

Engaging the Whole Child for Deeper Learning Through
Drama Education
儿童全身心戏剧化教学

Keynote Speech for the “Kids Drama” Symposium in Chengdu, China
December 1st, 2018

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(Spoken in Mandarin by Ms. Baehr) Thank you very much for your kind welcome! I am deeply grateful to Mr. Norman Huang of Kids Drama, and Mr. Simon Wong of the Ming Ri Institute for Arts Education, who made it possible for me to be here with you today, and who have worked so hard to make this symposium a success. It is a great honor for me to speak to you and I have great respect for the work you have been doing. It is not easy to try new techniques, but I understand that many teachers in Chengdu have been integrating drama into their classes very successfully. I am eager to learn more about your practice and I look forward to observing some of your classes after this seminar is over. As you may know, I am here as a representative of IDEA, the International Drama/Theatre and Education Association. In countries around the globe, we work to help educators include drama in every child's education as an important way of experiencing and learning about the world.

Why do we affirm this so strongly? What does drama education have to offer that is so unique? The 21st century has brought us a world in which facts can be accessed by a few clicks of a cell phone. Teachers today can no longer simply be purveyors of content, rather they must be *facilitators of learning*. They must shape classroom *experiences* to share with their students that will enable their students to discover knowledge *for themselves*. These experiences will not only help their students to learn specific curriculum, but they will also help their students understand human interactions, develop the ability to empathize with other people, and internalize other points of view. When drama is used as a teaching method across the whole curriculum it promotes a deeper level of understanding: understanding that is not just cognitive, but is based on whole-body experience that includes all the varieties of our human

intelligence. In addition, drama education helps to foster creativity in young people, as well as teamwork and cooperation.

Let's explore these ideas and take a look at some concrete examples, as well as some of the research that supports these claims. I hope you will forgive me if I now switch to English. I am grateful to Tracy Cen, who will assist me in translating the body of my speech.

非常感谢大家盛情的欢迎！在此我特别感谢深圳骑士教育科技有限公司研发部的黄浩先生，明日艺术教育机构的 Simon Wong 先生，让我今天能够来到这里跟大家在一起，他们为这个研讨会取得成功付出了不懈的努力。我非常荣幸能与大家交流，并十分敬佩各位所在做的一切工作。众所周知，尝试新技巧并不容易。但据我了解，成都的很多老师都非常成功地将戏剧化教学融入课堂。我渴望更多地了解你们的实践，并期待在本次研讨会结束后观察和旁听你们的课程。如您所知，我是作为国际戏剧教育协会的代表来这里参加这次活动的。在全球许多国家，我们与教育工作者一起，帮助他们在每个孩子的教育中把戏剧作为一种重要方式让孩子体验和了解世界。

为什么把戏剧融入教育是如此重要呢？戏剧化教育提供的独特之处是什么呢？21 世纪给我们带来的是只需点击几下手机即可获取所有信息的一个世界。正如图表所示的那样，今天的教师不再是简单的知识传递者，而必须是学习的促进者。他们需要营造一种以学生为中心的课堂，让学生自己发现知识。这些经历不仅可以帮学生学习特定的课程，还可以帮助学生理解人际互动，培养学生的同理心，并使学生更好地理解自己和读懂他人。当戏剧作为一种教学方法融入课程教学时，它帮助学生做更深层次的理解：理解不仅仅是表面认知，更是一个让我们全身心投入的体验。此外，戏剧化教育有助于培养年轻人的创造力以及团队合作的精神。

现在，让我们探讨这些观点，并看看一些具体的例子，以及支持这些主张的一些研究。我现在换成英语，希望大家能原谅我。我非常感谢岑翠仪，她将协助我翻译我演讲。

In 1983, Howard Gardner, a psychologist and professor at the Harvard Graduate School of Education, published his first book on the theory of Multiple Intelligences.

在 1983 年，哈佛大学教育研究生院的心理学家兼教授 Howard

Gardner 出版了他的第一本关于多元智能理论的书。

Dr. Gardner's ideas have been supported by neurological research and over the past 35 years, this view of our human potential has been widely accepted.

Gardner 博士的观点得到了神经学研究的支持。在过去的 35 年里，这种对人类潜能的理解已被广泛接受。

Each of these Intelligences overlaps to some degree.

这些多元智能之间是存在一定程度的交集的。

In this chart I have illustrated his definition of the seven types of human Intelligences.

在这张图表中，我解释了 Gardner 博士对这七种人类智力的理解。

Each of these various types of intelligence have been located in discrete areas of the brain by neuroscientists.

这些不同类型的智能，每一种都被神经学家定位在大脑中的不同区域。

Let's briefly review these types of intelligences and examine how they influence each other.

我们现在来简要回顾一下这些不同类型的智能并看看它们是如何相互影响的。

We start with the Linguistic-Verbal Intelligence, which includes reading, writing, and speaking.

我们先从语言-文字智能开始说起。语言-文字智能包括阅读，书写和对话。

Because our ability to communicate with each other is so critical to the human experience, teachers spend much of their time focusing on this fundamental kind of intelligence, often to the exclusion of the others.

对于人类而言，与人沟通的能力是极为重要的，所以教师会用大部分的时间来帮助学生去发展这个智能，而忽视了其他智能。

Linguistic Intelligence is dependent upon our Bodily-Kinesthetic Intelligence, however, because we could not speak without using our breath and our mouths, or understand words without hearing, and we could not write without being able to hold a pen.

然而，语言智能很重要，但它不是孤立的，它是依赖于我们身体-动感智能的，我们不能在没有呼吸和不用嘴巴的情况下说话，我们也不能在不用耳朵的情况下去听懂字句，我们也无法在不用手握笔的情况下进行写作。

Research has shown that the physical act of writing is critically connected to the ability to retain and use new vocabulary.

研究表明，拿笔写字的这个行为跟我们能记住和使用新词汇的能力是密切相关的。

Children in my country who are now beginning to use only computer keyboards to compose their work are losing the capacity to physically write words, and are also losing an important brain connection in the process.

在美国，只用计算机来工作的孩子正在失去用笔写字的能力，而在这个过程中他们也失去了和大脑建立连接，提升自己语言智能的机会。

Closely connected to Linguistic Intelligence on the other side of the chart is our Musical Intelligence, through which we identify sequences of sounds, rhythms and pitches.

在语言智能另一侧的是与它密切相关的音乐智能，通过音乐智能，我们能识别一系列的声音，节奏和音调。

Many scholars suspect that linguistic and musical expression and communication all have common origins.

许多学者猜测语言和音乐是有共同起源的。

Music seems to be central to the human experience.

音乐似乎是人类经验的核心。音乐行为是构成音韵模式的第一步，之后才逐步形成语言能力。

There is also a close connection between music and body language.

音乐不仅跟语言有联系，它跟我们的肢体也有着密切联系。

Young children find it impossible to sing without also involving other parts of their bodies.

比如我们可以观察到幼儿在唱歌时一般都忍不住摆动身体。

As many of us have experienced, one of the quickest ways to learn a foreign language is to learn it through children's songs accompanied by movement or by a rhythmic chant of some kind.

就像我们知道的那样，唱那些能和动作结合并富有节奏感的儿歌是儿童学习外语最快捷的方法之一。

So, we see that by combining these intelligences we are able to learn with greater ease and enjoyment.

所以我们可以看到，当我们把这些多元智能结合在一起去进行学习，我们就能更轻松和愉快地学习。

Logical-Mathematical Intelligence overlaps with Musical Intelligence

in that both are involved in the ordering and sequencing of abstract structures.

接下来我们来看一下逻辑-数学智能，逻辑 - 数学智能与音乐智能也是有重叠的，它们两个智能都需要用到抽象思维，它们的思考逻辑是类似的。

Can it be an accident that so many scientists and mathematicians are attracted to music?

很多科学家和数学家都很喜欢音乐，这难道只是一个巧合吗？

However, even though we may think of Logical-Mathematical Intelligence as being abstract, it has a strong connection to the physical world around us.

我们可能认为逻辑 - 数学智能是抽象的，但它其实与我们的真实世界有很强的联系。

A child's first efforts at mathematical thought come from manipulating and organizing physical objects.

儿童就是通过摆放物品来第一次建立自己的数学思维的。

In many primary schools you will see children using different lengths of colored rods to learn addition, subtraction, and multiplication.

在许多小学，你会看到孩子们用不同长度的彩色棍子来学加减乘除。在摆动彩棍的过程中，他们就在建立自己的数学思维。

As they grow older, their logical thinking becomes more abstract, but it is grounded in this early connection to the physical world.

随着年龄的增长，孩子的逻辑思维会变得更加抽象，而这个思维的发展是基于孩子早期与这个世界建立的物理联系的。

Teaching the science of physics is a clear example of a process that begins with exploring the properties of levers and fulcrums and moves on to completely abstract equations that describe invisible properties of space.

在物理中，我们是通过观察杠杆是怎样运作的，从而抽象地提炼出杠杆原理。

Thus, mathematics, and especially geometry, offers us a way of organizing space.

