

E-Learning Takes the Stage: From *La Dama Boba* to a Serious Game

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Title—E-Learning Takes the Stage: From *La Dama Boba* to a Serious Game.

Abstract—In Spain, young people are losing their interest in classical drama. We believe that educational games are an excellent medium for addressing this issue.

This article describes the design and implementation of a videogame based on *La Dama Boba*, Lope de Vega's stage play. The aim of the videogame is to motivate young people to go to classical theater plays, and to familiarize students with the plot and the characters before they go to the theater. This goal is achieved by making avatars interesting to players, by incorporating different theater techniques to generate characters' personalities and by including the elements that can be used as audio visual content, such as music, scenery and costume design. In this paper, we also present the results of an initial evaluation of the game with master's students from the E-learning group. In order to improve the game, we have studied its effects in terms of improvement of knowledge, learning outcomes and student motivation.

Index Terms—Educational Technology, Computer Aided Instruction, Virtual Learning Environments, Game-based Learning, Computer Games for Drama Learning, Drama, Serious Games.

I. INTRODUCTION

IN Spain, young people are losing their interest in drama. The average age of theater audiences is rising up. The gap between the theater and Spanish teenagers is one of the problems that could empty the theaters in the medium term. If we cannot attract that generation to go to the theater, and that lack of interest becomes settled, theater would become a cultural activity for the intellectual elite [1].

For classical theater, the panorama is even worse - the few young people who go to classical staging are normally in a school trip. In those educational activities, it is common to see the young audience getting bored or using their mobile phones.

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One of the key factors to explain the low consumption with respect to scenic arts in Spain is the lack of appropriate policies addressed to catch the interest of young audiences [2]. 75.4% of the population declare to go to the theater almost never, whereas only 3.0% consider it a positive leisure option and frequently attend it. People who went to the theater at an early age present a higher consumption at the moment (69.1% of the spectators) [2]. Besides, the high interest in theater detected among regular spectators leads us to think that it is possible to increase theater attendance.

To overcome the gap between young people and theater, it is essential to save the future of the theater. To stop and to invert the current actual tendency requires to work from the theater industry, as well as to influence other activity sectors, especially in education. One of the priorities of the theater industry in Spain is to increase the attractive of the theater in educational programs [1].

In the last few decades, a new trend has risen, which argues that the educational system must adapt to the new needs of information society. One of the most promising solutions in educational technologies field are videogames. According to several studies, videogames have positive advantages over other approaches, such as increasing motivation, enhancing problem-solving abilities, or fostering active learning (*learning by doing*). Educational games (also called *serious games*) could students to build a more reflexive and personalized understanding [3][4][5][6], and improve students' attitude; therefore, games are currently used to address the lack of motivation and abandonment in formative activities [7].

Nevertheless, when making a conscious decision to replace concrete educational content with a videogame, educators must evaluate the game's cost-effectiveness, including the time and effort to develop and deploy it [8][9]. Thus, to ensure the efficiency of new educational technologies, a deeper evaluation is needed, to assess the tools and the real impact of those tools to achieve our ultimate goal.

In this paper, we present the design and developing processes of a serious game based on *La Dama Boba* / *The Foolish Lady* by Lope de Vega. The game is aimed at high school students, to increase their interest on classical theater.

The paper is structured as follows: section II analyzes the causes of the lack of interest in classical theater in young audiences. Section III includes the solutions that a game could provide to solve the detected problems and describes the process of creating the game, including the motivations, game

structure, the different steps followed during the development, how a dramatic plot becomes a game, and how a game becomes a serious game. Section IV details the evaluation of the game by PhD students enrolled in the e-Learning group. Finally, section V outlines the future work and section VI the conclusions.

II. YOUNG PEOPLE, CLASSICAL THEATER AND EDUCATIONAL GAMES

We searched for games to teach theater, but we could not find any. The lack of similar experiences leads us to explore the causes of the disinterest of young audiences in classical theater. We consulted diverse bibliography and interviewed several high school teachers. These were some of the causes:

1) *Lack of understanding of the language used during the play.* The language used in classical theater plays is written for a different society and culture. Students find it hard to follow the plot; therefore they finally give up and disconnect from the performance. This is different in students from South America, whose language is closer to old Spanish - they are able to follow the storyline better than Spanish audiences, and even get the jokes the author included in the play, which is difficult to the average Spanish spectator who is not used to that language.

