

Preparing for Theatre: Adapting Folk Games for Children's Theatre Practice

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CERTIFICATE

This is to certify that the thesis entitled **“Preparing for Theatre: Adapting Folk Games for Children’s Theatre Practice”** submitted by Mr. Mahammad Altafh bearing Regd. No. 06SNPT01 in partial fulfillment of the requirements for the award of Doctor of Philosophy in Theater Arts is a bonafide work carried out by him under my supervision and guidance.

The thesis has not been submitted previously in part or in full to this or any other University or Institution for the award of any degree or diploma.

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DECLARATION

I, Mahammad Althaf, hereby declare that this thesis entitled **“Preparing for Theatre: Adapting Folk Games for Children’s Theatre Practice”** submitted by me under the guidance and supervision of Professor Anandakrishnan is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree or diploma.

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INTRODUCTION

Introduction

Play is an integral part in child's development. By playing, the child learns everyday chores, picks up behavior patterns and adapts roles. People play because it provides an interactive social experience that helps to learn. It is both fun and challenging. For children, it is an immersive process through which they have the ability to demonstrate skills and establish their identity resulting in fantastic fulfillment. Brain Suttensmith in his book 'The Ambiguity of Play' says "When play is structured and goal orientated it is often done as a game. Play can also be seen as the activity of rehearsing life events"¹. Play is usually associated with children, some examples of children's play are jumping, hide and seek, hop scotch, playing with a ball and playacting the roles of elders they see around them.

Games are loosely defined as an activity that is a fundamental part of human existence. A **game** may be defined as 'a form of play in which two or more participants vie either as individuals or as groups or teams, under the limitation of rules either tacitly or explicitly understood by the contestants, for the purpose of determining who or which is better or best at that particular form of play' (Maria Leach 1949: 432). Games have been defined as competitive activities that have rules, goals, feedback, interaction and outcomes. Games motivate students via fun, and this is a part of the natural learning process in human development. Games are part of our social and cultural environment. The main characteristic of games that support learning is that they challenge and support children to approach, explore, identify and overcome increasingly complex problems and in the process learn better how to tackle those problems in similar contexts in future. In 'Classroom Games and Simulations: Theory into Practice' by

Cruickshank D. R. and Telfer, Ross define games as “contests in which both players and opponents operate under rules to gain a specified objective”²

‘Children’s games constitute admirable social institutions’ (Piaget, 1932). Games can inform, teach, persuade and provoke thought. They can confirm existing values and practices, they can bring about change. They can reproduce and reinforce existing ideas and values, challenge them, or offer new ways of thinking and feeling. The traditional children’s games and songs lead to and provide a rich environment or social context that sustains the flowering of children’s curiosity and exploration of their immediate world as they play. The children explore the social context of games through guided apprenticeship that is greatly rewarding and motivational. The virtues and values learnt are varied and practical. Some of them are good behavior, hard work, competition, handling success and failure and leadership which will become useful later in life. Overall, games instill a sense of discipline in children. They later carry this virtue into adulthood with them.

Many traditional games require physical activity. These games help develop children’s physical agility and strength, foster perseverance and concentration, and develop balance without them even knowing it. In addition, traditional games can be enjoyed across generations, allowing people of different ages to interact. Adults and children, men and women can be invited to join in, thereby fostering a sense of local community. In traditional culture: socialization, cooperation, and self-confidence are developed in children through games played in teams. Moving together, paying attention to one another, and adapting themselves to one another are skills that are developed by games. And most of the traditional games are transformed into new games and new games are also evolved according to the overall development in the society.

Even many games entered into different contexts in the society outside its original context with different appropriations.

Some of the productive and most intense learning occurs during activities and games. This approach to teaching and learning is known as experiential learning. Research and our own experience show that this approach to learning is both a powerful motivator and form of instruction for students of all ages and abilities. It is not difficult to find a well designed game to use to teach language, mathematic concepts and explore environmental issues. Projects can be woven into a game-based curriculum. Games can be used within any schedule, though like any piece of quality curriculum they need time. A game can be used an hour or two, once per week, or it can be played in a regular class period over an entire week or more. Teachers have used games for millennia, but we usually call them simulations. Transforming an entertaining game into an effective piece of education often involves only a few changes.

