

Budapest Contemporary Dance Academy

THESIS

Gaja Rupnik Caruso
Budapest, 2019

Budapest Contemporary Dance Academy
Dancer BA

PLAYGROUND DANCE
USAGE OF GAMES AS A CHOREOGRAPHIC
METHOD

THESIS

Made by: Gaja Rupnik Caruso
Supervisor: László Mérő
Budapest, 2019

1. Introduction

1.1 Table of Contents

1. Introduction	1
1.1 Table of Contents	1
1.2 Abstract	3
1.3 Key Notions	3
1.4 Background	4
1.4. 1 The Tale of Play	4
1.4. 2 The Changing Roles of Playfulness	7
1.4. 3 What Is a Game?	10
1.4. 4 Why To Use Games	12
1.4. 5 The Usage of Games In Creative Dance Processes	15
1.4.5. 1 Games As a Method for Creating Material	15
1.4.5. 2 Games As Choreography	16
1.5 Working Hypothesis	17
2. Core	19
2.1 The Works	19
2.1. 1 Pigeons	19
2.1. 2 Further Experience and Findings	27
2.2. How to Use Games as a Choreographic Method	29
2.2. 1 Openness to Being a Fool	30
2.2. 2 How to Create a Game?	33
2.2. 3 Types of Games	35
Type 1: Role-playing Game	36
Type 2: Group Game	36
Type 3: Individual Game	37
Type 4: Looped Game	37
Type 5: Quick Game	37
Why is it important which type do we use	38
2.2. 4 The Effect of Games in Performance Situations	39

3. Synthesis	41
3.1 Conclusion	41
3.1. 1 Summary	41
3.1. 1. 1 Theoretical Background	41
3.1. 1. 2 Usage of Games as a Choreographic Method	43
3.1. 1. 3 Discussing Working Hypothesis	46
3.1. 2 Personal Experience	47
3.1. 3 Questions	49
3.2 Further Development	50
4. References	53
4.1 Books	53
4.2 Journal Articles	53
4.3 Newspaper and Magazine Articles	53
4. 4 Visual References	53
4.5 Websites	54
4.6 Inspirational Literature	54

1.2 Abstract

This thesis is focused on creating and analysing the relation between playing games and a choreographic process. The underlying aim is to build a constructive and useful base for usage of games as a choreographic method. Games are, in relation to this aim, fascinating, because they represent a concrete and directly applicable however highly adaptable structure and philosophy.

The work consists of two parts. A theoretical part, in which I discuss the larger context of playfulness and games, followed by setting an ideological frame for further analysis. The focus is on analysing relation between the state of playfulness and creativity, motivation, and productivity; which leads me to realising the importance of such state specifically in the frame of using games in a choreographic process.

Furthermore, a practical part, in which I analyse three pieces I have worked on during my studies at BCDA: *Pigeons*, *Superheroes* and *Peach Season*, all created with an intention of using this method. The analysis in combination with the information gathered in the theoretical part allows me to categorise games and their usage as a choreographic method. Following these distinctions, I come inherently closer to comprehending games as a functioning choreographic method and allows me to perceive its' possible effects, which fulfils my initial sense that the usage of this method provides unique choreographic results.

1.3 Key Notions

ambiguity

playfulness

games

choreographic method

immersive state

creative process

1.4 Background

1.4. 1 The Tale of Play

I like to make fire at the lawn in front of our old weekend house. We have recently bought a lot of new furniture, and also there had been a bunch of carton to dispose, so my mom suggested I simply burn it. I tore the carton into pieces of various sizes and started throwing them into fire. A certain piece caught my attention as it charred in a very strange and fast way after which the heated air blew it extremely high up the sky. I had called my little brother to see and the next hour completely revolved around trying to make pieces of carton char and fly.

*Our activity did not require rule-making or any form of proper verbalising of what we are up to. Yet we were both fully aware of what we are doing. We were playful, curious and excited. The activity was fully intentional however not purposeful. The playfulness derived from uncertainty. We did not know how exactly it works, what size of the pieces could be better, which part of the fire is the best to throw the pieces on. Actually it did not really matter, because that sensation of uncertainty was everything. Without that uncertainty there would not have been the joy of simply trying and the joy of surprise. **Personally, this is playfulness.***

This tale is not a romantic sentiment explaining the roots of this thesis work. This tale was written for anyone who is reading this to be able to personally connect to the state of play, which is one of the core notions of this work. As societal creatures we, as humans, are destined to taunt ourselves with constraints which are often represented in forms of self-importance, sacred norms, labels and general worries about our personal worth and competence.¹

However in this picture, me and my brother were not particularly touched by any of these constraints. Even though the process we were partaking was quite absorbing, we were not belonging to any particular world of rules. On the contrary we seemed to be

¹ Bernard L. De Koven: *On Having Fun*, blog entry on *Psychology Today*, October, 2017, <https://www.psychologytoday.com/us/blog/having-fun/201708/defining-playfulness>, accessed on 14.11. 2018

quite satisfied with the **ambiguity** of our activity. Ambiguity mostly refers to a phenomenon that can be understood in several different ways. However ambiguity also refers to a sense that this phenomenon has a certain structure which contains several layers of meaning and purpose, none of which are necessarily hierarchical. By this lack of hierarchy, it does not only make a certain deed or activity hard to define, it makes it unimportant to define. The above mentioned structures, which are open for various interpretations, are quite unique and exciting, because they, in my experience and logic, enlighten a whole different level of creativity and motivation.

I feel a strong quest of **researching, analysing and finding ways of incorporating playfulness into processes of choreography**, movement approach and personal attitude to dance. I am curious knowing how to transform a given task into a game with the same level of focus. I am specifically referring to a personal relation to any sort of task, how to react uniquely to each situation, gain motivation and interest. I feel a quest of finding how to stimulate an honest, raw and fluid presence between performers.

I will devote the initial part of my work to getting familiar with the theoretical base of the processes connected to playing, with the aim to bring my notions to a more grounded scientific base apart from the humanistic way of understanding. From this I want to derive an understanding of the effect that playing can have on a subject inter-personally and inter-socially.

I am writing this thesis for dancers and other related performance artists, therefore I will bring this knowledge to the relation with the usage of games in dance and movement environment with a concrete focus on building choreography.

This thesis work is not about having an overlook of historical figures and works engaging in this topic but rather that of building my own input into the field of **using games as a choreographic method**.

The professional context of this work lies in the broader idea of playfulness and games and in the concrete dance creative experiences I have gained through my education at BCDA. Needless to say, I shall not ignore the already existing practices, I will merely not set them as a base for my research but rather as an informational context of my work. All of the above is what I consider the frame of my theoretical background research, which will set a base for further analysis of my own creative works (*Pigeons*,

Superheroes and *Peach Season*). This analysis will additionally help me to derive general conclusions which will constitute a system of using games as a choreographic method.

The goals of building this base are the following:

- **getting familiar with the embodied (sociological, neurological, etc.) context of playing games,**
- **having enough awareness of the already existing work related to the topic of using games as a choreographic method to be able to categorise games and measures of playfulness²,**
- **being able to objectively support my presumptions and findings;**

This whole thesis work is to my understanding a “springboard” to my work after school, where my interest is to work with dance as a choreographer and a dancer. My desire related to this is to create a type of a choreographic and methodological approach to my creative work. This so-called style has been a recently unconscious red-line to the works I have so far created during my studies at the Budapest Contemporary Dance Academy and it has become conscious during the creative process of *Pigeons*³, a dance piece I created in 2017.

It is no coincidence that playing is the essence of my approach to creation and performance. It is not only based on my childhood background of growing up in an environment devoid of technology and modern media, which kept me day by day on the streets playing with my peers, however it has also become the integral part of how I think. It is common to acknowledge that everything is nothing without a relation to something. And if that relation to something is devoid of meaning and purpose, it becomes very soon baseless and uninteresting. It is a choice and a way of character to see those relations as an ever-changing web of questioning and movement. Such thinking

² The categorisation will be essential for the future practical research, with the aim to create clear methodology.

³ For further information visit: <https://karolinacaruso.wordpress.com/2017/11/07/pigeons/>, accessed on 22.4.2019

produces ambiguity, and ambiguity as previously mentioned produces creativity and personal freedom of constant choice. Such is the environment I want to build with my work and such is the environment I want to exist in.

Let's play.

1.4. 2 The Changing Roles of Playfulness

Creativity and playfulness have an estimated correlation⁴. Playfulness induces ambiguity of thought, which may refer to a creative potential. However the matter is far from being mutually inclusive of the two processes in hand.

In *Creativity in humans*⁵, Bateson and Martin give a comprehensive definition that to be creative means to do *something that has never been done before*, which is not an impossible task at all. Perhaps every particle that a human thought could produce has already been written, said or done and all that we are left to do is keep on reassembling those particles into different orders and structures. Even so, there is plenty of room for doing something that has never been done before.

At one of our meetings the supervisor of this thesis, László Mérő, gave a curious answer to my doubts on this issue. He explained an example of a person saying a sequence of completely random words. Sooner or later the sequence would be long enough that one could become certain that no one has ever attempted to say this exact sequence of these exact words before. Therefore that could be labelled creative.

This analogy represents something that is to my knowledge very much often done in art. Creativity is thought of reassembling already existing references into a sequence that has never been done before. However in such cases, despite the creativity, the creation is not meaningful due to a lack of relation and meaning in the sequence of refer-

⁴ Bateson, P., Martin, P.: (2013) : *Play, Playfulness, Creativity and Innovation*, (p. 1-9), Cambridge: Cambridge University Press

⁵ Bateson, P., Martin, P.: (2013) : *Play, Playfulness, Creativity and Innovation*, (p. 55-68), Cambridge: Cambridge University Press

ences. Such works deprive the participants of a connection to the creation. Therefore creativity also needs to be meaningful in relation to the role it plays. Development is the new fire of nowadays humanity. And creativity literally is development, however the sole purpose of anything new is diminished in the absence of its' contextual relation.