2) *Difficulty in understanding the plot due to the play's pace.* Younger generations, due to television and internet, are used to process huge amounts of information in short periods of time. Theater (especially classical) requires longer periods of time to transmit the information to the spectator and to assimilate it.

3) *Young people feel theater is something old fashioned.* In a technified society, there is a gap between young people and theater because they consider it from another era.

4) *Going to the theater is a mandatory activity for teenager sin Spain.* In school activities, students have to go to theater mandatorily. Therefore, the activity is not chosen by them but imposed.

5) *Lack of awareness about the plot.* While in general, educational centers discuss the play beforehand, we perceive there is a lack of understanding in the storyline.

Lack of interest appears to be the main problem that separates young people from theater. Thus using serious games seems to be a good starting point to tackle the problem.

The main goal of this study is to evaluate the formative experience with a large number of high school students. Before large-scale experiment, we had to adjust the instrument that would be used as motivational tool. To achieve it, *La Dama Boba* game was evaluated by master's students from E-learning group of the Universidad Complutense de Madrid. That evaluation allowed us to collect their opinions about the game. Afterwards, the game was re-implemented to better fit in the large-scale experiment.

III. GAME CREATION

A. Overview

La Dama Boba game offers an interactive environment to the player whose aim is to ameliorate the disinterest previously identified.

To accomplish this, the first step is to choose the type of the game. Adventure games are the most similar to a theater play, because they are story-driven. Becoming a character in a fictional world can be both pleasurable and a learning experience [10].

Furthermore, the classical theater structure fits perfectly within an adventure game. These games are designed to “restore behaviors” in a performative sense. The pleasure of restoring specific behaviors in adventure games resides in discovering what the behavior is by finding the solutions to the puzzles. It is like being an actor in a play that one does not have the script for and the script is discovered by trial and error, exploring the world and seeing what works. An adventure game helps the player to restore behavior by giving pointers and information. The design of the space and the player-character are two of the main devices that help the player to figure out what to do [11].

In our game, the story matches the plot of the theater play. Therefore, if the player wants to complete the game, she must restore the behavior of the protagonist in the play.

One of the main disadvantages of the adventure games used in an educational context is the implementation cost. If designers attempt to anticipate every player's action, the cost of the game raises because that is a lot of content. Therefore, it is necessary to find methodologies to reduce the cost of development and adjust them to the usually small budgets of the educational sector. One solution is the use of game development platforms such as <e-Adventure> [12][13], which facilitates the creation process and web distribution, and reduces the development cost of serious games.

The structure based on scenes and characters provided by <e-Adventure> simplified the game creation. The game was completely developed by one person during three weeks of full-time work. The game characters use the costume designs of Agatha Ruiz de la Prada for the stage production by Teatro Réplika, directed by Jaroslaw Bielski, and the music was the soundtrack of the same production. Our script came from the previous adaptation by Daniel Pérez, which was performed for the first time in the Almagro theater festival in 2011. Before addressing the specifics of game, the designer attended rehearsals of the play for two months.

B. Aim of the game

The aim of the game is to solve the detected problems that cause the lack of motivation among youngsters. The next section goes over the five problems and analyzes the possible solutions that the game provides.

1) *Strange and difficult language*

The language used in the game is an adaptation of the language of the play to a more contemporary language. Nevertheless, there are some parts in the game where the

original language is maintained because we wanted to take advantage of ludic qualities to show the original language to the player. In the game, the original language is easier to understand because the player has enough time to read it slowly, unlike in a stage production.

2) *Slow theater pace.*

Thanks to the videogame format, the story can be delivered faster than on stage. Besides, the player can set the pace, so she can control the speed of how the events occur depending on her interaction with the game environment.

3) *For youngsters, theater is old-fashioned.*

When a classical theater play becomes a videogame, a modernizing effect occurs. If players finally go to see the theater play, they will feel as if the characters of the game would come alive on the stage, the same that happens in films based on videogames.

