报告

4. Participants 研究参与者

Researcher: Xiaolou Feng

研究者：冯小楼

Workshop facilitators: Xiaolou Feng, Yihan Wang

工作坊教师：冯小楼，王艺晗

Data recorder:

数据记录者：

Students:

参与学生：

5. Location 研究地点

6. Timelines 研究时间

7. Necessities 研究必要资源