There are many examples of people displaying playfulness in their work who are additionally creative. Being playful often results in ambiguity of thought which refers to a sense that a certain structure contains several layers of meaning and purpose whereas none of them are necessarily hierarchical. By the lack of hierarchy one is potentially freed from established structures of thinking and can get involved into something poetically called "thinking out of the box. To conclude, playfulness generates novel ways of dealing with the given environment.

Understanding the psychology of creativity is personally still a very vast and complicated field. What I can strongly relate to, is the work of J. P. Guilford, an American psychologist primarily known for his psychometric study of human intelligence. He divided human thinking into two categories: *convergent* and *divergent* thinking. An individual with *convergent* thinking approach produces one straightforward solution to the given conflict while an individual with *divergent* thinking approach produces multiple solutions to the same given conflict.

"The diverging individual is more open to new ideas and the converging individual is more critical and analytical."... "When asked what can be done with, say, a brick, the convergent thinker says it is used for building a wall. The divergent thinker suggests many different uses, such as a doorstop, a hammer, breaking windows, repelling an attacker, grinding up to make red paste, and so forth. Scoring highly on psychological measures of divergent thinking is sometimes regarded as though it were synonymous with being highly creative, but it is of course just one measure of one aspect of human creativity."⁶

Naturally there is no way for knowing the immediate uses for the ideas that may arise during such activity, as playfulness does not primary include a structure inevitably providing a certain goal or result. It is fairly certain to add that most thoughts and ideas

⁶ Guilford, J. P.: (1956) 'The structure of intellect' *Psychological Bulletin*, 53(4), 267-293, Washington : APA

which are generated by playfulness lead nowhere but some of which may turn out to be useful.⁷

Playfulness encourages **humour** and humour encourages playfulness. Both have several points in common: social signals, positive mood, sensitivity to prevailing conditions, tendency to occur in a protective environment, both do not require external form of reward and are intrinsically motivated⁸.

I will define humour as a tendency to express and interpret experiences in way which provokes laughter. However, it is also a coping mechanism for dealing with stereotypically harsh versions of reality. It takes creativity to transform harshness into something potentially funny. Such transformation may ask for additional playfulness when a joke is to be delivered and received in a given context. Harshness is evoking emotions and emotions are limiting rational perception. Therefore by taking distance from our personal relation and allowing ourselves to open up to other versions of interpretation we can become creatively playful with giving and receiving information.

In his book *Homo Ludens*, Johan Huizinga, a Dutch historian and cultural theorist, writes that one of the most important aspects of play is that it is **fun**⁹. Playing is fun mostly in two different scenarios. First if playing is not reaching a resting point and is therefore **immersive**, unburdened and continuous. Second scenario is one of conflicting demands. Which means that in the activity there is an artificial conflict that is **challenging to resolve**.

I will define **productivity** with a rather industrial definition simply because I completely believe it applies generally as well. Namely, it is a term used for *output for unit of input*. Companies dealing with developing new products have found there is a relation between the type of social and intellectual environment and amount and quality of new ideas.

⁷ See chapter "Why to Use Games".

⁸ Bateson, P., Martin, P.: (2013) : *Play, Playfulness, Creativity and Innovation*, (p. 1-9), Cambridge: Cambridge University Press

⁹ Huizinga, J.: (1949) *Homo Ludens*, (p. 3), London: Routledge

In his article *Playfulness and creativity*¹⁰ Patrick Bateson, an English biologist with deep interest in ethology and phenotypic plasticity which brought him to research on psychology of playfulness, writes: “... progressive companies such as Netflix have removed most administrative burdens from its potentially creative employees in order to develop a productive environment. Creativity is more likely to thrive when employees are given some freedom to develop their own ideas and interact playfully with others. By providing a more relaxed working atmosphere, the **intrinsic motivation** of those involved in generating creative solutions can be enhanced.”

1.4. 3 What Is a Game?

It has been intentional to begin forming this thesis by dealing firstly with **playfulness**, instead of writing about games directly. One of the reasons for this is that, to my belief, playfulness is **the core** of the process of playing a game. It is as much the reason why we play, as it is the reason why we do not play. Therefore to constructively comprehend the usage of games in complex activities, such as the one of creating a choreographed dance piece, one needs to understand the psychological basis of games, which in my opinion is playfulness.

Nonetheless, emphasising playfulness additionally serves as a reminder of its importance. Not to be claimed generally, but at least to myself and to my role as a dancer and choreographer. There are several types of games and some of them may diminish the effect or development of playfulness. On the other hand, some may allow playfulness to take over and diminish the structure of the game, which may result in ordinary play.

In *Homo Ludens*, Huizinga identifies 5 characteristics that play must have¹¹:

¹⁰ Bateson, P.: (2015) ‘Playfulness and Creativity’ *Current Biology Volume 25 Issue 1 (R12-R16)*, Amsterdam : Elsevier

¹¹ Huizinga, J.: (1949) *Homo Ludens*, (p. 8-10), London: Routledge

- play is free, it is freedom,
- play is not "ordinary" or "real" life,
- play is separate and different from "ordinary" life, both in space and time,
- play creates order, it is order, it requires absolute and supreme order,
- play is disconnected from interest of profit, it is materialistically indifferent.

These characteristics have greatly guided me through the process of constructing my own definition of what a game is and in what relation a game is with playfulness.

I am interested in finding a **mutually inclusive balance** between playfulness and a game. Which means that playfulness, as a state, enables a game and is able to persevere due to the structured activity of a game. Moreover, both are philosophically depended on each other. I say philosophically, because **it is possible to play a game without being playful and it is equally possible to be playful without playing a game.** I wish to emphasise that in this work, I am interested in the balance of the two, dependably coexisting.

For the sake of choreography, the default situation of *dancers in an empty space*, has to be approached through various aspects. This situation, as such, is a default for the reason to allow a choreographer complete control over composition of inner space (movement material), outer space, interpersonal relations and personal presence. A game as a choreographic method allows an approach of all of these aspects separately or at once, due to its highly adjustable nature.

Choosing each word in my definition of a game carefully and meaningfully, has resulted in a seemingly complicated statement. However to narrow down the vast area of what a game could be, it is essential to this thesis to address the definition of a game precisely:

A game is a system that requires participation in order to manifest into an activity which is generated by an artificial conflict and is resolved by an objective outcome.

A **system** refers to the condition that a game provides a solid objective structure made of rules and guidelines which dictate the course of the game from beginning to end.

Participation is essential to a game, as the system could not take its course without active participation. That also means that a game is not an observational activity.

A game as an **activity** is generated by an **artificial conflict**. This statement means that every game is systematically designed the way that it inevitably produces a conflict which mostly relates to the outcome of the game.

For example, in one of the versions of the game of *hide and seek* the system provides a conflict between the seekers and hidiers. The two roles indicate conflicted interests: the purpose of seekers is to find the hidiers, while the hidiers must avoid the seekers and get to the base before the seekers find them. The conflict also narrates a suspected **objective outcome**: should any of them fail their purpose, they will lose, should any of them fulfil their purpose they will win.

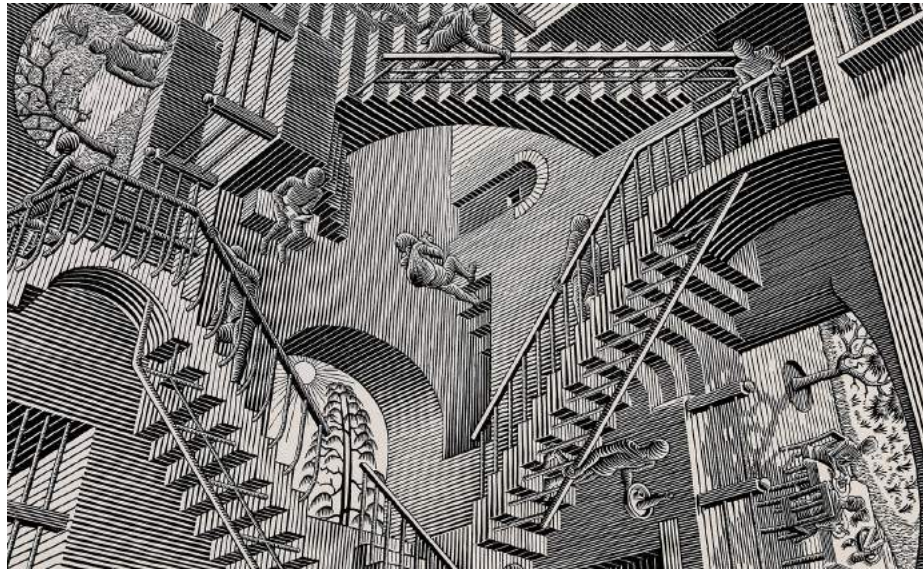
It is important that a game is resolved. The participants which are hiding must be able to trust that they will either be able to touch base or will be found and vice versa.

1.4. 4 Why To Use Games

While researching material for this particular chapter, I have stumbled upon another work of Patrick Bateson titled *Playfulness and Creativity*¹², which offered the following examples of usage of playfulness and games and their importance in the professional and personal success. Regardless most of them not having a direct relation to dance, I believe them to be meaningful inspiration to why should one use playfulness and games as a method in a functional activity.