因此，数学，尤其是几何，为我们提供了一个发展抽象思维的基础。

Now we see an overlap with Spatial-Visual Intelligence.

现在我们来看看逻辑-数学智能和三维空间/视觉智能重叠的部分。

Spatial-Visual Intelligence is critical for success in many fields, from science, engineering, and design, to the arts.

想要在科学，工程，设计到艺术等众多领域取得成功，发展三维空间

/视觉智能是很有必要的。

Research on the brain from the last five years suggests that we actually think in three dimensions, and that all our perceptions of the world come to us first through our physical location in space.

在过去五年，大脑研究表明，人类实际上是用三维来思考的，我们所处的环境和位置对我们对周遭的判断有着很重要的影响。

We perceive this visually as well as through our body, and again we see how our intelligences overlap in their functions.

我们同时是用眼睛和躯体感知着我们周遭的世界，这让我们再一次看到多元智能是如何相互影响的。

The renowned scientist Albert Einstein had a very visual mind, describing his own thought process as the ability to see things in “more or less clear images” which could be voluntarily reproduced or combined.

著名科学家爱因斯坦有一个非常好的可视化的思维，他说他在思考时能在脑中看到清晰的画面，并且他可以把这些画面进行重组和改编。

Architects and engineers use this intelligence in creating their blueprints and plans for buildings.

建筑师和工程师就是利用这种智能来构思建筑蓝图的。

Chess players see the chessboard as a series of visual images in space.

国际象棋的棋手在下棋时就是在脑中构建一系列视觉图像来做下棋做判断的。

Choreographers must design their dances with an understanding of where the dancers will be in the space of the theatre from one moment to the next and how the patterns will change.

编舞者也必须在脑中看到舞者在剧院中的每个时刻的走位和舞台站位的变化才能编出舞蹈。

This brings us back around the circle once more to the Bodily-Kinesthetic Intelligence.

说起编舞，我们回来看一看身体 - 动觉智能。

It is obvious that this intelligence enables us to use our bodies in highly skilled ways for expressive as well as for goal directed purposes.

那些专业的舞台演员，舞蹈家，像 Gabez，他们的身体-动觉智能肯定是很发达的，他们能用肢体来表达自己。

Now we know that our whole body is also involved in our perception of the world, upon which the other intelligences depend.

我们的身体的状况会很影响我们对这个世界的认知，而且，其他智能也依赖于我们的身体。身体是其他智能发展的载体。

In fact, scholars and philosophers from John Dewey in 1938 to Mark Johnson in 2008, assert that meaning and all our higher functions grow out of and are shaped by our abilities to perceive things, manipulate objects, move our bodies in space, and evaluate our situation.

事实上，从 1938 年的 John Dewey 到在 2008 年的 Mark Johnson，这两位学者和哲学家都认为人是在感知事物、操控物体、在空间中运用自己身体以及在认知我们的周遭的环境的过程中慢慢发展出找到事物背后意义的能力和发展出更高级的人类智能的。

In the years since Howard Gardner's first books, neuroscientists such as Antonio Damasio and researchers like Daniel Goleman have established the importance of body/emotional intelligence.

自 Howard Gardner 出版的第一本书以来，像 Antonio Damasio 这样的神经科学家和 Daniel Goleman 这样的研究人员已经确认了身体-情感智能的重要性。

Our emotions and feelings are directly connected to and dependent upon our physical body, our heartbeat, our metabolism, and all of our senses.

我们的情绪和感受与我们的躯体，心跳，新陈代谢和我们的所有感官直接相关。

Researchers are just beginning to explore and understand the deep connections between cognition, the body and emotional intelligence.

目前研究人员才刚开始探索认知，身体和情商之间的深层联系。

Emotions and feelings are central to our ability to understand the world around us.

情绪和感受是我们理解周遭世界的核心能力。

They can also determine how we interact with that world.

它们还可以决定我们与这个世界互动的方式。

They are essential in our ability to communicate with each other and to make meaning.

它们对我们与人沟通和创造意义的能力也是至关重要的。

In the middle, connected to all of the others, we have what Gardner calls the Personal and Social Intelligences: the awareness of one's self and the awareness of ones' community.

在这幅图的中间，与其他所有智能都有联系的，是 Gardner 所说的个人和社会智能。个人与社会智能是指一个人的自我意识和群体意识。

The development of these intelligences includes the ability to cooperate well with others, to empathize with and understand the viewpoints of another person, and to be able to listen, and communicate effectively with another person.

这个智能包括与他人合作能力，与他人共情并理解他人的观点的能力，以及倾听他人并与他人进行有效沟通的能力。

One must also develop knowledge of one's own place within a community. 同时，它还要求个体了解自己在群体中的位置。

These Personal/Social Intelligences are closely tied to the Bodily/Kinesthetic through our emotions.

在情感层面，个人/社交智能跟身体/动觉智能是有很强联系的。

As Gardner says in his book, *Frames of Mind*, "The less a person understands his own feelings, the more he will fall prey to them. The less a person understands the feelings, the responses, and the behavior of others, the more likely he will interact inappropriately with them and therefore fail to secure his proper place within the larger community."

正如 Gardner 在他的书“智能的结构”中所说：“一个人对自己的感受理解越少，他就越难控制自己的情绪。比如一个小孩被另一个小孩撞到了，他很生气，如果他是一个不怎么理解自己感受的小孩，他会控制不住自己的肢体，直接动手打人。而如果这个孩子很了解自己的感受，那么他只会对对方说：“你撞到我，你让我觉得很生气！”，这个孩子会表达自己的情绪，但却不会动手打人。

一个人越不了解自己的感受，反应和行为，他就越有可能用不适当的方式与他人互动，进而无法在集体中找到自己的适当位置。

The development of these ideas about the nature of human intelligence has had a tremendous impact on educational philosophy.

多元智能所倡导的这些符合人类本质的观念对教育的发展产生了巨大的影响。

If all these aspects of our brain and bodies are interconnected, then it is clear that the most powerful learning experiences will be those that involve our whole body, activating as many of these intelligences as possible, working together at the same time.

如果我们的大脑跟身体能有很好的地连接，那么我们就更能全身心投入，尽可能激活地到我们的多样智能，能让多种智能同时激活的学习体验是有效和最有力量的。

This is why the theory of Multiple Intelligences has been so important in

the development of drama in education.

这就是多元智能理论在教育戏剧发展中如此重要的原因。

When we use drama in our teaching, we find that we are always engaging multiple intelligences.

当我们在教学中使用戏剧时，我们总会发现多元智能给戏剧提供有力的理论支撑。

It is because drama involves the whole person in the experience of making meaning.

戏剧总能带领参与者全身心地寻找和创造事物背后的意义。

When children are using their bodies, their emotions, and their cognitive functions all together in the learning process, we find that their learning is deeper and more enjoyable.

当孩子们在学习过程中能用到他们的身体，释放他们的情感和锻炼他们的认知能力时，他们的学习就会更深刻，更愉快。

Let us look at some specific examples in teaching.

接下来，我们来看看教学中的一些具体例子。

I understand that you use drama in your teaching of languages.

我知道你们在外语教学中有使用戏剧。

Perhaps you ask the children to take on roles in speaking sample dialogues in order to learn new vocabulary and phrases. This is an excellent practice.

你们也许为了让孩子更好地学习新词汇和句子，会让孩子们在讲对话时扮演角色，这是一个很好的做法。

You can take this farther by involving their whole bodies.

接下来，你可以同时让他们运用肢体来做进一步的学习。

Using vocabulary that connect to emotions or action words, you can ask two children to speak the dialogue, while two others perform the dialogue as they hear it spoken, without using words, just using their faces and bodies to express the ideas.

你可以采用一些与情感或动作相关的对话，然后让两个孩子说出对话，同时让另外两个孩子只听不说，只使用他们的表情和肢体来表达对话的内容。

Then have the children reverse, and those who were speaking will perform the actions and emotions with their faces and bodies, while those who “acted” the dialogue previously, will now speak it.

之后让孩子们调换角色，让之前说对话的同学用他们的表情和肢体演绎对话，而那些之前做演绎的同学这次就专注于把对话说出来。

You can complete the exercise by having the children both speak and act

the dialogue at the same time.

你也可以让孩子们同时说话和用表情和肢体进行表演来完成练习。

The class can discuss which ones were most believable and why.

做完练习后，你可以组织班级一起来讨论哪一组做得更好并讨论为什么会做得更好。

Australian scholar, John O'Toole in his book *Drama and Curriculum* has noted that: “studies of student participation in language classrooms have shown that teachers normally do about 70% of the talking and perform twice as many interactive acts as the students...”

澳大利亚学者 John O'Toole 在他的“戏剧与课程”一书中指出：“在学习外语的课堂中，大约 70% 的时间都是教师在说话，而教师表演示范的次数是学生的两倍.....”

If we use drama to help us create *learner centered* rather than *teacher centered* classes, O'Toole suggests, we will be able to reverse this statistic. 如果我们使用戏剧来帮助我们创建以学生为中心而不是以教师为中心的课堂，我们将能够扭转这一数据。

If we wanted to extend the dialogue exercise and make it more complex for older students, we could ask the children to create characters for themselves and make up their own dialogues in groups, connected to a subject or a story that they create for themselves.