4) *Obligatory activity.*

To play a game is to be responsible of your own learning. This turns the players into *spectactors* (spectators and actors at the same time), using Augusto Boal's terminology [14]. Students become active learners without the possibility of hiding behind the group. Even though the game is an individual task, there is an informal rivalry between students to complete the game before and better than their classmates; to achieve that, they have to learn different aspects about the theater play.

5) *Lack of knowledge about the play.*

To play the game means to learn about the plot, the characters, the locations where it takes place, the costumes, and the soundtrack. Players will go to the theater as if they were at the opera, with a detailed libretto where an overview of the show is explained.

C. Game structure

Some authors argue that a proper balance between the realism of a simulation model, the engagement of game elements and a proper pedagogical model could be the key to maximize the effectiveness of learning [15-19].

Therefore, the way the space of a videogame is designed is basic to tell the story [11] and to achieve actual learning.

In *La Dama Boba* game, unlike the theater play, the goal is not only to tell the story to the spectator, but also to get the player to be familiar with the world of the Spanish Renaissance, and to increase her interest. To reach that goal, we based our game in Daniel Pérez adaptation from the original *La Dama Boba* by Lope de Vega. From this adaptation, we segmented the script. Precise text segmentation consists in finding the milestones that create a meaningful story for the game. From those milestones, we created the narrative line for the game. Nevertheless, the player has the possibility of modifying the sequential order of the theater play during the game. We chose it to increase playability, although it implied presenting the player with events in a different order. This implementation decision encourages exploration of the virtual world. The player can meet non-

player characters in a different order than they appeared in the original play. Our aim is that the player went through the whole play as if she were the protagonist; therefore we guarantee that the player visits every stage even if it is in a different order.

To structure the player's experience, we have created locks. Locks are points in the game where the player cannot continue unless he had completed some key tasks [20].

D. Player-character creation

Classical theater plays used to have several characters. Some of them have more dialogue than others, but at the end, it is the sum of everyone what builds the play. In adventure games, characters define the story [21]. There is normally a special character, controlled by the player, which provides the point of view in the story.

Therefore, the first step is to choose which character is becoming the player-character. To adapt the theater play to a game, we resort to the same technique actors use to build their character on stage: telling the story based on the point of view of the character they play. To achieve that, actors use the *sequence of events*. This is the list of events that a character is involved in during the play.

According to Stanislavski and Egri's model [22], the conflict arises from the clash between characters. Their objectives are incompatible, and none of them is willing to give up. Steve Meretzky [24] argues that a player-character has to be "interesting to play"; this is similar to how an actor has to play his character to become "interesting to watch". One way to achieve this is to provide characters with their own *agenda* [25], by which they keep track of their objectives and related conflicts. Therefore, their actions will arise from the actions in the agenda. Stanislavski's acting method served as inspiration to design each character's agenda in the game.

E. Stanislavski's acting method

Constantin Stanislavski's Method proposes a series of techniques for actors using concepts that have a significant overlap with game design, which are mainly related to finding motivation and units of action in the dramatic text. The aim of this system is to help actors to generate true emotion through action; actions being any human behavior that will be conducive to change, either in oneself or in another subject.

The Method revolves around a single purpose: the emergence of real emotional states in an actor [25]. The relationship between the actor and the character is at the heart of The Method, and is essential in understanding how these techniques can lead to a transformative experience.

Stanislavski's main goal was to get trained actors to achieve interesting performances. Thus he spent his entire life developing a toolbox for actors to achieve that. His dissatisfaction with early experiments on what he called *emotional memory* led him to research a new method based on physical actions. This methodology changed the way actors triggered their emotions on the stage. The actor's first tool to draw this map is the *objective*. An objective is what a character wants at a particular time. It should be expressed

through an active and transitive verb (such as *to kiss her*, or *to humiliate him*). It has to be an action-driven objective, because these are the kind of specific actions that will help the actor to achieve that active objective.

If the objective is what the character wants, motivation answers the question: Why does the character want that? Thus motivation arises before the objective and causes it.