A notorious example to start with would be of Wolfgang Amadeus Mozart. One does not need to listen to more than one of his pieces to cherish the underlying level of play-

¹² Bateson, P.: (2015) 'Playfulness and Creativity' *Current Biology Volume 25 Issue 1 (R12-R16)*, Amsterdam : Elsevier



Picture 1: *Relativity*, by M. C. Escher. Lithograph, 1953.
The artwork illustrates the author's discussion with relativity of perspective and dimension. His playful approach towards how one could look at this picture creates a dialog between the artist and "the audience".

fulness in his composing style. Yet I cracked a surprised smile as I read about the creation of his famous three-voice canon (KV559) which was ever so respected amongst the bourgeoisie audience of that time. Mozart took his musical playfulness on a new level by setting the lyrics in completely non-sensical Latin, which were, while being sung, apparently emitting a sound similar to High German.

Alexander Fleming, famous Scottish bacteriologist, was while working often accused by his coordinator that he treats his work too excessively as a game rather than a serious task, to which he once replied: "I play with microbes" and went on "... it is very pleasant to break the rules and to be able to find something that nobody had thought of." He did end up discovering penicillin, therefore one could deduce a certain success in his work.

Irony aside, another example from scientific work is a case of social play. Such is defined by cooperation between partners, a non-competitive environment and somehow reversible rules which offer the participants fluidity in choosing between submissive and dominant role in the process. While trying to uncover the structure of DNA, Jim Watson and Francis Crick decided to spend some time playing with simple kindergarten toys. The idea behind their game was finding structural possibilities of DNA, after already suspecting it could be a helix. Building an environment in which they would

freely brainstorm and try out ideas, they could build a model which proved their assumption and made a scientific breakthrough.

Another example of creatively using playfulness continues this humorist line. Renowned designer M. C. Escher said: “I can’t keep from fooling around with our irrefutable certainties. It is, for example, a pleasure knowingly to mix up two- and three-dimensions, flat and spatial, and to make fun of gravity.” Perhaps the most famous product of this approach to his work were the design series of *impossible staircases*. His work inspired many artists and scientists, especially mathematicians, to explore the depths of possibilities occurring in his designs.

All of these however are primarily examples of playfulness, rather than meaningful uses of games. Yet examples of playfulness are not to be discarded on the basis that they mostly do not result in a structured play, for example a game, as they provide the very basis for why humans developed the need to play games at all. Playfulness primarily occurs in a protected context. **Games provide a frame and structure for a potentially playful activity, which does have higher possibility to create a protected context.**

Gathering and contemplating these seemingly unrelated examples have provided me with an understanding of what they have in common besides the obvious.

- 1. They took a certain norm to the extreme. Be it rules, principles or perceptions.**
- 2. They all stayed on course with a certain topic or inspiration, neither of them digressed in a way to damage the purpose of the activity.**
- 3. They had a goal.**
- 4. The playful activity provided unique results.**

All of these are desires in any work process, choreographic and creative process definitely included.

1.4. 5 The Usage of Games In Creative Dance Processes

I wish to make clear distinction between creation of dance material and choreography. Preferably I would think of these two scenarios in a way that the first one emphasises **the process of creation** while the latter emphasises the **wholesome choreographic outcome**.

1.4.5. 1 Games As a Method for Creating Material

The process of *creating material* can serve several different purposes but none of them initially emphasise the choreographic outcome. I do not doubt many comprehensive and concrete dance materials have been made this way, but it is important to understand the difference. To provide a self-made analogy, *creating material* is like gathering stones, tiles and wood, while choreography is like building a house.

Following the previous note, the reason behind undertaking the process of *creating material* is to unburden everyone involved of possible limitations and constraints. Practically, it may serve as a warm-up, team-building, research or an exercise focusing on a detailed part of a potential choreography.

The two approaches can certainly deal with the same aspect of the creative process, such as for example the *spacing*, however the intention of the one who has created the game is inherently different. In my personal distinction, *creating material* is a part of the creative process focusing on the process while *choreographing* is a process focusing more on the “creation” as an outcome which can be potentially performed.

1.4.5. 2 Games As Choreography

Personally, I can detect many reasons why one would embark on the path of using games in order to create choreography. Choreography as such is a complex work involving core elements such as:

- idea or concept,
- movement material,
- spatial composition,
- relation between the participants (performers and potential audience)
- contextualisation, ...

Artists with more experience and resources would definitely number much more of these elements, however to me, a current student of contemporary dance, these are the ones I am actively working with at this point.

The important thing about any choreographic method is that the relation between the work process of using that method and the effects of using that method are productive and effective. For that you have to be aware **what is the reason** for using that certain method and **what is the most effective** way of using it.

In case of using games, my reason would be the belief that this method can bring unique results in comparison to any other method I could use. Ultimately, I am aware that there is no “know-how” to creating a choreography, however the way I am personally interested to begin a creative process is by having an already clear imagery or atmosphere of a piece. In most cases I become inspired by a series of already existing images, mostly autobiographical, which are stereotypically not stories or concepts but rather brief and seemingly nonsensical images representing a sensation. As these sensations are personal, they include layers of emotions and atmosphere. I wish them to be portrayed and expressed in a form closest to my imagination. Additionally, I do not wish for them to just exist, but to be **living** and **organic**. To create such imagery using dance, I instinctively began to search for a method that would allow me to work with several

elements of choreography at once in such living and organic way. I realised I needed a method that would create movement material, follow a concept, build relation to oneself and the surroundings through immersing the participant into an activity. Nonetheless, this method should preserve a somehow honest form of expression, strayed away from the participant feeling obligations or limitations. Before even realising, I began to work with games.

It however takes experience and one or two analytical works like this to really clarify the most effective way of using this method. So far, creating a clean and safe environment for the participants is a definite norm. I have only had the pleasure of working with my classmates who as well are my friends, therefore there was already established level of trust. It is necessary to bring the participants to a state of playfulness. Nonetheless, to have a clear game with all of its compounds and systematic conditions, with an emphasis on the outcome. The outcome of using this method does not necessarily need to be the same as the outcome of the game. For example, by using a game, one sometimes wants to create a choreography focusing on spatial pattern or a certain relation between the performers. That will be the wanted choreographic outcome of using the method, which will not have much to do with any other elements of the game.

1.5 Working Hypothesis

At our first thesis consultation, László Mérő gave me an assignment to write a short text about what would I be proud of if my thesis proves or disproves. I believe his intention was to help me find a focus for this work. I did find a focus, moreover I found a statement which has been guiding me through this thesis.

I could not be proud of something which is not an achievement. Consequently, an achievement can personally only be one if my aim at proving or disproving such statement is challenging and yet comprehensible enough to allow me to work on it constructively. I would be proud if my thesis proves that **usage of games as a choreographic method provides unique results.**

Unique stands for something particularly remarkable, something that is **only one of its' kind**. When it comes to the specific context of defining this uniqueness in this thesis, I mainly see two reference points: **the context of the artistic content** and **the context of the experience of the participants**. Considering the latter, a choreography is by most known comprehensions something inherently tied to a performance. Therefore participants of a choreography divide into two: **the performers** and **the audience**. However I am not quite certain whether I want to deal with the perspective of the audience as well, as I see my thesis primarily dealing with the process of creation rather than performance. Needless to say, I also have too little performance experience to be able to constructively write about it.

Furthermore, to justify anything “one of its' kind” you have to be able to define “the kind”. In this case, what does the antonym of unique choreography represent. My aim is to avoid losing myself in analysing the overwhelming amount of the existing contemporary dance pieces only to establish merely an estimate of “the kind”. My proposed two approaches are however to technically **generalise the choreographic process** or to **use possibility to set my own personal parameters for uniqueness**, since this thesis is underlying a step towards formalising **my own choreographic approach**. The latter perhaps is an easy solution, but it is also a perfectly justified one. Nevertheless, defining what a unique result of a choreographic process is only opens up the second part of the needed justification, which is **how to claim that usage of games is the only or the best way to fulfil those parameters of uniqueness**.

2. Core

2.1 The Works

One of the core notions at Budapest Contemporary Dance Academy is **promoting one's creativity**. We have five educational periods in a school year and in each of those periods every student is required to host a creative project or alternatively participate in one of the projects. Each of these projects is also required to be presented in front of the peers at the end of a period.

This system deliberately makes everyone discover and develop their creativity in connection with movement and performance. Needless to say, part of the reason why we enrol to this school is to learn **how to create**, how to put our ideas into movement, choreography and/or performance. In my experience, none of this knowledge is given in a systematic way, however we are encouraged to pick tools, methods and helpful structures from classes, other peers or performances we see.

This approach did have at least one amazing feature, which is that I inevitably held on to the closest, most familiar methods I knew that would serve organising a bunch of people and an idea. Coincidentally or not, this method was **usage, often creation of games**.

2.1. 1 Pigeons

Pigeons is a dance piece that was created in 2017, with its' creative process expanding over 10 months. It is my first work where I was consciously working with using games as a choreographic method. For the sake of this thesis, I would like to analyse and present the creative process of Pigeons, along with the other two smaller works, because I additionally see it as the beginning of my practical research into this method.

When I started to create *Pigeons* I barely had a bigger lead on where I want to go with the creative process than an **idea of an atmosphere** and the **ideological context** of the performance.

I was drawn to create something with an atmosphere of an endless childhood, somewhat close to the idea of an *Indian summer*¹³. I knew I wanted to work with concrete characters and concrete relationships. I imagined an unused tennis court without a net, which three siblings make their playground. They are placed in an English-looking countryside, next to their summer house in the eighties. They are rich, homeschooled, spoiled, isolated and bored. From the perspective of the audience I wanted them to see nothing more but these three kids playing their twisted games and putting up a show for the trees surrounding that playground.