如果我们想拓展对话练习并让对话练习满足年龄较大的学生的需要，让对话练习对他们来说更具挑战性，我们可以让孩子们为自己创造角色，并在小组中创作与主题和故事相关联的对话。

Each person would be required to speak a minimum amount of sentences during the group's exchange, depending on their level of ability.

根据每个学生的能力水平，每个人在小组交换合作期间都需要说出一些基本的句子。

After they have created their dialogues, they could then take turns performing their dialogues for the class.

在学生创建了自己的对话之后，他们可以轮流在班级中进行表演。

This type of classroom activity supports their imaginations, and requires the students to apply knowledge they may have learned through more formal classroom training in new and creative ways.

这种类型的课堂活动让学生的想象力得以发挥，并让学生有机会用极具创造性的方式运用他们在其他课堂上学到的知识。

They may end up having to research more advanced vocabulary, because the ideas they may want to express may be more complex than what is

offered by their textbooks.

在这过程中，学生可能要去研究语言，理解并学习外语的词句，因为教科书中所提供词句可能不足以让他们完整地表达自己的想法。

It may demand more of them, but they will become more involved in their own learning, and if they make structural mistakes the teacher can help them to find the correct phrasing.

这种课堂活动对学生提出了更高的要求，但学生也会更投入地学习。如果他们犯了一些语法错误，老师也可以帮助他们找到正确的措辞。

As John O'Toole states, "the 'as if' world of drama offers opportunities to practice and rehearse languages in ways that mirror the unpredictability of language use in the real world."

John O'Toole: 戏剧这个充满可能的世界给学生提供了练习应对现实世界中各种不确定性的机会。

Creating situations in which children can work "in role" can be done in many ways and has many benefits.

我们可以通过多种方式创建这些能让儿童进行角色扮演的创造性情境，它们对儿童的身心发展有许多益处。

If I am playing a role and I make a mistake, it is the character I am playing who has made that mistake and not me.

如果孩子正在扮演一个角色并且他扮演的这个角色在戏剧中犯了错误，那这是他扮演的那个角色犯了错误而不是孩子自己。

Therefore, I can feel greater freedom to try things out and not be restricted by my own fear of public failure.

因此，孩子会觉得自己有更大的自由去做尝试，而不会被自己内心怕失败的恐惧所限制。

When I was a child, I always felt this fear in my mathematics class.

当我还是个孩子时，我总是在数学课上感受到这种害怕失败的恐惧。

Now, of course, we all have calculators on our phones, and many children might ask, "Why do I have to learn any math at all? I can just use my phone."

当然，现在我们手机上都有计算器，这种恐惧就减少了很多。而且也有许多孩子可能会问：“为什么我还要学数学？ 我可以用我的手机来算数呀。”

I don't know if your students are allowed to carry phones with them throughout the day, but I do know that if students do not practice activities, they will not be able to understand them.

我不知道你们的学生是否可以整天手机不离身，但我知道如果学生不去自己算数，锻炼算数的能力，他们就无法真正理解算数。

We can involve our students in group drama experiences where they can practice their mathematical skills at a variety of levels in an enjoyable way without using their phones.

我们可以让学生参与到团体戏剧体验中，他们可以在这个过程中在不使用手机的情况下用愉快的方式练习各个层级的数学技能。

One scenario I would propose, is to turn your classroom into a marketplace.

我建议你可以把你的教室变成一个市场。

Chairs and desks can be arranged into booths and stalls.

椅子和桌子可以摆放成市场里的摊位。

The teacher can break up the class into groups, helping each group to develop their roles and their objectives for the exercise based on those roles.

教师可以将班级分成小组，根据每个小组的角色帮助他们塑造角色和创造角色需要用到的物件。

Half of the class will be selling goods and half the class will be buying.

班级中一半的人会出售商品，而另一半的人会去购买商品。

Preparation for this activity would include an arts and crafts time when the sellers will create objects for sale out of clay, cardboard, paper, or other easily available materials.

准备这个活动需要用到艺术创作和手工，卖方可以用粘土，纸板，纸或其他容易获得的材料制作待售商品。

The children who are doing the buying will create their own currency by using a special stamp of their own design on paper strips, each child receiving an equal, but limited amount.

准备购物的孩子会用他们自己设计的特殊印章来创建自己的货币，每个孩子都会拿到相同数量，但数量有限的货币。

As they create their goods for purchase, perhaps some students would decide they wanted to run a vegetable booth and would make models of various vegetables out of their craft supplies.

当孩子们制作要售卖的商品时，其中一些学生会想要经营一个菜摊，那么他们就会用手工制作各种蔬菜模型。

Each group of sellers would be free to choose what they wanted to sell.

每组卖家都可以自由选择他们想要卖的东西。

Each group of buyers would develop their own goals as a team and write

them down before the market opened.

每组买家都会以团队形式确立自己组的购买目标，并在市场开放前将目标写下来。

Some might be coming to shop for their families with a limited budget that would require them to make careful choices.

有些组可能会在预算有限的情况下为他们的家庭购物，在这情况下他们就要做出谨慎的选择。

Others might decide to come to the market to buy fish to cook in their restaurant.

其他组可能决定去市场买鱼然后回到他们的餐馆煮鱼。

Students who are selling items have the freedom to determine what prices they will set on their goods, and of course their goal will be to make as much money as possible.

销售商品的学生可以自由决定他们售卖商品的价格，当然他们的最终目标是尽可能地多赚钱。

However, students who are buying will want to purchase as much as they can, using as little of their money as possible.

而对于要购物的同学来说，他们的目标是尽量花少的钱买尽可能多的东西。

When the market opens, each group of buyers will be free to move from stall to stall, determining what they want to buy and how much they want to pay for the items.

在市场开放后，每组买家都可以自由地在摊位间进行采购，确定他们想要买什么以及他们会用多少钱来买他们想要的商品。

It is possible that the sellers may convince the buyers to purchase items they had not planned on buying.

卖方也可能会说服买家购买他们购买计划之外的商品。

It is also possible that the buyers may not want to pay the price that the sellers are charging, and they may convince the sellers to drop their prices.

买家也可能不接受卖家给的价格，跟卖家砍价，让卖家降价。

As with a real marketplace, the outcome of any exchange is unpredictable. 跟真实市场一样，任何交换的结果都是不可预测的。

After each group of buyers has visited each market stall, the scene is over, and each group reports back to the class what they bought and what they sold, and how much money exchanged hands in each transaction.

在每组买家都去过市场中的每个摊位后，市场就关门了，接下来每个小组会向班级报告他们购买了什么或他们卖了什么，以及在交易

中他们交换了多少钱。

In this way the teacher can assess whether the children used their mathematical skills effectively.

通过这种方式，教师可以评估孩子是否有效地运用了他们的数学技能。

This kind of dramatic activity enables the students to use their imaginations within the limits of the exercise and with the guidance of their teacher.

这种戏剧活动使学生能够在老师的指导下有方向地练习运用他们的想象力。

If one student makes a mistake in multiplying the number of dozens of clams he is purchasing for his restaurant, his friend, who is also buying supplies for their restaurant, is there to help and make sure they are not cheated.

如果一个学生在为餐馆购买蛤蜊时犯了算数错误，那么跟他一起为餐馆购置食材的伙伴也会帮助他，指正他的错误并确保他们组不被卖家欺骗。

The students also develop their ability to work in groups as a team without direct supervision from their teacher.

这样学生们可以在没有老师直接监督的情况下，提升自己的团队合作能力。

In this type of drama-centered teaching, the teacher becomes the *facilitator* of the experience, rather than dominating the classroom as the point of focus himself.

在这种以戏剧为中心的教学中，教师成为体验的促进者，而不是以教师自己为中心地去掌控教室。

However, large group activities like this can sometimes be difficult to manage within a small classroom.

但是，像这样的大型团体活动有时在小型教室里面是难以进行管理的。

There are several techniques you can use, and perhaps you are already familiar with some of them.

在这里我将介绍几种团体活动的技术，或者你已经对其中的一些技术有所了解。

Before I create any group environment with students, I always practice the ability to “freeze” the group.

在我跟学生开始任何小组活动之前，我总会带他们练习“定格”的能力。

I teach this in several steps. First, I move the desks and chairs aside and ask the children to move freely through the open space without touching each other, and try to “fill” the space equally so that no part of the floor will be unoccupied at any time.

我会通过几个步骤教这个。首先，我会把教室中的桌子和椅子放在一边，让孩子们在可活动的空间中自由移动，提醒孩子不要相互接触彼此，并试着用身体“填充”整个空间，以免教室中有些空间特别的空。

There should be no pattern to their movement; their walking should just be random.

孩子们的走动是没有固定模式的，他们的行走应该是随心所欲的。

At various intervals I call out “Freeze” to stop the movement, and ask the students to see if the space has been evenly filled, or if too many students are bunched together in one area.