Stanislavski argued that to transform a performance into something “interesting to watch” every objective must have an associated conflict. The conflict opposes the objective. Usually, conflict arises from two opposite objectives. Characters try to end the conflict to achieve their objectives through actions. So, conflicts generate actions performed to end those conflicts. There are three types of conflicts:

- 1) *Intersubjective*: a conflict between characters with opposing objectives.
- 2) *Environmental*: a conflict in which the environment prevents the objective.
- 3) *Intimate*: a conflict in which the action carries inner consequences.

The clash between the objective and the conflict is what makes a performance into something that gains the audience’s attention.

An actor, according to Stanislavski, should analyze the whole script using this method before playing. During this process, he must segment the text into units. A unit is a portion of a scene that contains a unique objective (and conflict) for one character. So, the actor must decide which are his character’s objective and the opposing conflict in every single unit.

Stanislavski defined an event as whatever makes a character change his or her objective. When an event occurs, the character’s objective shifts as well as its associated conflict, the previous unit ends, and the next one begins. It may be the case that something is actually an event for a character but not for another one.

Stanislavski also developed the concept of *superobjective*, which provides a character with his or her main goal in the play as a whole. The superobjective is considered the spine of the performance, with the temporary objectives as the different vertebrae. None of the specific objectives can go against the superobjective. One character starts the play with a specific superobjective, and should maintain it throughout the whole play. For example, the superobjective of one character could be “to win another character’s love.” To achieve it, the character would have successive unit objectives such as wooing her, making her jealous, impressing her, etc. These objectives which, when strung together, reveal the superobjective. Stanislavski also called this superobjective ‘the final goal of every performance’.

Therefore, an actor’s work consists of dividing the whole text into units separated by events, and figuring out the character’s objectives and conflicts for each unit. This is called *active analysis*.

To sum up, motivation creates an objective; action is the result of conflict, which derives from the clash between opposing objectives – between two characters, between the character and the environment, or within the character itself –

and emotion arises from the action. The goal of the action is to resolve the conflict. In analyzing a dramatic text, the actor segments the play to find the different units of conflict, focusing on the main events that change the goals of the character throughout the play.

La Dama Boba game was created to test whether the same rules that are valid on the stage could make an avatar “interesting to play”. We imported this technique replacing the actors with their associated characters in the game. Each character chases a well-defined superobjective every time, and has to face up to a conflict to achieve it. For the player-character, apart from the superobjective, there are a series of events that happen to her along the game which change as much as his temporary objectives and associated conflicts. The game could be seen as a set of events that change the objective of the player-character, and therefore new conflicts arise that oppose the new objective.

Figure 1 (*Fig. 1*) illustrates an example of the events’ flow at the beginning of the game. It also includes her to-do list [10] derived from the main character’s agenda.

F. Gameworld

The gameworld includes the space, time and physical objects involved in a game or play activity. This aspect of the game is different from the mechanics, which refer to the game regulations and rules. It is also different from the playformance category, which deals with the player’s actions and behaviors within a game or play activity [26]. *La Dama Boba*’s gameworld includes all the aesthetic aspects of the game (graphics and music).

To achieve a successful player-character design, we used the sketches for the costume designs by Agatha Ruiz de la Prada to bestow life on our character. The visual representation gives us a lot of information about the character itself. The job of a costume designer is to reach the essence of the characters according to the author’s description and combined with her own interpretation. This information is exactly what we wanted to include in the game. Therefore, the player is able to figure out who the player-character is, as she is a surrogate of the player in the fictional world. Playing with these characters helps the player to familiarize with the theater characters that she will watch at a later date.

The space in videogames, unlike on stage, cannot be empty [27]. Therefore, all the locations of the game are imaginary, but the first screen is represented by a photograph from the theater production.

In a first version of the game, every location used photos of the theater production as background. This resulted in a non-attractive aesthetic. In the theater production, the set design was not realistic; every scene was played using two wooden doors, and every change of their position represented a change in the imaginary space (*See Fig. 2a*). In the game, using the same backgrounds was very confusing for the players. When the player changed locations, the screen looked very similar, giving no sense of progression.