Ideologically I was inspired by herd psychology after reading *Instincts of the Herd in Peace and War* by Wilfred Trotter¹⁴, who was primarily an English surgeon, however dedicated much of his work toward his interest in social psychology. He derived many of his conclusions from studying beehives, flocks of sheep and wolf packs, which inspired me to do the same in my surrounding. That is where the title *Pigeons* emerged from.

All of these ideas made me decide to consciously use games as a choreographic method to somehow organically intertwine the **specific atmosphere, development of the characters, relations between the characters and dance**.

The creative process began in 2017 at the *Creative Garden*, a yearly summer camp organised by BCDA. We were encouraged to start working on new creations and present a sample by the end of the week.

I have chosen Julija Pečnikar and Till Jenewein as a cast for *Pigeons*, for the simple reason of us being friends and even living together at that time. Somehow I understood that the creative process will be experimental and personal, consequently I wanted to work with people whom I knowingly had a strong personal connection with.

¹³ A period of calm, warm weather that sometimes happens in the early autumn, definition of “Indian summer” from the Cambridge Academic Content Dictionary © Cambridge University Press

¹⁴ Trotter, W.: (1916) *Instincts of the Herd in Peace and War*, London: Macmillan



Picture 2: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso at the first rehearsal of Pigeons, Creative Garden, 2017

My first priority was to form a specific character of each one of us. For that I proposed to initially create a **common state of mind** from which these characters could proportionally emerge. I decided we should create a fake language. My instruction was to speak in gibberish in utter attempt to communicate with each other and to focus on finding more and more common words. I presumed that if we really try hard to communicate something concrete including tone of voice, body language and gestures sooner or later we will arrive to repetition of certain words in a recognisable context.

For example, one would say: “*hako hako*” while nodding with the hand as a reply to something someone said and someone else would assume “*hako hako*” to mean something similar to “*that’s right*” or “*I agree with you*” and would use it in a fitting situation. If the third person would also recognise this phrase as such and started to use it accordingly, it would become a common phrase and a part of the collective language¹⁵.

After we collected a couple of such phrases, I asked to create a short sequence made of them, with an attitude of creating a text that seems to represent complete nonsense.

¹⁵ By “language” I simply refer to linguistic expression and not the complex systems of grammar and vocabulary which constitute an actual language.



Picture 3: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso performing *Pigeons* in *Trafó*, Budapest, 2017

We applied movement that we believed embodied each word as precisely as possible while staying abstract, therefore refraining from using known gestures or recognisable movements. We were left with a clear verbal and movement sequence. I called this sequence *score*.

I wanted to make variations of the *score* based on four different social relations I decided to work with: **following**, **submission**, **rebellion** and **ignorance**. Before varying the score we agreed on parameters of each of the relations in connection with the *score*. We treated the *score* as the ultimate system, the ultimate truth, and the variations as methods to relate to this ultimate truth.

1. **Submission**: there is no difference between the *score* and the variation, the subject is completely submitted to the score and executes it with utter conviction, role:

leader, priest

2. **Following**: the variation is based on *attempt of achieving* the perfect execution of the *score*, the subject is blindly following the score, role: *servant, follower*

3. **Rebellion**: the variation is based on doing *the exact opposite* of the *score*, therefore still being in direct relation with the *score*, however rebelling at every step, role:

rebel, game-changer

4. **Ignorance**: this variation is based on *complete disconnection* with the *score*, the subject is independent from the *score*, role: freeman

After realising these variations, I was left with a map of elements I wanted to use, construct and deconstruct, while creating scenes:

- characters and atmospheric imagery,
- the *score* representing the ultimate truth (in the context of herd psychology¹⁶) and practically representing the dancers' state of mind (the fake language and unusual movement created a certain state of mind, which served as a direction for further movement aesthetics and character development),
- relation methods: *submission, following, rebellion, ignorance*.



Picture 4: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso performing *Pigeons* in *Trafó*, Budapest, 2017

These elements guided me in the process of creating games which would later become actual dramaturgical scenes. *Pigeons* is an example of a performance whereas **games are used as choreography**, which means that the structure of the game is obviously presented as such and is not deconstructed, however also as a vital part of the creative process due to the fact the characters emerged through the usage of games.

¹⁶ Trotter, W.: (1916) *Instincts of the Herd in Peace and War*, London: Macmillan

The content of the games was somehow hunted amongst all of these elements. At first we worked instinctively by simply experimenting with the given environment. We tried to picture what would these three kids do in such a place, what kind of games would they play, etc. Deriving from our own childhood experiences, we narrowed down to a couple of games, some of them common games (such as classic ball-passing games) to games we created specifically inspired by the environment. We started to play these games, modifying and developing them little by little. Naturally, artistically speaking, I wanted to refine the games on terms of movement material, characters, space and aesthetics. It soon became clear to me that in order to really refine the material, we needed to make certain aspects of the games fixed.

First decision into that direction was to fix roles, which allowed us to make a clear dramaturgy, especially on terms of characters' development.

I like to use a term called "line" when thinking of dramaturgy of a performance. A "line" refers to a continuous sequence of happenings. It is however not the same as a narrative. There are many "lines" in each performance. For example, there is "common line" which I use to analyse what is basically happening on stage throughout the time of a performance. Additionally each subject of a performance carries a "personal line". Which refers to a sequence of happenings that this subjects undergoes. The "personal line" is in my opinion vital to character development. I am generally not intensively attracted to working with a narrative, a story, however it is a type of an artistic fetish for me to see something develop, therefore the dramaturgical structures needs to serve as a playground for the subjects to evolve to something new. **They should not walk away from the stage the same as they arrived.**

For example, *the cooking game* is a scene where one puts the other two into a type of an audition situation. She is *the judge* of the game and is instructing the other two with the type of a dish they should construct by physically interpreting the instructed properties of the dish (*spicy, liquid, exotic, crunchy*, etc.). The other two are practically competing against each other by trying to find the most creative and astonishing ways of interpreting the properties. At the same time *the judge* is challenging the two players by varying between different properties and pushing the two players to the physical extremes by intensifying the tempo and general atmosphere. *The judge* makes all the deci-

sions about the length, intensity, content and outcome of the game, the players' only choice is how they react to the instructions.

Every game approaches a certain aspect of one's character which is required to reach a wanted outcome of that particular game, may it be cooperation, resourcefulness, ability of prediction, deceitfulness, etc. This particular one in my perception deals with the delicate deed of attracting one's attention and gaining one's favouring. Consequently, it inevitably brings out certain **character features which we are perhaps aware of or not**. In my opinion, we are all intrinsically competitive and we all like to win, either morally or structurally.

In the process of constructing *Pigeons* as a performance, beside **fixing roles**, we also **fixed the beginning and the ending of each scene**, specifically regarding **the space**. I understand *spacing*, a fixed construction of space and pathways of the performance, as something primarily aiding the aesthetics and visual comprehension of the happenings on stage from the side of the audience.

Personally, it is very important to design the *spacing* intentionally, as it affects a big layer of information that the performers transmit to the audience. The average human brain understands information by collecting it into **meaningful constructions**. Everything becomes a reference to something we already know or have experienced, otherwise it is very difficult to understand it. In which case we are still left with a wonderful ability to feel and we can certainly feel something we do not understand. Following these premises, I believe that in the process of choreographing a performance, one should consider what is the reaction of the audience which is desired. Naturally, there is no way of telling how the audience would certainly react, yet the aim is important and in many cases it pays off simply to have one, as it answers a lot of questions and dilemmas in a creative process.

In case of *Pigeons* I primarily wanted the audience **to understand**. Consequently, the *spacing* was mostly constructed the way that the games were comprehensive.

The third fixed element, besides the *roles* and the *spacing*, was the *movement language*. It is difficult to define what *movement language* stands for, however it is possible to simplify it by stating it is a sort of an agreement of the type of movement the

dancers will use. Such agreement is naturally as subjective as the categorisation and analysis of movement can get. *Movement* is an artistic way of expression. It can also be called *dance*. The reason why I mostly refer to *movement* is because I believe it has less of an immediate emotional relevance, therefore less prejudice and judgement.

A game is, as aforementioned, a system. A system that generates an artificial conflict, which is to be resolved in order to arrive to an objective outcome. Many of the scenes in *Pigeons* were, after being refined and appropriated dramaturgically, merely resembling games and could not be actually called as such. We used games in the process and derived what was needed from it. We kept the structures of the games however refined many other aspects. In my opinion, **a game is only a game if the system is the only thing that is fixed and untouchable**. By fixing other elements of the system, we stopped playing. Which was functional and reasonable, but came at cost of certain liberties we felt before.

Yet it was important for me to keep the resemblance between the scenes and the actual games, therefore I made two decisions: a part of the outcome of every scene is that at least one person is a winner and that I want to find a way how to keep the playfulness regardless of the higher level of fixed structure. The consequence of the first decision was that the dramaturgy started to shape around **winners**. It helped me shape the sequence of the scenes, the “common line”, and it gave a certain logic to characters’ development. The consequence of trying to keep the playfulness was a constant fight for it, which we tried to aid by making all the elements of the performance, characters, relation methods and *the score*, simultaneous and thorough. By that we managed to create a certain complexity which was in practice very difficult to follow yet desired to exist, therefore it was inevitable to make certain elements **instinctive** and **naturally progressing** through reliance on other elements. We worked on bringing **logic** to how the scenes were built choreographically so that it would guide us through the scenes partly instinctively or at least logically.

By letting ourselves react more instinctively to the forming choreography, the characters that were emerging were becoming more and more autobiographical, which we were aware of and decided to use it. From that also emerged a sense of honesty, as the

consequence of basing the characters on ourselves freed us from the additional task of embracing a different character.