每隔一段时间，我会向学生说“冻结”让学生定格，让他们在原位置上保持不动。同时也会在定格前提醒学生查看教室的空间是否已被均匀填满，看看是否有太多学生集中在同一片区域，如果太集中，则分散站开。

I then ask the students to continue to “Fill the space” and resume their movement.

接下来我会让学生继续“填补空间”并继续他们的行走。

This exercise does several things. First, it teaches the students that when the teacher says, “Freeze” they will all stop what they are doing.

在这个练习中，我带着学生做了几件事。首先，这个练习告诉学生，当老师说“冻结”时，学生要停止做他们正在做的事情。

Students may become excited when they learn through drama.

在戏剧活动的过程中，学生很容易变得很兴奋。

This is not a bad thing.

当然，这不是一件坏事。

We want them to involve their bodies and their emotions.

我们希望学生在进行戏剧活动时能全身心地投入。

But a teacher needs a tool she can use to focus a classes’ attention back to a common point.

但是，教师需要一种工具，可以收回学生的注意力。

“Filling the space” also teaches the students to be aware of each other’s bodies in space, and to find ways to move freely in a room without disturbing one another.

其次，在这个活动中学生也要关注到这个空间中其他人，在不打扰其他人的情况下在空间中自由移动。

Simple tricks like these make it possible for a teacher to let groups of students work together, without direct supervision, simultaneously, and still be able to return their focus to the teacher when it is required.

这样简单的技巧可以帮助老师更好控场和组织团体活动，同时也让老师能在必要时收回学生的注意力。

“Spotlighting” is another technique that a teacher can use when creating an environment in which many children are working together freely at the same time.

“聚光灯”是教师在戏剧课上可以使用的另一种技术，它能帮助教师给孩子创造一个自由合作的环境。

Spotlighting allows the students a chance to see each other’s work and take inspiration from each other’s ideas.

使用聚光灯技术能让学生下意识地看到其他同学的情况，让学生有机会向别人学习，从别人的想法中得到灵感，并在团体中安心地分享他们的活动进展。

Here’s how spotlighting works: While students are busy buying and selling items in their marketplace, the teacher can call out “Freeze” to stop the action.

聚光灯的技术是这样使用的：当学生们忙着在市场上买卖物品时，老师可以说出“冻结”来暂停学生的行动。

The teacher explains that she will be placing a “spotlight” on each group, one at a time, by pointing to them and calling “Action.”

接下来老师跟学生解释说，每个组都会有机会成为聚光灯组，她会选选取一个组做聚光灯组，然后对聚光灯组说，“开始行动”。

Each of the other groups will remain in their place but watch the action of the spotlighted group.

这时除了聚光灯组外，其他的组要保持静止并观看聚光灯组的行动。

The teacher will allow the spotlighted group to continue their activity as long as it feels productive.

只要聚光灯组一直保持很强的创造力，教师可以让聚光灯组继续他们的活动。

Then the teacher will call out “Continue” and all the groups will continue

their separate actions until the teacher decides to repeat the same spotlighting process with another group.

观察完聚光灯组后，教师会说“继续”，这时所有小组都将继续进行他们原来在做的事。直到老师再决定运用聚光灯技术，各小组才再去停止动作和去观察另一个聚光灯组。

After the spotlighting process is complete and each of the groups have shown each other what they have been doing, the teacher may allow all the group activities to continue for a while, and afterwards, conduct a reflection time to discuss the new ideas that the students were able to see in each other's work.

做完聚光灯训练后，每个小组都互相展示了他们在做的事情，教师可以让所有小组的活动继续一段时间，之后，老师引导孩子做反思，并且讨论新的想法，在这个过程中学生也能看到其他同学在做的事，这能让学生有机会从其他同学身上学习。

This way of running a classroom allows a teacher several options.

做这种课堂活动，老师是可以根据学生的情况灵活多变的。

The teacher can remain as a facilitator, outside the action.

教师可以选择做不干涉学生行为的促进者。

Or, the teacher can take on a role herself and become a part of the activity.

或者，教师也可以在活动中扮演某个角色，成为活动中的一部分。

I understand that you use this technique here in Chengdu.

我知道在成都你们有老师在使用这种教师入戏的技术。

As you know, by becoming a character in this world, the teacher can choose a different status relationship to her students.

通过老师入戏不同的角色，教师可以选择与学生建立不同的身份关系。

She can choose to intervene as a character who needs help or information.

老师可以选择入戏需要帮助或需要获得信息的角色。

In our marketplace, for example, perhaps she cannot count her change very well, or she is not sure she has enough money to buy the items she needs.

例如，在我们的市场活动中，老师可以入戏一个算数不是很好的人或者可以入戏为一个资金紧缺，不知道怎么用仅有的钱买到想要买的东西的人。

Then the children become the experts and use their skills in math to help her.

然后孩子们就可以成为专家并利用他们的数学技能来帮助这个弱者。
I am told that you use this technique in your teaching, but I wonder if you have tried it in a large group setting, in which students are involved in various ongoing group activities while the teacher circulates among their different groups.

我听说你们已经在教学中使用了教师入戏这种技术，但我在想你们是否能在一个更加大型的团体活动中尝试用这种方法，让更多的学生参与进来，在不同的小组中相互学习，而老师在这个活动过程中则在不同的小组中轮换进行交流，做互动的促进者。

Some teachers may be concerned that they will lose too much control if they allow students to carry out improvised dramatic play in autonomous groups in an environment such as our marketplace example. 一些教师可能会担心如果我们允许学生进行类似于我们刚刚提到的市集这样的即兴戏剧活动，课堂会容易失控。

This convention is actually much safer than it sounds.

其实这样的活动实施起来比听起来要更可控。

Students enjoy dramatic play. If the teacher and the students set up the rules of the exercise *together*, the students will be careful to play by those rules.

学生们喜欢进入戏剧性的活动，而且如果学生愿意进入一个虚构的世界，他们会小心翼翼地保护这个世界。

如果戏剧活动中的规则是老师和学生共同建立的，那么学生在戏剧活动中就会自愿地遵守这些规则。

Often, a teacher can be more effective in guiding the exercise by participating in role, rather than intervening to stop a drama's progress.

通常情况下，教师可以通过及时干预角色来引导戏剧活动的进展，而不必非得通过中止戏剧活动才能组织讨论。

And the rewards for this kind of collaboration are many.

这样戏剧活动对学生的成长是有很多帮助的。

The students' level of focus will increase as they are using their complete thinking, feeling, and emotional selves in the solution of the task at hand. 学生在完成手头任务的过程中，他们会完全运用他们的思维、感觉和自我情感，这会帮助他们提升他们的注意力水平。

They will surely have much more fun in the process of their education, and rather than become disrespectful of their teachers, on the contrary, they will most often feel a new bond of mutual respect, because their

teachers have trusted them to become partners in maintaining a fictional world together.

学生肯定也会在学习的过程中获得更多的乐趣。在此过程中学生不会不尊重他们的老师，相反，师生通常会更尊重彼此，因为师生都能感受到彼此都是共同维护这个虚构的世界的伙伴，他们相信彼此，也渐渐认可彼此。

Once you have established a convention like the market place, you can adjust it to fit various ages of students and various sizes of classes.

一旦你做过像市集一样的活动，你就可以在这个活动基础上根据不同的年龄段和不同人数的班级调整活动。

If your students are more advanced you can give them the challenge of an international market, where buyers and sellers are using a variety of different currencies.

如果你的学生已经能在市集活动中做得很好，那么你可以给他们更多的挑战，你可以让他们用各种国际货币来进行买卖。

How much will they pay in Singapore dollars for something that is being sold in Chinese Renminbi?

如果出售的商品是用人民币来标价的，那么转换成新加坡币是多少钱呢？

Your own creativity can inspire you to create a wide range of scenarios that will fit the needs of your students and provide them with challenges.

你的创造力会让你有更多灵感去创建能满足你学生需求并给学生提供挑战的各种场景。

But don't forget to first create the physical environment of your marketplace with your students.

在进一步创建场景前，不要忘了要先给学生创建一个能帮助学生入戏的市集场景。这个为基础，我们要有梯度地一步步带领学生。

They need to invest in helping to create the make-believe world in order to accept it.

学生需要和大家一起创建一个能让人相信的虚构世界，这样他们才能更好地接受这个虚构世界。

So take time to allow your students to decorate their stalls and create the items they will need for this scene.

所以，请花些时间让你的学生去装饰他们的摊位并创建他们需要的物品。

We could also adapt our fictional market place to the teaching of

language.

除了把戏剧活动和数学结合外，我们还可以将这个市集活动运用在语言教学中。

What if the subject to be taught was English, and the teacher decided that the marketplace was in Australia?

如果你要教的科目是英语，而你把市集的地点定在澳大利亚，这时这个活动要怎么做呢？

All the students would be “in role” as Australians.

这时所有的学生都会变成澳大利亚人，进入到澳大利人这个角色中。

They would have to use English while they did their marketing.