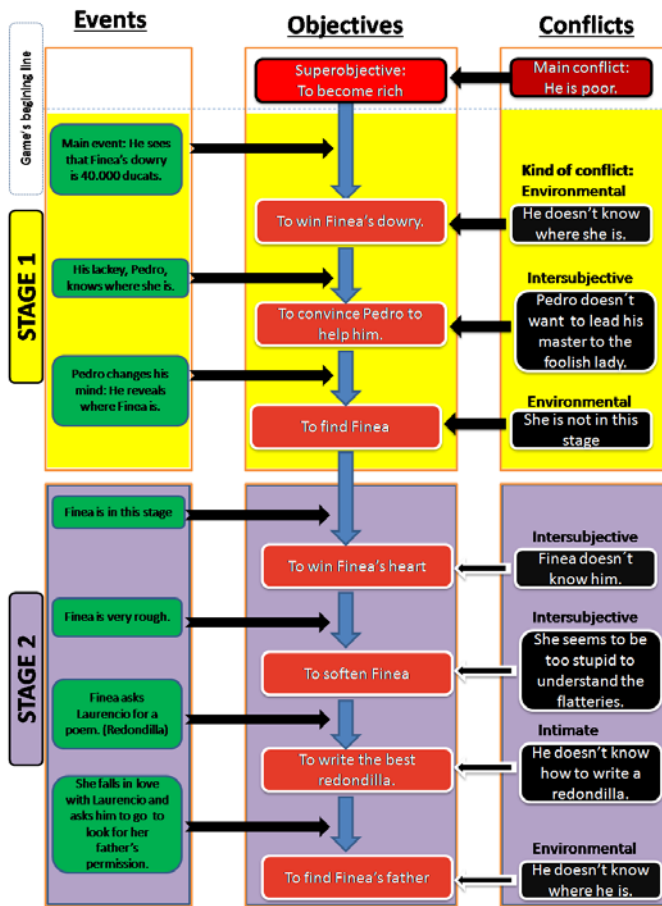


Fig.1. Player-character's events' flow.



Fig. 2b. Locations: comparison between the stage production (2a) and the game (2b).

La Dama Boba game uses the set designs (at the risk of breaking the aesthetic coherence of the game) in the first stage to familiarize players with the designs they would find in the theater (See Fig. 3a and 3b).

The game also includes the soundtrack from the production to get a *déjà ecouté* effect in the potential spectators. The players may unconsciously associate a song with a concrete stage. In this way, when the music plays during the production, the spectator would recall the stage and the situation in the game.



Fig.2a. During the premiere in Almagro Festival. Actual set design.



Fig.3a y 3b. Stage set design (up) and a game location (down).

This could be an obstacle when turning theater plays into games. Theater audiences have the capacity to create imaginary spaces through the actors' performance. On the other hand, players do not have this capacity because games use a different convention in virtual spaces.

Locations showing real places (like in Fig. 2b) help players to visualize the places that the author includes in the original text.



G. From dramatic text to game

One of the main differences between a theater play and a game is that the game requires of a player to give the character life [11]. When adapting a theater play to a game, the main issue is to create a game and not merely an interactive story. Following the script step by step would result in a linear story that does not need interaction.

To avoid this, the player receives a goal at the beginning of the game, the same goal that the protagonist of the play has. Nevertheless, our game creation is based on the fact that the desire to complete the game is just a part of the game. Above this desire is to explore the fictional world, and above that, to manage a social situation [28]. The exploration might result in learning about the play; in order to understand it, players jump from story to game and vice versa. Therefore, the game is divided into stages. Each stage is based on an important scene of the play. Once the link to the real story is achieved, different elements have been added to enrich the game and to avoid that the game would become a linear narrative. These elements enhance the games' attractive and their aim is to capture player's interest.

Those elements include:

1) Conversations with characters:

The player-character must choose among multiple-choice answers. Each answer is evaluated, and the result will lead the player to achieve her goal or not.

2) Puzzles:

In general terms, a puzzle is a type of challenge, where the opponent is not another player but a specific problem that needs a solution or an explanation. Rollings and Adams refer to puzzles as "mental challenges" rather than challenges that require physical skill [33]. They also qualify them as "static," given that here is no active agent against whom the player is competing [11].