All of these consequences made it possible to keep the **playfulness** that primarily emerged through constructing the scenes. We put a lot of importance to keeping a sense of the environment the piece was placed in, *the playground*. Keeping this sense was important because it aided an **immersive state**. Playfulness is fragile in a way that is easily disrupted by stress or outside impulses that may break the built-up reality in which we are playing. A game is after all much more than a game, when it is being played. A game is only a system, but a play is likely to become a whole construct of a reality the players exist in for the time of play. A game suggests rules, ways of conduct and values, which the players turn into a method for shaping relations between themselves and the activity itself. Regardless of how clear the system of a game is, **the immersive state is vital for emerging of playfulness**.

2.1. 2 Further Experience and Findings

After creating *Pigeons*, I became generally interested in usage of games as a choreographic method. I started to believe in its effectiveness when it comes down to character development, creative level of conflict resolutions and finding organic relations between different choreographic elements. To put it simply, I started to believe usage of this method provides unique choreographic results.

The following project which I worked on was titled *Superheroes*. I had an idea about making a piece about six girls who are superheroes. Each girl would design her own superhero character with powers, weaknesses and other traits. I wanted the scenes to depict their greatest weaknesses and strengths.

I started to work on the project in a similar way like with *Pigeons*: instinctively inserting or creating games in order to create a scene, while following the ideas I had about the piece. However the work was not very successful primarily due to the fact I did not have a very clear idea about an atmosphere.



Picture 5: Attila Dániel and Zsófi Szász posing for a Peach Season cover photo

Therefore the scenes that we created appeared estranged to one another and the “common line” did not appear. Consequently, I have learnt about the importance of having a clear idea of an **atmosphere**. Perhaps same importance applies to any kind of choreographic work, however in case of working with initially separate scenes with an intention of connecting them into one, it is essential for every part of the creative process to have a sense of how the “one” is presented.

Through the examples of my latest works, I have concluded two approaches to usage of games as a choreographic method which are important for me to highlight:

- 1. Using a system of a game itself as choreography,**
- 2. Using one or more outcomes of a game as part of choreography.**

The main difference is that the first approach allows the system of the game to be uncovered to the audience, which in most cases means that the audience recognises the fact there is a game taking place. Additionally, none of the outcomes of the game, wanted or unwanted, cannot be expected to be ignored.

In case of *Peach Season*, the latest work, which also started at the Creative Garden a year later, there was a combination of both. The initial idea was to create a ritual of two old lovers, something these two characters would repeat every day. Inspired by erotic symbolism of eating a peach, I was drawn to thinking of a couple who has spent a big

majority of their lives together, just the two of them. They have lived an isolated life on the countryside and little by little they have formed a daily ritual which they never fail to perform.

I have chosen to work with Attila Dániel and Zsófi Szász, who are romantic partners privately as well. The fact they were cast as partners in *Peach Season* as well was not a coincidence, as I once again desired to work with autobiographical characters, and it aspired me to be interesting to work with their already existing relationship.

Dramaturgy was based on the process of eating a peach. Which gave a fortunately very concrete frame to work with and I could immediately progress with creation of the scenes. A big change in the process from the other works was that I was working solely as a choreographer, while in the other pieces I performed as well. This role gave me a considerable amount of clarity, which I struggled with in the previous creative processes. As mentioned previously, using games as a choreographic method includes working with an *immersive state*, which is often a contradiction to a state needed in a position of a choreographer who needs to guide, analyse, reflect and plan the process.

2.2. How to Use Games as a Choreographic Method

In the following chapters I will write about the current know-how of using this method, primarily deriving from my own experience.

In the process of writing this thesis I have deepened my knowledge and primarily awareness of the usage of games and playfulness, which has allowed me to structure my experience into a type of a manual that might help myself and the reader to acquire and use this method.

During analysing my previous works that have touched this topic I have drawn a realisation that I have by no means reached a full realisation of the usage of games as a choreographic method. My work has been instinctive and with this thesis I have been trying to make it conscious. In the future I want to use this consciousness to develop the

usage of this method in its full potential, which I firmly believe can bring unique results to the choreographic process.

2.2. 1 Openness to Being a Fool

As hinted several times in the previous chapters, there are certain conditions to engaging in a game in the context of a choreographic process. In my experience, the first and uttermost condition is **playfulness**. Naturally, it is perfectly possible to play a game while not feeling playful. I seriously doubt that professional players of any kind, that repeat their games over and over during training and competitions, feel playful at each and every game. However such play I would hardly align with the type I am working with.

I am interested in a play which is instinctive, specific to the goal and the situation, therefore not common. **I am interested in a play where the players feel playful**. Playfulness is a state which is most sensitive to subjective conditions. Therefore it can be encouraged however never guaranteed. In my experience, there are two main factors that can help the **development of playfulness**:

- being in a **liberating environment** devoid of objective values regarding “good or bad”;
- taking part in a **clear systematic activity**, which is in this case a game, with rules that provide concrete limitations and automatically eliminate a number of choices the participants need to make;

A liberating environment refers to a specific context where the participant is taking actions, which is devoid of objective ethical system. Such void allows the context to be ethically reconstructed by the participants themselves, under their personal governance and sensitivity. Such reconstruction is important so that the participants are encouraged to **accept** one another. If the participants accept one another, it is likely that there will be less prejudice and judgement towards others’ behaviour, in this specific case: artistic

expression. Which also means that the participants will be less preoccupied with judging themselves as well, therefore will potentially explore ways of expressing themselves which they would not normally try.

A clear systematic activity, such as a game, gives the benefit of aiding the paradox of choice. In my experience, the more concrete and simple the frame of the activity was, the easier the participants could immerse into a state of playfulness. It is important to have **instant understanding** of the activity in order to move on to the next level of experiencing the activity. In this case the next level is a state of playfulness.

A practical example of a warm-up that would encourage playfulness is a small series of exercises I developed during the work process with *Pigeons* and I continued to use since. I developed these exercises with an intention of relieving the participants of socialised behaviour, to connect the group and to create a personally liberating environment, in which the participants find joy and freedom in expressing their instinctive reactions to themselves and the others.

We would begin with the first exercise, which I named *The Mannequin*.

Instruction: the participants are standing in a close proximity to one another. They are continuously scanning the space with their eyes, while not moving their feet and making minimum adjustments to their physical positions, like mannequins in a shopping window. Simultaneously, the participants are instructed to continuously change their facial expression, bringing the expression from one extreme to another. All of this is done in a slow-motion timing. Whenever the participants eyes meet they are trying keep the eye contact as long as the continuous change of focus naturally allows that.

Afterwards we would continue with the following exercise titled *The Crowd*.

Instruction: the participants are standing in close proximity to one another, so that their shoulders or other body parts are slightly touching. They are facing the mirror. In slow-motion timing, they start to walk toward the mirror while keeping the slight body contact with each other. They are instructed to simultaneously keep on changing they facial expressions from one extreme to another. As they are approaching the mirror, they

receive an additional instruction to invite awareness of the rest of the body and possible emerging of characters through the facial expressions.

The final warm-up exercise was called *The Retards*, unfortunately name not being very politically correct.

Instruction: following the state of the previous exercise, the participants are instructed to turn toward one another and continue the slow-motion face changing movement, while keeping the awareness of character emerging of through this action. They are further instructed to invite the usage of voice. Afterward they receive the final instruction to use the emerging state to communicate with one another. In case the participants would try to use words, gestures or other systematised socialised communicative behaviour, they would be encouraged to avoid that.

Notably, I am merely beginning to understand the delicate process of inducing playfulness, however experiencing these exercises in practice, I could deduce certain effects they may constantly provide and the reasons why. One is working with the **face**, which is a part of our bodies that regardless of the complexity of its' muscular structure, we tend to use it a very limited way. In my opinion, I see a severe prejudice of the type of facial expressions that are socially accepted, mostly due to their connection with comprehending person's emotions and generally being an integral part of our daily communication. Consequently, moving the face muscles in an unordinary, unexpected and new way, may force one to liberate a certain idea of facial behaviour, aesthetics and expression. Secondly, undergoing such process together with other people who are doing the same, may create a layer of acceptance and curiosity towards one another.

It goes without saying that stepping out of the usual comfort zone, makes one **more receptive**, therefore being in a cooperative situation with other individual knowingly in a more receptive state, may create new rooms for inspiration, curiosity and acceptance. On the similar way, such happens due to the usage of voice and body through the exercises.

2.2. 2 How to Create a Game?

A game is a system that requires participation in order to manifest into an activity which is generated by an artificial conflict and is resolved by an objective outcome. To create a game one has to start with at least one of the core elements of this definition:

- **a system,**
- **a conflict,**
- **or an outcome.**

For example, I have an idea of a conflict which is that *one participant is searching for a constant physical contact with the other, while the other is aiming at avoiding any physical contact*. I would like to create a game to further research the possibilities that this conflict brings. I make a system that supports and additionally induces this conflict. Because I want to actualise the conflict for the entire duration of the game, I firstly assign definite roles to the two participants: one is always searching for contact, the other is always avoiding contact. Additionally I would really like to make this conflict the centre of the game, therefore I decide to limit the space the participants can move in to 1.5 square meters. To ensure progression and development of the game, I devise a generative outcome, which is that if *the searcher* of the contact touches the other person, he/she brings the game to an end. This serves as a very flat base system of a game.

Next step would be to make the game slightly more exciting and complex. First thing I would add is to make the searcher more vulnerable, by adding a rule that if he/she oversteps the borders of the space, the two roles switch. The switch of roles is exciting because, in this specific game, the two roles are not equally favourable as only *the searcher* has the power to finish the game. Consequently this additional rule brings a layer of motivation, hope and power to change the course of the game. This is important because **it is difficult to immerse into an activity and feel playful if you do not feel free to make a change**. Hopefully anyone has at some point of their lives experienced how it is like to play with an older sibling or in some other way superior player who did not fully accept you as an equal player, therefore you have been assigned a role which

did not allow you to influence the course of the game. Personally, I have in such situation gone into a type of tantrum and attempted to destroy the game all together or simply walk away. I certainly did not feel neither playful nor immersed.