学生们在买卖的过程中需要用到英语。

Setting up “Process Drama” scenarios for students in which they interact with each other and must actively participate together in creating and developing a dramatic reality has proven to be a highly effective way of teaching languages.

用过程性戏剧的方式能让学生在场景中通过与人互动，积极地投入到活动中并且在戏剧中发展自己应对现实的能力，这种方式已被证明对语言学习很有帮助的。

In the previously cited book, *Drama and Curriculum*, Madonna Stinson reported on research she had done in Singapore, where English is the official language of instruction in the schools, but for most of the students it is their second or even third language.

在之前提到的“戏剧与课程”这本书中，Madonna Stinson 提到了她在新加坡所做的研究。在新加坡英语是学校的官方教学语言，但对于大多数学生来说，英语其实是他们的第二语言甚至是第三语言。

Stinson’s research involved four schools, all from the lowest academic level, each providing a class of 40, 16-year-old students for drama intervention in learning language, with two schools of the same level providing control classes taught by their regular English teachers in the traditional manner.

Stinson 的研究涉及四所学校，这些学校的学术评级都是最低的，这四所学校都提供了一个 40 人一班的学生，这些学生大概在 16 岁左右。这个研究主要是在探究参与戏剧活动对语言学习的影响。

The four classes participated in 10 hours of process drama activities devised by the researchers and taught by local drama teachers.

除了这四个班，还有两个同级的学校提供两个由他们的常规英语教

师用传统方式教授的对照组班级。而那四个班级则参加了由研究人员设计并由当地戏剧教师讲授的 10 个小时的过程性戏剧活动。

These drama activities had a strong focus on oral communication and included activities that encouraged the students to become more confident. 这些戏剧活动都能给学生提供很多语言交流的机会，并包含了很多能鼓励学生变得更加自信的活动。

The question the researchers were asking was whether this way of learning would give the students insights into the relationship between context and language, and enable them to link the language they were learning to their own lives and to the world around them.

研究人员在研究前提出的问题是，过程性戏剧活动是否能让更深入地了解语境与语言之间的关系，并使他们能够将他们所学的语言与自己的生活 and 周围的世界联系起来。

All the classes were pre- and post-tested using a standard Ministry of Education exam.

参与研究的六个班级都做了教育部认可的考试前测和后测。

The results showed a significant improvement in the exam scores of all four drama classes, while the students in the control classes showed no change.

在研究过后，研究结果显示，所有四个参与戏剧活动的班级的考试成绩均有显著提高，而对照组的两个班的学生则没有变化。

Stinson tells us that, “In addition to the improved test scores, the students and the teachers reported that they noticed increased confidence in spoken English communication, greater enjoyment of lessons, and improved relationships between the students within the class after their work in drama.”

除了提高考试成绩外，学生和教师还表示，通过参加戏剧活动，学生在进行英语口语交流时会更有自信，他们也在课堂上得到更多乐趣，同时在戏剧课后同学之间的关系也有明显改善。

Of course, our marketplace is not the only environment we could create. The possibilities for curriculum are really endless.

我们刚刚提到的市集活动就是其中一种，但那只是冰山一角。

课程设计的可能性是无穷无尽的，我们可以有更多的创造。

Drama serves as a perfect link between the various kinds of intelligences that are developed through the different subject or curricular areas in schools.

戏剧能促进跨学科的发展，能帮助各学科进行融合。同时也为发展

各种智能提供了无限的机会。

In the Poly Prep Country Day School, the school where I worked for many years in Brooklyn, New York, we have a cross-curricular, “Ancient Civilizations Festival” for the eleven year old students in which drama is used as a specific art form to bring together all the elements of the educational process.

我在纽约布鲁克林的 Poly Prep 走读学校工作了很多年，我们有一个为 11 岁学生设计的跨学科项目叫“古代文明节”。通过古代文明节，孩子们能把他们所学的知识都运用其中，这个活动给他们提供了一个练手的平台。

Every year the classes study a different civilization from the ancient world. 每年学校的各个班级都会研究不同的古代文明。

For many months they learn everything they can about that civilization’s myths and literature, the structure of its government and society, its music and art, its architecture, its religions, its industries, its means of transportation, and its food.

这个活动会进行几个月，在这过程中，学生学习关于跟这些文明相关的神话和文学，政府和社会结构，音乐和艺术，建筑，宗教，工业，交通工具以及饮食等等的一切的知识。

All the teachers from each separate domain contribute to the learning process: math, science, history, and language.

每个学科的老师都会参与到这个活动中，他们会给学生提供数学，科学，历史和语言等方面的帮助。

The culmination of this unit of curriculum is a performance piece that is created each year by the drama teacher in collaboration with the music, art, and dance teachers.

在活动的最后，戏剧老师每年都会与音乐，艺术和舞蹈教师合作帮助学生创作表演。

The drama teachers at our school are trained in helping students to create their own original material for performance, a technique that we call “devising.”

我们学校的戏剧教师都接受过培训，他们能帮助学生创造他们所需要的表演材料，这就是我们所强调的构思和创建。

When children are offered the opportunity to devise their own material they learn how to be creative thinkers and how to work well together as a team.

当孩子们有机会构思和创建自己所需的用料时，他们就会在这个过

程中学会有创造力地思考和进行团队合作。

In addition, they develop strong problem solving skills and the ability to express their ideas effectively.

此外，在这过程中，他们也发展了强大的解决问题的能力和有效表达自己想法的能力。

Jessica Hoffman Davis, the founder of the “Arts In Education Program” at the Harvard Graduate School of Education, underscores this capacity for arts to encourage creativity in her book, *Why Our Schools Need the Arts*.

哈佛大学教育研究生院“艺术教育计划”的创始人 Jessica Hoffman Davis 在她“学校为什么需要艺术”一书中强调了艺术在促进创造力中的作用和力量。

She says: “The arts enable students...to experience their own ability to invent and carry out change. (This) imagination...may serve students well in non-arts subjects, for example, in imagining alternative approaches to a science challenge.”

她说：“艺术能让学生感受到自己是有创造力和做出改变的能力的。艺术能帮助学生激发出自己的想象力，并能让更好地学习非艺术类的科目，学习艺术能让他们在面对各个学科的挑战时，思考出多种方法来应对挑战。”

The skills children develop after learning how to create new performance pieces together are skills that directly contribute to academic achievement and are crucial for success in any field in the twenty first century.

孩子们在和同学还有老师共同创造表演的过程中学到的技能是对他们提升学业成就很有帮助的。他们在戏剧中学到的这些技能是二十一世纪所需要的关键能力。

There are many ways to devise original material with a class.

我们可以用多种方式来构思和创建戏剧中所需要用到的素材。

The creative process usually begins by identifying themes that can serve as sources of inspiration from which to build a dramatic narrative of some kind. Here is one way such a performance could be built.

这种过程性戏剧一般以一个灵感为始，然后再不断创造其中的戏剧性故事。接下来我们来看一看表演是怎么从无到有创作出来的。

Let's imagine that we are working on our performance for the “Ancient Civilizations Festival.”

现在让我们来想象一下，我们正在为“古代文明节”的表演进行准

备。

The class should take place in a room with as much empty floor space as possible, so the children will be able to move.

这样的活动应该在一个尽可能空旷的空间中进行，这样孩子们就有足够的空间去走动。

The drama teacher takes her class and divides her students into groups and asks each group to identify three themes, ideas, or incidents that spoke most powerfully to them during their studies of the ancient civilization.

戏剧教师上课时把学生分成几组，并让每个小组讨论出他们在研究古代文明期间对他们最有吸引力的三个主题，想法和事件。

After some group discussion, each group is given large sheets of paper and asked to write down their thoughts and images based on these themes.

在小组经过讨论后，每个组都会拿到一些大纸张，他们会根据他们所选择的主题更细致地写下他们的想法和画下相关的图像。

Each group is then asked to combine and distill the material on their chart paper into one essential image and create a “tableau,” a frozen sculpture, using all their bodies together to create the scene.

接下来每个小组都会将他们在大纸上写下的素材提取出一个基本图像，然后组内的所有人用他们的身体来创建一个定格画面。

Each group gives their tableau a title.

每组都会给他们的定格画面命名。

The next step is for each group to share their tableau with the rest of the class and the class discusses each frozen scene, reflecting on what they saw in each scene and how each of the bodies of the participants contributed to the scene.

接下来就是让每个小组与班级的其他人分享他们的定格画面，然后和班级一起讨论每个定格画面，看看在定格画面中他们都看到了些什么样的内容，每个人在这个画面中又在扮演什么样的角色。

What is the complex message that the tableau as a whole is communicating?

这个整个画面又在传达着些什么样的信息，述说着什么样的故事呢？

These observations by the class are written down by the teacher so that they can be remembered.

学生在课堂上的说出的这些观察结果由老师记录下来，这样学生能更好地记住这些内容。

Then each of the groups is given the opportunity to recreate their tableau and practice having the frozen tableau come to life.

在听取完其他同学的意见后，每个小组都有机会调整他们的定格画面，然后，想办法让这个定格画面“活起来”。

Video

This movement should arise organically from the original positions the students were in, and it should be the natural next step of the characters in the tableau when they are “unfrozen.”