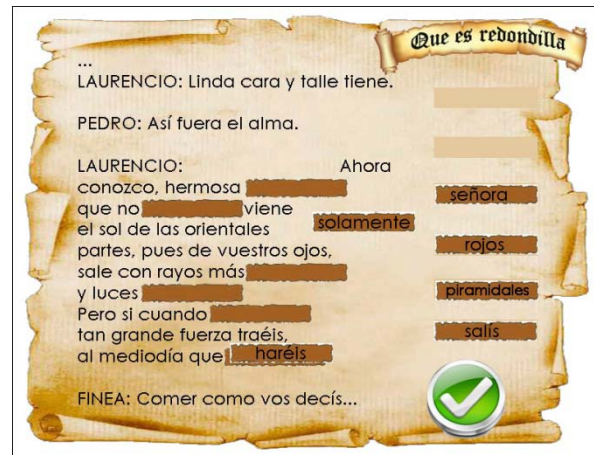


Fig.4. One drag-and-drop puzzle of the game.

H. From game to a serious game

In the first version of the game, every character spoke in contemporary language to facilitate the plot's comprehension. Some of the teachers who tested that version advised us to use both contemporary and Renaissance language in the dialogues. In this way, the parts including important information to understand the plot are implemented using a language more familiar to players. Meanwhile, the rest of the game is written using poetic language to allow players to learn new vocabulary. At the same time, they are playing and reading with enough time to understand those unusual grammar structures.

In the first version, puzzles aimed at assessing the previous knowledge of the players. Players might have knowledge not acquired in the game to figure out the proposed puzzles. According to Fernández-Vara [11], if the knowledge and the abilities to progress in a game are not part of the game, it cannot be an educative game but an exam disguised as a videogame. Therefore, we re-implemented the game removing every question if the answers had not been taught previously in the game in a non-explicit clue.

The proposed puzzles of the game are embedded in the storyline. Therefore, when the player is solving a puzzle, she continues the story because the puzzle is a part of it. Puzzles in *La Dama Boba* game are telling mini-stories that are part of the plot.

Every puzzle provides immediate feedback to the player; aiming to let her know what went wrong. Some of the feedback consists of clues to the player, so she has to figure out her mistake. In addition, every player's action is recorded to evaluate at the end of the game whether she has achieved the proposed goals.

The game ends with an assessment that includes the scores obtained in every stage of the game. The player will know where she failed and where she got it right. This aims at motivating the player to play again.

IV. DOCTORAL STUDENTS' EVALUATION

Obtaining reliable outcomes from the simulations should become one of the main goals of researchers, in order to

provide more rigorous evidence of their effectiveness, and to provide teachers with reports on the progress of their students [5].

The main evaluation of *La Dama Boba* game will take place once it is deployed in schools. Nevertheless, in order to refine the game for that experiment, eight master's degree students from e-learning study group carried out an initial formative evaluation of the game.

The students played the game without any previous information about the theater play or the game. After the learning activity, ten minutes before the class ended, the students completed a questionnaire.

The questionnaire used a series of measuring scales and was divided into four parts. The first part concerned biographical information, such as gender and age. The second part collected information about how the game was running. The third part referred to the playability of the game. The last part was a test about the pedagogical aspects of the game.

The test was rated on a 7-point scale (from "totally disagree" to "totally agree") to measure how much they agreed with each statement that related to one of the three variables already mentioned.

These were the results from the evaluation:

1) *Game performance*. Students, as if they were beta-testers, detected several runtime errors. These errors were solved.

2) *Playability*. The statement "The player character is a believable character" scored **48 points out of 56**.

The statement "The game is very funny" scored **47 points out of 56**.

The statement "The secondary characters are believable characters" scored **40 points out of 56**.

The statement "The goals of the game are clear" scored **52 points out of 56**.

6 students out of 8 stated they would play the game again.

3) *Pedagogical aspects*. None of the students knew the plot of the play before the experience. The statement "I have learnt a lot about the theater play after playing *La Dama Boba* game" scored **50 points out of 56**.