Another thing that is important to any activity, especially to a game, is for it to not be effortlessly finished. It needs to be **a challenge**. If part my reasoning behind using games is to promote creative solutions to the given conflict, it follows that resolving this conflict needs to be in a certain aspect challenging to all of the players. When something is challenging you are forced to think and be resourceful in an attempt to find new solutions. I personally understand a challenge as something which cannot be achieved by normally used methods or actions. If we go back to my example, I would add an additional rule which would make the game more challenging which is that both participants move in a very slow pace. The former means that both participants have to be very smart with the positioning of the body so that they can continue moving fluently. *The searcher* needs to be smart to perhaps surprise the avoider or create positions whereas it is very difficult to avoid contact. While *the avoider* can use this rule to have better control over the happening.¹⁷

A game is an excellent example of **a system that can be varied and adjusted** to the fitting cause. After having a base system of a game, it is very simple to adjust it to the context of the creative work. It can be used as an improvisation to create a certain state and relationship between two dancers. It can serve as a frame to make fixed movement material. It can be used as such as a part of a performance. It can be dissected and re-appropriated. **The simplest the base system is, the more layers and rules one can add to this base.**

To summarise my example, we have a game which consists of two players with assigned roles: *the searcher*, who is continuously searching for physical contact and *the avoider*, who is continuously avoiding physical contact. They move in slow continuous pace in a limited 1.5 square metre space. If the searcher overpasses the borders of the

¹⁷ In my experience, it is very useful to add rules that increase the challenge after the basic system of the game is made, so that the game is more adaptable to the participants and the situation.

space the roles switch. The game ends when the searcher succeeds at making the physical contact.

According to my choreographic goals, I can put many layers onto this game that will vary the course of the activity. The main choreographic elements that are a part of the system of this game are time and space. Changing any of these will vary the game. Additionally I can give further instructions to the type of movement language the participants use while playing game. I can also add further rules which may make the game more and more complex. Nonetheless, the **game can only truly be called a game if it is played**, therefore it is a responsibility of the choreographer to vary the game the way that the participants can be immersed and promote a state of playfulness.

2.2. 3 Types of Games

There is a huge number of ways one could differentiate games and one of the core initial decisions before starting to write this thesis was to clarify for myself, which type of games I have been working with so far and what type I am interested to continue developing. At first I was very much set on the romantic idea that I do not want to work with interpersonally competitive games, as they, in my opinion, tend to induce a spectrum of stress and negativity and other psychological aspects that I do not feel either equipped or interested to currently take into consideration.

However as my work progressed and I began to consult with my thesis supervisor László Mérő, I had realised that it is slightly naive to expect from a game to not be competitive. Additionally, it made me realise what I had really meant with this intention: I would like to avoid the attitude of the participants competing personally against each other. I would like to shift the entire focus to **'competing' against a conflict**, namely trying to resolve this conflict.¹⁸

¹⁸ I feel like I want to write another thesis on this topic.

A 'type' is to be understood rather as a shallow category in which one could understand the differences between games in a more analytical way. The following categorisation was primarily made for the sake of building an overlook over the different games I have come across during the creative works I have written about in the previous chapters. I consider this analysis moreover a way to build a vocabulary for a future choreographic methodology.

Type 1: Role-playing Game

<u>SYSTEM</u>	<i>participants have assigned roles through which a conflict is generated</i>
<u>PROPERTIES</u>	<i>this type is a interpersonally competitive because the conflict is generated through individually assigned roles, therefore the conflict is created interpersonally</i>
<u>EFFECTS</u>	<i>interpersonal competitiveness serves well to create personal relations and dynamics,</i>

Type 2: Group Game

<u>SYSTEM</u>	<i>participants have to resolve an outer conflict together as a group</i>
<u>PROPERTIES</u>	<i>this type is not interpersonally competitive because the conflict represent a uniting goal</i>
<u>EFFECTS</u>	<i>having a uniting goal is effective to create a crowd effect, may be used in case of unison choreography</i>

Type 3: Individual Game

<u>SYSTEM</u>	<i>an individual participant has to resolve a conflict either existing within him/herself or outerly</i>
<u>PROPERTIES</u>	<i>this type is intra-personally competitive, regardless of the type of a conflict, the participants carries all the consequences and the choice-making</i>
<u>EFFECTS</u>	<i>intra-personal competitiveness serves well for character build-up, creating movement material and awareness of personal presence</i>

Type 4: Looped Game

<u>SYSTEM</u>	<i>the game is created the way that the only way to reach the end of it is to consciously stop playing, it cannot be finally resolved and the outcome of the game is infinitely spread</i>
<u>PROPERTIES</u>	<i>continuous, fluent change of roles and ongoing conflicts, dynamic repetitions of situations</i>
<u>EFFECTS</u>	<i>effective for creating choreographic images or mental states</i>

Type 5: Quick Game

<u>SYSTEM</u>	<i>a conflict is resolved extremely directly</i>
<u>PROPERTIES</u>	<i>a straightforward, simple, quick game</i>
<u>EFFECTS</u>	<i>interesting type to make several variations of, to be used to make movement material, possibly effective for making a choreographic statement or emphasis</i>

Why is it important which type do we use

It is important for me to analyse the properties and effects that different games have when being used as a choreographic method. Naturally, this is only the beginning of my research and I have a considerably small amount of information to analyse. However, it is a beginning and it helps me primarily due to the fact that I can work more efficiently if I am aware of these properties and effects, even if some assumptions may not be completely accurate due to the lack of experience.

Furthermore, the categorisation has emphasised three most important distinctions:

- the game is **collective or individual**, the game is either played in a group or alone,
- the game presents a system which emphasises **the outcome or the process** (quick game, looped game), emphasising the outcome has temporal effects on the game, often resulting in the course of the game being faster, while focusing on the process gives more dynamic to the usage of rules and roles as they are typically changing, since the game is designed the way that it is unapparent to reach an outcome,
- the game is **interpersonally competitive** or **not-interpersonally competitive** (role-playing game, group game) or **intra-personally competitive** (individual game), the first two are a discourse between the conflict representing a uniting goal or the conflict representing the relation between the participants, while the latter brings the conflict to the personal individual level, therefore the conflict is create inside the individual.

2.2. 4 The Effect of Games in Performance Situations

This thesis does not really touch the effect of using games as a choreographic method on the final artistic product: **performance**. Which is for the reason of myself having too little experience with performing my creations. Additionally, it is difficult to speak of the effect a performance has in the fitting situation, due to several factors included. However, I wish to write about **what is the effect I aim for** and desire when I am thinking about dance performances, which is simultaneously the effect that I believe I can achieve through the usage of games as a choreographic method. Furthermore, I believe that this method provides unique results to both the process and the outcome of a choreographic work. The ‘unique’ in this case naturally represents my own perception on the definition. As I wrote in my thesis statement, ‘unique’ stands for something particularly remarkable, something that is only one of its’ kind. I cannot imagine something more unique than a person’s mind.

If we take into account that playing a game induces a state of playfulness, which is an immersive state, it may be consequential that a participant of such activity is acting to a certain level instinctively and therefore honestly to their own personal nature. To be immersed in an activity is to me similar like jumping and diving into water: you are thrown in a situation where you react instinctively, you have many choices to make and whilst making those choices there will be a number of instinctive actions taking place because you are in a situation of irregularity, a situation of freshness and unknown.

For a dancer to be put in such a situation in the studio is an extremely precious moment to observe and benefit from. As a choreographer you can see and even provoke certain information which would, in more regular choreographic situations, be overseen or not expressed at all. For a spectator, it may be sensational to see a dancer in such state, both in case of the state being apparent or in case of simply recognising a certain complexity taking place.

Personally, I prefer the first. I would like the spectator to become aware of the fact that the dancer is, to a certain level, in a process of playing a game. Which is not about specifically recognising a certain system, however about noticing a complexity of an active person on stage whose every action is calculated and has consequences. Furthermore, such is the definite consequence of usage of games as a choreographic method. Above all, it brings meaningfulness to the actions of the performer, because the actions are a part of a system which has consequences and a number of different relations. In which case the performer is not showing or presenting, he or she is inherently conditioned and tied by all the other aspects of the choreography.

3. Synthesis

3.1 Conclusion

The aim of writing this thesis to prove that one is capable of synthesising the gained practical skills with theoretical knowledge.¹⁹ While this aim has been present throughout this thesis, I wish to address it in the following chapters, as I want to make an understandable overlook and reflection on this work.

3.1. 1 Summary

3.1. 1. 1 Theoretical Background

The topic of this thesis is usage of games as a choreographic method. My initial aim is to acquire a broader understanding of playfulness and games through theoretical research and later use this understanding to analyse the already existing choreographic works I have made during my studies at BCDA.

After exploring several related works on this topic²⁰, I have primarily focused on the works of Patrick Bateson, Bernard De Koven and Johan Huizinga. Each providing different angles on games and playfulness.

I have started by focussing on the state of **playfulness**. As Bernard De Koven says in his essay²¹: “I’m beginning to think that I’ll never be able to define playfulness comprehensively enough to embrace it in its fullness. It’s just too diverse, too idiosyncratic, personal, profound to allow itself to be confined into anything satisfyingly definition like.”, - I too have arrived to a similar conclusion. However the research has led me to highlight certain aspects of playfulness which are useful to write about in this thesis.