让画面活起来这一步应该是很自然的，学生站在定格画面原有位置上，在收到解冻的指令后，开始做动作，让画面活起来。

They will then share this “coming to life” with the rest of the class. This will lead to more discussion.

接下来学生会和全班同学分享这些有动作的画面，这会引起学生更多的探索和讨论。

What story did the actions tell that came out the tableaux?

这些活起来，有动作的画面又讲述着些什么样的故事呢？

The class can decide which of these images and movements might connect with each other and how the actions and images might express what they have found most powerful about the particular civilization they have been studying.

学生可以观察和思考一下这些动作和整个画面有些什么样的联系，然后这些画面和动作又是怎么表达他们在学习的那个强大的古代文明的呢。

The skilled drama teacher then helps the students to weave these images and actions together into a dramatic scenario.

有经验的戏剧教师会帮助学生把这些画面和动作组合成一个戏剧场景。

The students develop characters for themselves from their tableau scenes and make up dialogues based on the action that arose from their still sculptures.

学生们会在创作定格画面的过程中以及听取其他同学的意见中创造出画面中相关的人物角色。同时他们也在这个过程中给角色创建对话和动作。

This cross-curricular project can be developed further if dance and music teachers work with the drama teacher to help the children incorporate dance and music that might be typical of that ancient culture and that expresses the ideas and feelings of the dramatic scenario the students have created.

如果舞蹈老师和音乐教师能跟戏剧老师合作，一起帮助孩子创编能代表古代文明的舞蹈和音乐，一起帮助孩子去创作能传达人物想法以及感受的舞蹈和音乐，那么这个跨学科项目就可以做得更加深入。

Our students made their own costumes with the help of their teachers and parents, and made the stage set decorations for their performance with help from their visual arts teacher.

我们的学生在老师和家长的帮助下制作了自己在舞台演出的服装，并在视觉艺术老师的帮助下做出了舞台装饰。

We always show the finished performance to our students' parents as the culmination of the students' work on our "Ancient Civilizations Festival." Each year the performance is different.

每年我们都会在学生家长面前表演，这是我们古代文明节的一个高潮。每年学生的表现都不尽相同。

There are many different techniques our drama teachers use to devise the pieces. This example is only one of many ways to create a piece.

我们的戏剧教师会使用许多不同的技术来创编戏剧作品。

刚刚说的例子只是众多例子中的其中一个。

However, each year all the teachers collaborate to help the students have an immersive experience in the culture they are studying.

每年学校的所有老师都会一起帮助学生让他们在学习中获得身临其境的体验。

The event always culminates in a feast that the students have prepared, with help from their parents, of foods that originated from the civilization they are studying that year.

学生们会在父母的帮助下，准备那些来自于他们研究的那个文明的美食，我们会办一个聚餐，这个古代文明节总是在这场聚餐中达到另一个高潮。

Chengdu's history is so rich, that I could imagine your students building wonderful performances around many of the historical events that have taken place in this area.

成都是一个历史悠久的城市，我可以想象得到你们的学生可以根据这个地区发生的许多历史事件创编很多精彩的表演。

The story of the creation and building of the Dujiangyan irrigation system and flood control project by LiBing and his son during the Qin dynasty is certainly one that really captures my imagination.

李冰和他的儿子在秦朝期间建造都江堰灌溉系统和防洪工程的故事，

激发了我的想象。

The achievement of the engineers in those ancient times is a never-ending source of wonder to me.

古代工程师所作出的成就对我来说一直都是一个永恒的奇迹。

If you wanted to teach this historical event, one way to make it very real to your children would be to create a dramatization, with your children using their whole bodies to recreate the event.

如果你想把这个历史事件教给学生，那么创造一个戏剧活动是一个能让孩子获得真实体验的方式，孩子们会有机会全身心投入地重新创编这个故事。

As I was thinking of how I might begin work on such a project, the most striking image that came to my mind was the image of the Chinese engineers cutting a channel through the hard mountain rocks.

当我在想怎么把这个故事做成戏剧活动时，在我脑海中最有冲击力的画面就是当年中国的工人劈山开道的画面。

Gunpowder had not yet been invented in 256 BCE but the brilliant minds of these ancient engineers solved the problem by first applying extreme heat and then applying extreme cold to the mountain rocks, finally causing them to crack.

在公元前 256 年火药还没有被发明出来，但这些聪明的古代工人通过先把山加热再把山冷冻的方法让山裂开。

They were then able to carry the rocks away and free a channel for the waters of the Min River.

接着他们就能把岩石挪开并给岷江开辟出一条水道。

This event could be staged with young children arranged on a large three step platform, at various levels and in various positions, some lying, some crouching, some standing, all of them linked together tightly by their arms, immovable to another group of children, playing the Chinese engineers.

我们可以用三步平台来搭建这个场景。孩子们扮演工人，他们会站在不同的台级上的不同位置。一些孩子躺着，一些孩子蹲着，一些站着，但所有孩子的肩膀紧紧靠着彼此，并在自己的站位上保持不动。

The “engineers” might take stage prop hammers and mime trying to break up the “rocks” but of course, it would be no use because the “rock” children would remain solid and unmoved.

孩子扮演的工人会用舞台道具-锤子试着击碎“岩石”，但当然，他们击不碎岩石，“岩石”很坚硬而且也没被移动。

Then the “engineers” could take ribbon-sticks such as are used in dance

and dramas and use them to symbolize the elements of heat and cold.

接下来工人们可以在舞台上使用舞蹈和戏剧中常用的缎带，用它们来表示热和冷。

First, blue ribbon-sticks would be swished over the “rock” children in a choreographed pattern, then red ribbon-sticks in a different choreographed pattern, several times, until, one by one, the “rock” children would begin to crack, making loud cracking noises as each of them did so; releasing their arms from each other, and separating into new positions on the step units.

首先，孩子会边跳舞边用蓝色缎带滑过岩石，然后孩子会跳着另一种舞用红色缎带滑过岩石，孩子们一个接着一个用缎带滑过岩石，把这个过程重复几遍。之后扮演岩石的孩子把岩石裂开，发出岩石裂开的声音，他们伸展开他们的肢体然后去到下一个舞台站位。

From there, the “engineer” children could assist the “rock” children, one by one, off of the platform, freeing a new path for the water, played by another group of children, hidden behind the stepped platform, who would rise up at that moment, and come jumping down the steps, representing the water flowing down from the mountains in yet another kind of movement pattern.

从这里开始，扮演工人的孩子就可以一个接一个地帮助扮演岩石的孩子离开平台，这也象征着工人们在搬运石头，为开放出一条新的水路做努力。而另一群在后台准备的孩子这时出场，他们跳着另一种舞蹈出场以此来代表从山上落下来奔腾的河水。

It is important to use music to support a scene like this. I would give simple instruments to the students to create sounds to accompany the actions.

然而，音乐在这样场景中是极为重要的。我会给学生们提供一些简单的乐器让他们来创作伴奏。

Perhaps they would create a theme for the mountain, illustrating its strength and permanence.

他们可能会为山峰创造一个主题音乐，以表示山峰的力量和屹立不倒。

Then they would use percussive sounds to accompany the futile efforts of the student-engineers, miming the use of their hammers, attempting to break the rocks. The mountain theme music would return, unchanged.

接下来，负责音乐的学生会用敲击声来配合扮演工人的学生，扮演工人的学生会用锤子来试图击碎岩石，但他们最终却没能成功。

之后，山峰的主题音乐会再度播放，以表示山峰的难以撼动。

Then the student-musicians would create a theme for the idea of cold, and the “engineers” would gesture with their blue ribbon-sticks to this music. 然后负责音乐的学生会为冷这个元素创作一个主题音乐，扮演工人的学生会用他们的蓝色缎带来配合表演。

Different music for heat would generate a new kind of movement by the “engineers” with the red ribbon-sticks.

表达热又是另一种不同的音乐，扮演工人的学生会用不同的动作和红色缎带来配合表演。

Finally, the “rock” children would make their own loud cracking sounds, and the student-musicians would play a new theme that represented the triumph of the engineers.

最后，扮演岩石的孩子会发出响亮的声音，代表石头裂开，这时负责音乐的学生又会播出另一种表示石头碎裂的音乐。

I am an admirer of traditional Chinese opera in its many forms, and you may see in some of my staging ideas the influence of symbolic opera techniques.

我很喜欢各种形式的中国传统戏曲，而且你也能看到我对舞台的构思很受象征性舞台技巧的影响。

While I deeply admire the skill that years of practice has given the talented actors who train in these art forms, I do not think that their methods should remain off-limits to the rest of us.

我非常钦佩那些把这些技术练习多年，有深厚功底，才华横溢的演员，但我认为这些方法不应仅仅局限在演员的范围里。

We can adapt techniques like this to younger students who will enjoy acting out scenes with their whole bodies in this way and do not need years of training as acrobats to do it.