The statement "Playing a serious game about a play before going to the theater is interesting" scored **49 points out of 56**.

From the observation and data analysis of the experience, we conclude that we need to provide players with more information about the game. Although most of the students (6 out of 8) finished the game in less than 25 minutes, two students needed extra information on how to control the player-character to progress in the game.

All the students agreed that the game was "interesting to play". In spite of the small sample, this affirmation leads us to think that both using the theater play resources (costume designs, set design, music and script) and creating the characters according on Stanislavski's acting method, could help to adapt theater plays into games. In addition to this, using theater resources to create serious games will be part of the future research experiment to be carried out in schools.

V. FUTURE WORK

Many authors have pointed that more research is needed to prove if knowledge transfer using simulations and games takes

place, and to detect the cases when that transfer does not occur [9, 29, 30]. This research derives from that need. A formative evaluation with *La Dama Boba* game among nine different schools is taking place at the time of writing. More than 700 high school students are involved. The aim of this study will be to figure out how the knowledge is transmitted, and if serious games could improve the motivation towards classical theater among young people.

Nevertheless, there are different aspects we want to improve in the game:

1) Taking advantage of <e-Adventure> functionalities, we are going to implement a tracking system which will allow us to reproduce students' games. Therefore, *learning analytics* features would be available for the research, such as detecting the issues that students came across during play or comparing the game that a student played with the score obtained in the test.

2) The personality of a character depends on her way of speaking [22]. Therefore, we want to include voice acting to deliver the game's dialogue. This would help the player to identify herself with the player character, which according to Lankoski [23] is a key feature for a game success.

3) Cut-scenes increase the sense of make-believe (feeling of reality) of the player [31]. Therefore, we plan to include videos of the theater play with the actors giving clues to the player, rewarding the player, and helping to better understand the plot.

VI. CONCLUSIONS

Film and television have complemented and, in some cases taken over, the traditional functions of literature: education, escapism and entertainment as well as commentary, criticism and the creation of social utopias [32]. *La Dama Boba* game aims at exploring the rhetorical possibilities of serious games which could result in an alternative to performance and narrative.

Although many plot structures have been adapted to games (as in every games based on a film, for example), our aim is not only to entertain the player but to increase their motivation to watch theater plays. By adapting a theater play into a game, it is easy to create just a game without letting educational goals overpower the game design.

The level of abstraction of *La Dama Boba* game is high [11]. The level of detail of objects and characters is quite low. In spite of offering a fictional world less interesting to explore, more restricted and more artificial, the game allows the player to follow the storyline of the theater play without distractions. In addition to this, lowering the visual abstraction levels diminishes the development costs.

Playing *La Dama Boba* game means reconstructing its story. Players have the responsibility of creating the story by becoming its protagonist.

The game designer has to put himself in the shoes of the main character to be able to bestow him with a realistic behavior. In doing this, the designer creates "believable to play" characters. Taking into account Meretzky's [24] study about the main features that make a player-character

interesting, we can declare that most characters from the classical theater turned into game characters would be “interesting to play” (apart from the aesthetic aspects).

Using an objective-conflicts agenda simplified the characters’ creation and design. Following this technique, we avoided the narrative gaps that result from a character not knowing what to do at a certain point.

Creating the game in parallel with the theater rehearsals provided us with a very concrete point of view about the play (both the point of view of the director and the set designer), that we have incorporated into the game. Trying to create a game from a dramatic text without taking into account the point of view of the characters would result in an incomplete game.

We are also fully aware that the doctoral students’ evaluation has a limited weight. First, due to the small sample, and second because those students are not the final target audiences of *La Dama Boba* game. Nevertheless, the evaluation proved to be very productive as formative pre-evaluation before the larger scale experiment takes place. It helped us to improve the game’s implementation and solve several errors that, if found during the experiment, would have had a difficult solution.

Finally, every teacher who received the experience proposal has shown interest in both the project and the game. They also have worked hand in hand to create the evaluation test and to improve the game.

This leads us to believe that games like *La Dama Boba* could become a real alternative to tackle the young people’s lack of interest towards theater.

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