¹⁹ <http://tanc.org.hu/wp/wp-content/uploads/2018/10/BCDA-thesis-requirements.pdf>, accessed on 23.4.2019

²⁰ See “Inspirational Literature”

²¹ De Koven, B: *On Having Fun*, blog entry on *Psychology Today*, October, 2017, <https://www.psychologytoday.com/us/blog/having-fun/201708/defining-playfulness>, accessed on 23.4.2019

Foremost, playfulness is an **immersive state**. Besides creating specific layer of focus, which we often experienced as children, this also suggests that the activity that hosts the state of playfulness has a potential to be **continuous**. Even more, it has a potential to continue for a considerably long time, without the individual losing motivation. The latter brings me to another quality of playfulness, which is that it is typically fuelled by **intrinsic motivation**. The word “intrinsic” defines something coming from within. Practically, an individual with this type of motivation is not conditioned by an external form of reward. Consequently it may make one less vulnerable to lose this motivation. Furthermore, a playful activity is additionally characterised by aiming at a **goal**. Such goal is typically as well intrinsically motivated.

Not to mention, one of the core characteristics of a playful activity is **fun**. A characteristic that makes it enjoyable and consequently luring. One could say that we are naturally drawn to the state of playfulness because of this characteristics.

Inducing playfulness in participants of an activity, has a strong correlation with higher levels of **creativity, motivation and productivity**. Playfulness induces **ambiguous thinking**, which has a strong relation with making creative conflict resolutions.

The relation between playfulness and games is relative. One can be playful without playing a game, just as a game can be played without a state of playfulness. It is my personal decision to aim for a mutually inclusive balance between the two: **playfulness, as a state, enables a game and is able to persevere due to the structured activity of a game.**

As this thesis deals with the context of creation of choreography, specifically a choreographic method, it is necessary to discuss the definition of a game as a structure and concept. Similar to playfulness, I had to create my own essence of the definition, which fitted the idea of a game I would like to use: **a game is a system that requires participation in order to manifest into an activity which is generated by an artificial conflict and is resolved by an objective outcome.**

3.1. 1. 2 Usage of Games as a Choreographic Method

I have been able to distinct two main usages of games as a choreographic method: **using a system of a game itself as choreography** and **using one or more outcomes of a game as part of choreography**. The main difference between the two is that the first lets the structure of a game be obvious to a spectator, while the other uncovers the option to use different products of a game, such as the *spatial pattern*, *personal relations* and *movement language*, isolated from the original game structure.

The distinction is important because I expect this thesis to provide a base to construct a choreographic method, which is not necessarily limited to a certain style or imagery and can provide a wide variety of adaptation.

Following the analysis of three choreographic works: *Pigeons*, *Superheroes* and *Peach Season*, I identify two more practical distinctions: **creation of dance material** and **creation of choreography**. Preferably I would think of these two scenarios in a way that the first one emphasises **the process of creation** while the latter emphasises **the wholesome choreographic outcome**.

Additionally, I devise the idea behind making a choreographic method. Namely, the relation between the work process of using that method and the effects of using that method have to be productive and effective. Consequently, it is essential to gain the awareness of **what is the reason** for using that certain method and **what is the most effective** way of using it.

The creative processes of the three choreographic works have led me to all of these conclusions and they additionally serve as an example for the conclusions I have drawn myself, just as well as the conclusions that have been suggested to me through my theoretical research. *Superheroes* are an example of usage of games for creation of dance material.

Peach Season is an example of usage of games for choreography, however it leans primarily into the category of using one ore more outcomes of a game as part of choreography.

However *Pigeons*, as the most thoroughly researched and analysed creative process out of the three, serves as an example of usage of games for creation for choreography and usage of games itself as choreography. Furthermore, it emphasises the importance of two main conditions that I consider vital for incorporating the state of playfulness into a choreographic work: being in a **liberating environment** devoid of objective values regarding “good or bad” and taking part in a **clear systematic activity**, which is in this case a game, with rules that provide concrete limitations and automatically eliminate a number of choices the participants need to make.

It is important constructively include these conditions, because they aid the **immersive state** of the participants. It made me realise that keeping the state of playfulness in a creative work environment is fragile in a way that is easily disrupted by stress that is typically created through such work and/or outside impulses that may break the built-up reality which the participants create through the playful activity.

A game is much more than a game, when it is being played. As Johan Huizinga wrote²²: “In play there is something “at play” which transcends the immediate needs of life and imparts meaning to the action. All play means something. If we call the active principle that makes up the essence of play, “instinct”, we explain nothing; if we call it “mind” or “will” we say too much. However we may regard it, the very fact that play has a meaning implies a non-materialistic quality in the nature of the thing itself.”

A game, by itself, is **only a system**, but a play is likely to become a **whole construct of a reality** the players exist in for the time of play. A game suggests rules, ways of conduct and values, which the players turn into a method for shaping relations between themselves and the activity itself. Therefore, regardless of how clear the system of a game is, **the immersive state is vital for emerging of playfulness**. Additionally, it is important to understand that participants need to have a considerable feeling of **challenge** through the game as well as the feeling that they can make a change to the course of the game. As Huizinga stated in his five identifications of the playful state²³: **play is freedom**.

²² Huizinga, J.: (1949) *Homo Ludens*, (p.1) London: Routledge

²³ Huizinga, J.: (1949) *Homo Ludens*, (p. 8-10) London: Routledge

To create a game one has to start with a clear idea of at least one of the core elements of the game: **a system, a conflict, or an outcome**. From that it is possible to create the wholeness of a game. After creating the wholeness of a game it is possible to dissect the game, add rules, add potential outcomes, add conditions and control the level of challenge. It is important however **to construct this wholeness before varying the game**, because only then the structure of the game can be fully comprehended. A game is a system which is constructed by a **balance of elements and conditions that bind these elements** together. A reckless variation to the game may bring unwanted consequences, if one has not acquired an understanding of this balance.

Unfolding this analysis, I have made a categorisation of games into five types:

- **role-playing game,**
- **group game,**
- **individual game,**
- **looped game**
- **and quick game.**

Each of them emphasising a certain distinctive quality which is in my experience dominant and necessary to understand when a type is being used in a choreographic process. I have made the distinction following three aspects: *system* (the organisation), *properties* (the nature of the game) and *effect* (the outcomes of the game).

The categorisation has emphasised three most important distinctions:

- the game is **collective or individual,**
- the game presents a system which emphasises **the outcome or the process** (quick game, looped game),
- the game is **interpersonally competitive** or **not-interpersonally competitive** (role-playing game, group game) or **intra-personally competitive** (individual game)

I put a lot of thought into thinking about what competitiveness in this context means and while this topic opens a wide new area of this work, it is clear to me that the **my intention with usage of games as a choreographic method is all about having a focus on “competing” against a conflict, therefore trying to resolve it, rather than competing against each other personally.**

3.1. 1. 3 Discussing Working Hypothesis

Usage of games as a choreographic method provides unique results.

My proposed two approaches to prove or disprove this statement were to either technically **generalise the choreographic process** or to **use possibility to set my own personal parameters for uniqueness**. Since this thesis is underlying a step towards formalising my own choreographic approach, I consider it valid to have used any of the two approaches. Following the working process of this thesis, I was leaning more towards the first approach. However in the wholeness of this thesis, I am also including the latter. The reason for that is because through this work I came to further recognise my interest for a fusion between logical and analytical reasoning as well as following my personal instinct and preferences. To be honest, I did not find something that I could call an undeniable proof. But I have found ways to support my hypothesis.

A game is a system which consists of rules and values. When we play a game, we must accept these rules and values, which begins to construct an **alternate reality** for the time of play. Because this reality, with its rules and values, exists through our **active participation**, it inevitably exists in **direct correlation with our personal characters**.

The reason why a game requires active participation is because its' system is based on an artificial conflict which needs to be resolved. **Each participant** is by submitting to the rules and values of the game automatically an active part of that conflict. Therefore needs to actively participate in order to achieve an objective outcome of the game: resolving the conflict.

Due to the fact we must accept this new reality in order to play, its rules and values have a certain effect on our perception of own identity. We find ourselves in a new reality, with a new purpose and a new role. All of the above often conditioned by other participants of the choreographic process.

I believe that through incorporation of games into a choreographic process, we can achieve unique results. Not necessarily because it is the only way to achieve uniqueness, but simply because usage of games as a choreographic method inevitably inhibits such a close relation to participants own characters, it makes it inherently **unique, one of its' kind**.

There was an additional question in my working hypothesis: **how to claim that usage of games is the only or the best way to fulfil those parameters of uniqueness?** Frankly, I was slightly surprised when I read this question again, at the end of writing this thesis. Nevertheless, I have found a rather diplomatic answer to this question. One of the things this thesis made me realise is that there is no universal method to a choreographic process, what is however important is that the relation between the work process of using that method and the effects of using that method are productive and effective. For that you have to be aware what is the reason for using that certain method and what is the most effective way of using it.

Usage of games as a choreographic method is for me the best way to fulfil the parameters of uniqueness. Because it coincides with my reasons for using this method and the effects of using this method are close to my artistic vision and interest.

3.1. 2 Personal Experience

I have begun the process of writing this thesis very ambitiously. The planned timeline was initially suggesting that I would finish writing the bigger amount of it by December 2018, after which I would do a practical research based on the categories of usage of games as a choreographic method and the types of games derived from the theoretical research and the analysis of my already existing creative works.