我们可以将这些技术运用到年轻的学生身上，他们会很享受用这种方式来进行全身心的表演。他们不需要像专业演员一样经过多年的训练之后才能去使用这些技巧。

My simple preparation for children to create a scene like this would be to begin with “Filling the Space” exercise.

在让孩子们创造戏剧场景前，我会做一些简单的准备，这些简单的准备会从填充空间这个练习开始。

As the children moved through the space, I would first introduce them to levels, asking them to “Freeze” and then find an interesting position at a medium level.

当孩子们在空间中移动时，我会先跟他们讲这个练习分为几个阶段，首先，他们会先行走在空间中，听到“冻结”后，他们需要停下来并保持静止，在下一个阶段，我会让学生停下来并做一个定格动作。

The only requirement I make is that their position can be held and maintained for several minutes without moving.

我对这个活动提出的唯一要求是，学生要在他们选择的位置上能保持不动，甚至几分钟不动。

After going around and praising their work, I would ask them to continue filling the space again.

学生定格后，我会走到学生中去并称赞他们，接下来我会让他们继续进行这个填补空间这个练习。

After a few more seconds, I would next ask them to find an interesting frozen position at a low level, on the floor.

在下一个阶段，我会让学生在地板上做一个低难度定格动作。

Again, I would go around and praise the variety of poses they had chosen.

再一次，我会去到学生中并赞美他们做的各种姿势。

Finally, after they returned to “filling the space,” I would continue the exercise by asking them to find an interesting position at a high level perhaps on their tip-toes.

最后，学生继续做“填补空间”的练习，这次我会让他们踮脚做一个高难度的定格动作。

The next step in the exercise is to ask them to create an interesting position with two other children in which they are sharing their body weight together in order to maintain their common position.

练习的下一阶段是学生与另外两个孩子合作，一起创造出一个有趣的动作，在这个动作中孩子们要相互依靠，共同分担彼此的重量，以此稳定他们做出的动作。

This should be done at low, medium, and high levels.

这个练习会分为低，中和高难度来进行。

They should be free to work with whoever they are near at the moment when I ask them to choose a position.

当我让孩子们做一个动作时，他们应该是能自由地和身边随机匹配的人合作。

Now the children are prepared to create their own mountainside structure as rocks, and they will be able to arrange their bodies themselves, because they now have experience making interesting physical shapes together

that they can maintain over time.

现在孩子们已经做好扮演岩石的准备，而且他们已经能控制好自己的身体，因为他们已经可以一起和同学合作创造出有趣的定格造型并能保持不动。

In this kind of creative scene-work, it is most important that the teacher refrain from placing students' bodies in positions herself, but allow the students to find their own positions and create their own "mountain."

在这种创造性的活动中，最重要的是老师不要去干涉学生做的动作，摆动学生的肢体，去限制学生，老师要让学生找到自己的方式来做自己的扮演。

If the first attempt is not fully satisfying, the students will have fun being "cracked" apart and finding a different position the next time.

如果学生对自己第一次做的动作不是很满意，学生可以像石头一样裂开然后再和另外的同学合作扮演岩石。

After rehearsing several alternatives, the best looking position should be the one that the group decides on together, and they can keep this for their final performance.

在轮流练习几回后，全班选出动作做得最好的一组，然后把这个选出的动作保留到正式的表演当中。

Creating this one scene could involve an entire classroom of children, all of them learning all of the roles of "rocks," "engineers," "water," or musicians.

创建这一场景会让整个班级都参与其中，学生会体验到“岩石”，“工人”，“水”或音乐家这些角色。

The teacher would only divide them up into the three separate groups to perform it together once they had all had a chance to experience each of the roles in the scene and contribute to the material.

当孩子们都体验过场景中的角色和为场景中的物件做出自己的贡献，老师就会把学生分为三个组进行表演。

In the process of creation, the children should have the opportunity to make their own choices about what kinds of movement, rhythms, musical pitches, and sounds they want to use to tell the story. This way, the scene truly belongs to them.

在创作过程中，孩子们应该有机会去选择讲述故事所用到的动作和音乐。孩子们可以制作自己的缎带，自己的服装，甚至是自己的乐器。这样，这部剧才真正属于他们。

Children can make their own ribbon-sticks, their own costumes, and even their own instruments.

孩子们可以自己制作演出所需要用到的缎带，服装，甚至是乐器。

Different classrooms could be assigned to create different scenes from the building of the Dujiangyan irrigation system and they could all be combined into one large, all-school, “Water Releasing” festival, with older children creating their own dialogue in more prominent speaking roles.

无论是创建都江堰灌溉系统的场景，还是用整个学校来创建一个“泼水”节的大场景，我们都可以利用不同的教室来创造不同的情景。

Clearly, a performance such as this would take time and space to prepare well.

显然，这样的表演要需要很多时间和空间来做好准备。

Some parents and teachers might ask why they should take class time to create performance projects such as these?

有些家长和老师可能会问为什么孩子们要用上课时间来这些戏剧活动呢？

Of what value are they in the education of children?

这些活动对于孩子有什么教育意义呢？

We don't intend that our children become professional performers, so why waste time on such things?

我们又不打算让我们的孩子成为专业演员，为什么要浪费时间在这些事情上呢？

For the answer to these questions, let us return to Gardner's theory of Multiple Intelligences and remind ourselves of the power that comes from teaching techniques that combine all the human intelligences together in one, embodied learning experience.

要回答这些问题，我们先回到 Gardner 的多元智能理论吧。多元智能理论提醒我们，那些需要让学生共同运用到多种智能的学习体验能促进学生能力的增长。

It is a simple thing to say: “if rocks are submitted to certain temperatures, they will crack.” But what does this mean to a child? Or to an adult, for that matter!

“当岩石承受到一定温度时，它们就会裂开。”这是个很简单的知识点。但这样直白地说知识点对孩子们来说有什么意义呢？或者对于成人来说，学习知识点很重要。

Such facts can be read as words or numbers, but have no connection to

the children's own sense of reality.

但这些知识点对孩子来说只是一连串的文字和数字，而它们离儿童的生活太远，与儿童对现实的认知无关。

However, if learning about this historical event also involves the children's Spatial/Visual Intelligence and Bodily/Kinesthetic Intelligence as they work together in a creative team, designing what the side of a mountain might look like with their own bodies, LiBing's historical act of applied physics becomes intensely meaningful to them.

然而，如果我们把它做成一个戏剧活动，在充满创意的共同协作过程中，在学习都江堰这个历史事件中，孩子会运用到空间/视觉智能和身体/动觉智能。他们会用自己的身体来设计一座山，这样李炳开山的行为对他们来说就变得很立体。

Further, if children are creating their own sound-scape with live instruments to tell the story in musical terms, this reinforces the lesson in yet another way.

此外，如果孩子们能用乐器制作自己的音乐，用音乐来讲述故事，孩子们会有更多的学习。

Working across the domains of the different intelligences, as well as with the different art forms of music, dance, and drama, teachers begin to release their students' creativity.

当老师让学生发挥他们的多元智能，用像音乐、舞蹈、戏剧的方式激发学生，学生的创造力就会被释放。

The learning experience becomes connected to the children's sense of play through the creation of their own, original dramatic scene.

学生通过创造戏剧场景，他们能在学中玩，玩中学。

The teachers affirm that their students' work is of value by their decision to perform it for their school community.

学生能在全校面前表演是很了不起，很勇气可嘉的，老师要懂得肯定学生所付出的努力和肯定学生的价值。

The experience is completed by the students' sense of pride and joy when they present their work to their community and receive praise for what they have done.

当学生在观众面前表演并在表演后获得赞扬时，这时学生感受到的自豪感和喜悦会让学生有了一个完整的学习体验。

This brief example I have pictured, of LiBing's breaking of the rocks using heat and cold, is only a very small piece of what could be a much more complex process if we were to actually create a school festival

celebrating the building of the Dujiangyan irrigation system.

我所描绘的这个简短的例子是李冰用冷热结合的方式让岩石破裂。这只是学校要创办一个以纪念都江堰灌溉系统为主题的学校节日中的一个很小的部分，实际上，做这个节日过程会更加复杂。

Of course, there are many subjects that could serve as sources of inspiration for dramatic projects.

当然，还有很多主题可以给戏剧项目提供灵感。

Here in Chengdu, I am sure your students are also inspired by the Giant Panda Nature Reserve, and perhaps also by the fact that Chengdu is an official UNESCO city of Gastronomy.

在成都这里，我相信又萌又有佛性的大熊猫会给你的学生带来很多创作的灵感。而数之不尽的成都美食也会给你的学生带来无限灵感。

There are many things to learn about and to celebrate here in Chengdu!

在成都这里，有太多事物值得被学习和庆祝了！

Whatever you choose as your source of inspiration, it is possible to devise performances that help your children to develop their creativity while learning important cultural knowledge.

无论你的灵感来源是什么，你都可以给孩子创造一个演出的机会，帮助你的孩子发展他们的创造力，同时又能学到重要的文化知识。

Such experiences also create powerful bonds between the children who work together, and with their teachers who collaborate with them and guide them.

在戏剧活动中的这些经历会让参与其中的孩子们关系变得更加融洽，也会让学生和老师间的关系更加紧密。

I have seen, first hand, how this kind of work stimulates children's creativity and develops their self-confidence, and self-knowledge.

我亲眼见证了这种戏剧活动时如何激发孩子的创造力，培养他们的自信心和自我认知能力的。

In 1990, I collaborated with my husband, Thomas W. Jones, who is a musician and music educator, and we created a summer program in the performing arts at the Poly Prep Country Day School in Brooklyn, New York.

在 1990 年，我跟我的丈夫合作，Thomas W. Jones，我的丈夫是一位音乐家和音乐教育家，我们在纽约 Brooklyn 的 Poly Prep 学校开设了一个表演艺术暑期课程。

We began the program with a small group of children, including our own, but in just a few years, demand for the program had quadrupled the

number of children we first enrolled.

一开始这个计划只针对少部分孩子，其中也包括我们自己的孩子，但在短短几年内，对该计划有需求的孩子是第一次参加这个项目的孩子四倍。

The program has served as a model for others in the New York area, and it has been running successfully for almost thirty years.

这个项目已经成为纽约地区的典范项目，并且这个项目已经成功运行了近 30 年。

We worked with a staff of teaching artists, including choreographers, instrumental teachers, and set designers, and each summer we created five completely original music-theater performances with five different groups of children.

我们与艺术老师合作，他们包括舞蹈编导，器乐教师和布景设计师，每年夏天我们都会与五群不同的孩子一起创作五个完全原创的音乐剧表演。

In each case, we started from a basic story and the children devised dramatic scenes, telling this story in their own way, creating their own songs, dances, and original dialogue.

在每个表演中，我们都是从一个基本的故事开始，然后孩子们设计出戏剧场景，以自己的方式讲述去这个故事，创作自己的歌曲，舞蹈和台词。

You never knew how each piece would develop.

你永远都不知道每个作品的最后会发展成什么样子。

One year, children who were retelling the classic story of Cinderella, decided to turn the “ball” at which Cinderella meets her Prince into a “dance off” competition, complete with contemporary pop music, allowing all the children to show off their various dancing abilities.

有一年，我们重温灰姑娘这个经典故事。孩子们当时决定将灰姑娘与其王子相遇的“舞会”变成一场“舞蹈”比赛，伴随着当代流行音乐，所有的孩子们都有机会展现他们的各种舞蹈能力。

The Prince was the judge, and of course, he picked Cinderella!

王子是裁判，当然，他最后选择了灰姑娘！

Another year, we began the devising process by first developing characters, and only afterwards developing a conflict for the characters to resolve.

还有一年，我们的戏剧课程以构建人物为开始，然后再发展人物间

的冲突和想办法去解决人物间的冲突。

Creating characters for themselves, is often an act of self-discovery for children.

在创造人物角色的过程中，孩子们往往能更好地认识自己。

In this case, each member of the group decided to create a superhero character for themselves.

在这个课程中，小组的每个成员都为自己创造一个超级英雄角色。

The superheroes they each created were based on their own personal qualities as well as on powers they wished they had.

他们每个人创造的超级英雄都是基于他们自己的个人品质以及他们希望拥有的力量。

Creating a conflict for the characters they had devised for themselves required them to use their Personal-Social Intelligences, exploring deeper levels of self-knowledge.

而为他们自己创造角色设计冲突就需要他们用到个人 - 社会智能，探索更深层次的自我知识。

One young girl cast herself as a powerful villain in this group's show, recognizing and greatly exaggerating negative and abrasive personality qualities within herself that the others in her group found problematic.

在小组演出中，一个年轻女孩将自己塑造成一个有力量的恶棍，在这过程中她认识到了并极大地放大自己内在的负面情绪和让人讨厌的个性品质，以至于她的小组中的其他人都觉得她有些烦人。

She was brilliant in her portrayal of the evil superhero character she had created, and she received much applause and praise for her work from both adults and from her peers.

但在最后她在刻画她创造的恶棍角色上表现出色，她也从大人和同龄人那里得到了很多的掌声和赞美。

This positive experience helped her to successfully modify her own behavior, and she became much less abrasive in her relations with her peers.

这种美好的体验帮助她成功地修正了自己的行为，而且之后她在与同龄人相处的过程中，她变得不那么刻薄了。

She had been included in her community, her strengths had been commended, and as a result, she no longer needed to get attention through negative, aggressive behavior.

这个女孩最后被集体接纳，而她也因为有机会去发挥自己的长处而得到了赞扬，因此，她不再需要通过消极，有侵略性的行为来引起别

人的注意。

When children consciously choose to play characters with strong emotions, they are able to safely express levels of human feelings, without risking the consequences that might come from letting out these emotions in the real world.

当孩子们有意识地投入强烈的情感去扮演角色时，他们可以在安全范围内表达不同层次的人类感受，这些感受虽然被释放，但孩子们却不用承受在现实世界中释放这些情绪所带来的后果。

John Dewey recognized this need in his book, *Art as Experience*.

John Dewey 曾在他的著作“我们的生活需要艺术”中也认同这一需求。

Dewey suggests that when emotional impulse “takes the indirect road of expression instead of the direct road of discharge” the effect is to release the emotion in a positive way.

他说当我们情绪激动时，如果我们“采取间接的方式去表达我们的情绪而不是直接地去爆发我们的情绪”，我们就可以用一种积极的方式去释放我们的情绪。

Releasing repressed emotions and expressing them in safe environments can often liberate children from the desire to engage in anti-social behavior in other contexts.

当孩子能释放压抑的情绪并在安全的环境中表达这些情绪，他们就可以从反社会行为中得到解脱，他们就不会通过表现得调皮来引起别人的关注。

When a child can get attention by playing a villain on the stage, he can focus on other ways of distinguishing himself in his life at home or in school.

当孩子可以在舞台上通过扮演恶棍来得到别人的关注，他在现实生活中调皮的一面就会减少，当他的消极面或消极情绪在戏剧中得到释放后，他在现实生活中就不会被太多的消极情绪困扰，他就能有更多时间和精力去探索自我。

The years between five and thirteen in a child's life offer the greatest opportunity for teachers.

在孩子的一生中，五到十三岁的时光为老师提供了极大的机会。

These are the years in which the child's sense of herself, her very consciousness, is being developed.

这段时间是孩子发展和形成自我认知和自我意识的重要时期。

For what is consciousness but the spontaneous integration of all our intelligences?

这段时期是多元智能发展的关键时期，而自我意识不就是所有多元智能自发整合而成的吗？

This unique, embodied, human consciousness cannot be replicated by a computer.

这种独特的、与生俱来的人类意识是不能被计算机所复制的。

Experts tell us that advanced Artificial Intelligence may be impossible to develop unless we can somehow replicate a body for our computers.

专家们告诉我们，除非人类可以用某种方式给计算机做出一个有血有肉的躯体，否则我们将无法让人工智能做进一步的发展。

Without this, the spontaneous series of reactions and memories that are necessary to drive a car, for example, will continue to pose insurmountable challenges for a computer.

没有有血有肉的躯体做支撑，人工智能不能像人类一样做出一些列的大脑反应以及不能应对一切不可预测的突发状况。

We must be careful to remember that our children have these precious qualities that computers may never be able to match: their embodied intelligences and interpersonal empathy and awareness.

我们要谨记，我们的孩子拥有计算机永远都无法企及的宝贵品质：

他们拥有与生俱来的人类智能、他们有人际间的同理心和自我认知。

You, as their teachers, have such an important task in developing your students' creativity, confidence, and self-awareness.

你们，作为孩子们老师，在培养学生的创造力、自信心和自我意识方面都是身肩重任的。

If you allow yourselves to open up your classrooms so that you are *facilitating* a learning experience *with* your students, your children will become more actively involved in their own learning, and you will also have more fun together!

如果你能打开自己的课堂，引导协助学生和你一起学习，这样孩子们就会更投入学习，你也会在这过程中收获到更多的乐趣！

接下来 Sonya 会用中文来做继续她的分享，请大家掌声鼓励！

(Spoken in Mandarin by Ms. Baehr) Each of you may find different ways to use the ideas I have presented here today, and this is as it should be. Your own knowledge of your students and your own creativity as

teachers are your best guides to creating new curriculum for your classes. I encourage you to continue on this road: to experiment, and to try out new ideas; to engage all of your own human intelligences in exploring the world with your students, and most importantly: to have fun with your students and provide them with opportunities for creative play.

你们在座每个人都可能找到不同的方式来实践我今天在这里提出的想法，而且你们也应该这样去做尝试。

你们对学生的了解以及你作为老师所具备的创造力都是你在做学科创新中最好的领路人。

我非常鼓励你们沿着这条路继续走下去：不断去实践做试验并尝试新的主意；全身心投入并运用你的多元智能和学生一起去探索世界。最重要的是：跟你的学生一起享受学习过程中的乐趣并给学生提供更多能发挥他们创造力的机会。

Thank you for sharing your time and attention with me this morning.

非常感谢大家用宝贵的时间聆听我今早上的分享。