I heavily underestimated the difficulty of processing all the information I have gathered and somewhere in the middle of the process I realised that it is way out of my reach to do an additional research. The reasons for that are that I simply could not find the time along with participating in the activities of BCDA and it has additionally come to my attention that doing any research with an intention to constructively include it in this thesis would take not only the time invested in the research itself but also it would take a considerable amount of time to be able to reflect on it to be able to analytically write about it. Consequently I realised that it is enough, for the aims of this thesis, to only analyse the already existing works. I was able to gather all the necessary information from the analysis of those in combination with the theoretical research and the choreographic knowledge I have gathered in the three years of attending BCDA.

I managed to become more humble and focused on the knowledge I already acquired prior to writing this thesis. **It is a great experience to be able to trust in what I know** and not to feel the necessity of creating something new.

As my thesis supervisor told me at one of our meetings: “It is a BA thesis, it is not a Nobel Prize.” I realised I am an overachiever with a difficulty to be calm and satisfied with the knowledge I already have. This work has helped me to come to terms with my abilities and knowledge I have gained.

Furthermore, the fact I have set higher goals for this thesis that I could initially realise is very fortunate because it suggests me the next step of this research, which I hope to continue in the years after my graduation. In this way I have fulfilled my initial goal of this thesis serving as a “springboard” to my future research work.

Frankly, at the beginning of writing this thesis, I believed that my already existing works were a complete example of using games as a choreographic method. After the analysis of them, I had to admit to myself that they were not. It takes much more to be able to claim something a choreographic method. While my works were definitely aiming at the usage of this method, I did not have the right experience and analytical knowledge to truly use games as a choreographic method. I did not have the complete methodology and a system, because I had never taken time to really analyse and reflect

on the aspects of games and playfulness. I was working instinctively. While this thesis has helped me to become aware and to understand many things about my work.

I believe that I now can begin with a constructive research towards this method.

Additionally I would like to give special gratitude to the people who have played a big role in the development and existence of this thesis. Foremost of all, to my supervisor Laszló Mérő, who with his intense expertise on the topic of games and playfulness guided me through this work. To Kinga Szemessy, who took time several times to read through my texts and helped me with her corrections and guidelines. To Petra Péter and Iván Angelus, who's suggestions and reflections helped to shape this work in accordance to the pedagogical philosophy of BCDA.

3.1. 3 Questions

Through my education at BCDA, I have developed many interests. Some of those interests I had the chance to explore, the others not as much. Those that I have explored have mostly provided me with a sort of intuitive curiosity and pragmatic understanding.

I am glad that I am finishing this school with a severely larger amount of questions than answers. It means that I have acquired a deeper knowledge about dance and performative art, that I had prior to this education. With the aim to continue this research I wish to list a number of questions that I wish to resolve in the future.

- Is usage of the state of playfulness the best way to achieve creativity?
- What are the negative aspects of the method in a productive work environment?
- What is the relation between competitive and non-competitive games?
- What is the effect of using the method in performance situations? How does it affect the audience? How does it affect the participants in a performance situation?

- How to ensure the perseverance of the state of playfulness during the act of performing?
- How to ensure that the choreographic outcome is stable, considering that the involvement of the participants is conditioned by their personal characters?

3.2 Further Development

My interest in pursuit of playfulness toward designing meaningful method which one could use whilst creating a dance performance has currently brought me to the state in which I am becoming aware of what it actually is. I am connecting my experiences of working with the intention of using this method and trying to create a platform for further work.

After having done that, I am beginning to understand the complexity of deriving an essence from the information I have gathered. To create this essence logically is rather simple, however to make it meaningful to the cause, therefore be able to put it into practice, is a little bit harder. The cause of that is, like any empirical work, it must be a repetitive “trial and error”.

In the beginning of thesis I have set certain goals for my potential practical research. As I mention in the previous chapter, this practical research finally did not find place in this thesis, however I have a complete intention to fulfil them in the future.

Regarding my focus group, I will choose a pool from professional dancers and I will conduct the research in a dance studio. The research will be conducted systematically based on the categories I have divided games into. I will introduce each research group to a specific game category and type²⁴. Since I want the pool of participants to be as big as possible, I will have several groups of people and not reoccurring participants. Furthermore as the angle of the research is to connect it to a performance situation, I will

²⁴ The purpose of the categories is to give a good overlook of the process and is not about devising a comparison between them.

formalise the conducted work on these categories into etudes composed into a performance, which I desire to present publicly.

The methodology of the practical research will consist of the following steps:

- **inducing a general state of playfulness in participants;**
- **while having a concrete choreographic particle in mind, giving the participants a game to play, which is aiming at fulfilling the execution of that particle (spatial sequence, movement material, psychological state, etc.) however with the emphasis of it not being a task but a game;**
- **finding a method to “secure” the execution of the choreographic particle, so that the participant can reproduce it in its wholeness;**

The fulfilment of these steps and the ability, documentation and knowledge to repeat the process with possibly anyone, will deem the research a success. It is additionally important to emphasise that the focus of this work is not primarily on playfulness by itself, but to work with this state in the context of defined and prepared tasks in form of games, which serve as a method to create choreography. My aim is therefore to make a structured method that I can use and reuse in my choreographic work.

There are no universal methods with intended results when it comes to working with people, however I strongly believe that, while conditions in which creative processes take place are intensively changing, it is possible to generalise a certain process of using a method, and to have the skill to shape the various conditions and results.

To conclude, I want to explore **the link between playfulness and creativity, motivation and productivity**. I want to work with **how to transform a task into a game and observe the effects**.

It is not important for me to create an ideology. I do not think I need to prove anything. I personally believe the developing games as a choreographic method will further provide me with unique results which are tied to my artistic vision.

I am interested in seeing people on stage. I am interested to see people who are enjoying the activity they are doing on the stage. I want to see honest formation of relation which is fluent and open to variations. I do not want stability, I want balance. Balance is fluid and ever forming in constant contrasts of change.

Above all, I would like to make art that is **relatable**. I believe in generating playfulness through usage of games that provide a structure and a base for the playfulness persevere. I believe it has a strong potential to create **performative art which is meaningful both to the audience, performers and everyone involved**.

4. References

4.1 Books

Bateson, P., Martin, P.: (2013) : *Play, Playfulness, Creativity and Innovation*, Cambridge: Cambridge University Press

Huizinga, J.: (1949) *Homo Ludens*, London: Routledge

4.2 Journal Articles

Bateson, P.: (2015) 'Playfulness and Creativity' *Current Biology Volume 25 Issue 1 (R12-R16)*, Amsterdam : Elsevier

Guilford, J. P.: (1956) 'The structure of intellect' *Psychological Bulletin*, 53(4), 267-293, Washington : APA

4.3 Newspaper and Magazine Articles

De Koven, B: *On Having Fun*, blog entry on *Psychology Today*, October, 2017, <https://www.psychologytoday.com/us/blog/having-fun/201708/defining-playfulness>, accessed on 14.11.2018

4. 4 Visual References

Pictures:

Picture 1: *Relativity*, by M. C. Escher. Lithograph, 1953, <https://www.mcescher.com>, accessed on 22.4.2019

Picture 2: Picture 2: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso at the first rehearsal of *Pigeons*, Creative Garden, 2017, photographed by Gaja Rupnik Caruso

Picture 3: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso performing *Pigeons* in Trafó, Budapest, 2017, photographed by Gwen Bechler

Picture 4: Till Jenewein, Julija Pečnikar and Gaja Rupnik Caruso performing Pigeons in Trafó, Budapest, 2017, photographed by Gwen Bechler

Picture 5: Attila Dániel and Zsófi Szász posing for a Peach Season cover photo, photographed by Gaja Rupnik Caruso

Tables:

Type 1: Role-playing Game

Type 2: Group Game

Type 3: Individual Game

Type 4: Looped Game

Type 5: Quick Game

4.5 Websites

General information about *Pigeons*: <https://karolinacaruso.wordpress.com/2017/11/07/pigeons/>, accessed on 22.4.2019

Thesis requirements and aims issued by BCDA: <http://tanc.org.hu/wp/wp-content/uploads/2018/10/BCDA-thesis-requirements.pdf>, accessed on 23.4.2019

4.6 Inspirational Literature

Brown, S.: (2010) *Play: How it Shapes the Brain, Opens the Imagination, and Invigorates the Soul*, New York City: Avery

Burghardt, G. M.: (2005) *The Genesis of Animal Play: Testing the Limits*, Massachusetts: MIT Press

Claid, E.: (2004) *Yes! No? Maybe: A Seductive Ambiguity in Dance*, London: Routledge

Clemente, K.: (1990) 'Playing with Performance: The Element of the Game in Experimental Dance and Theater' *The Journal of Popular Culture Volume 24 Issue 3 (p. 1-10)*, Wiley Online Library

- De Koven, B.:** (2015) *A Playful Path*, Halifax: ETC Press
- Liberman, J. N.:** (2014) *Playfulness: Its Relationship to Imagination and Creativity*, Massachusetts: Academic Press
- Lloyd Smith, J.:** (2015) *Strategic Play: The Creative Facilitator's Guide*, Tunbridge Wells: Wordzworth Publishing
- Masters, P.A.:** (2008) 'Play Theory, Playing and Culture' *Sociology Compass*, 2/3 (856–869), New Jersey: Blackwell Publishing
- Méró, L.:** (1998) *Moral Calculations*, Berlin: Springer Science and Business Media
- Shepard, B.:** (2014) 'Play, Creativity, and Social Movements: If I Can't Dance, It's Not My Revolution' *Journal of Progressive Human Services*, 25, London: Routledge
- Siviy, S.M.:** (2018) 'A Brain Motivated to Play: Insights into the Neurobiology of Playfulness' *The Cambridge Handbook of Play, Behaviour* (153,819–844), Cambridge: Cambridge University Press
- Trotter, W.:** (1916) *Instincts of the Herd in Peace and War*, London: Macmillan