Furthermore, games are inherently experiential. Those who play games engage their multiple senses. For each action, there is a reaction. Children create, interpret, develop, explore and communicate thoughts through the games. Education is the organized effort of society to enrich and develop and consolidate itself by conserving and developing and teaching all that can be known of both the inner and outer worlds. What kind of changes in instructional practices and management of educational institutions are needed to take advantages of the power that games could bring to teaching and learning? However, before venturing into that, some concentrated efforts are needed to explore the domain of traditional games for identifying and focusing on the utility value of these games in the present day context, for the benefit of children.

Games have many functions in society; from entertaining to conveying cultures and values, to provide opportunities for creativity and reflection. To celebrate, it provides ceremony and ritual. Children will understand how games have the potential to both confirm values and bring about social changes. Through the games, children gain a sense of potential identity and their own place in society.

On the other hand 'Theatre engages the audience, focusing their attention and actively involving them in an experience. Active involvement means that the audience's emotions, not just intellectual or cognitive skills, are affected. It is this ability to touch emotions that allows theatre to influence attitudes in ways that traditional instruction cannot. However, in order for theatre to change the behavior of young people, it must do more than simply create an emotional response. It must deliver its messages in a way that people can understand and act upon' (Y-PEER, 2005: 9).

Theatre games are enjoyable and interactive activities that can stimulate imagination and energy and provide a safe place for social interaction, personal and social skill development, release of energy and imaginative exploration. Theatre has always been a bridge between education and entertainment. From the earliest time, theatre has been used to spread news, share history, or educate people about events outside of their communities. Recently, the use of drama and theatre arts for educational purposes has undergone a remarkable resurgence. The term 'theatre in education' refers to using theatre for a purpose beyond entertaining an audience. Using theatre as a creative educational tool provides an opportunity to debunk myths, present a balanced view, and influence behavior. If used effectively, it is an excellent way to present sensitive topics not usually discussed in public, particularly in educational settings.

There is a growing body of evidence on the utility of theatre in education. Increasingly, it is seen as a powerful tool for social change. Theatre can strengthen the

emotional and psychological appeal of messages and provide a believable and interesting way to explore sensitive issue. Theatre games speak the languages that children understand and relish. It is vital and dynamic, transacted by doing tasks and having experiences that engage children physically, cognitively and emotionally. They also play an important role in reinforcing and furthering the learning of other academic subjects that are taught in conventional ways. Students would be exposed to, and have learning experiences of, customs and practices of their immediate cultural region, but also of larger national and international contexts. Traditional sports and games are nowadays regarded as a particular cultural heritage and as elements of regional identity. Games and festivity are often linked together. One of the pioneers of theatre game concept 'Viola Spolin' in her book 'Theatre games for the class room' says, "playing theatre games brings refreshment, vitality and more and theatre game workshops are designed not as diversions from the curriculum, but rather as supplements, increasing student awareness of problems and ideas fundamental to their intellectual development". She further states, theatre game workshops useful in improving students ability to communicate through speech and writing and in nonverbal ways as well and are energy sources helping students develop skills in concentration, problem solving and group interaction.

In formal and informal theatre training contexts, games are frequently used to expose the actors to different live contexts in which his/her body and mind are involved, in order to control his/her body to get an ease to his/her art of expression. In a theatre curriculum the classes on acting starts with the basic physical training which are neutral and later to the field of theatre games. There the games used are with a sense of maturity and aimed to generate certain skills in the body without a direct consciousness. The game practices in the sessions make the actors concentrate, observe precisely in

terms of the objective task of the game, use of body as a game tool and controlling the body as demanded by the game situation. This research project is to explore the possibilities of folk games in order to shape it for another context of children's theatre. Children enjoy physical games more than the adults and they frequently participate in it during their childhood days. There are diverse traditional games in India practiced in different cultures. Some of them are seen across the country with variations according to the culture and region. But majority of the theatre games practiced as part of the children's theatre practice are either adapted from another context or imported from the west along with the concept of children's theatre. The effort carried out in this research work is to identify a group of games with multiple functions from the rural folk context and to transform it for a new context. This has multiple functions. One is to explore the training potential of our games to children's theatre. The other is to bring a native cultural platform with moderate appropriations to contemporary children for theatre training which can create a better environment of community interaction through the game. It is needless to say the community or group feeling of theatre and these games can serve as a warm up session. The games from the rural contexts give more possibilities for working as a group.

This study seeks to highlight the role of **traditional games** of children as means of learning the medium of **children theatre**. The motivation to carry out such a study comes from a noticeable growing interest in building new practice structures for children's theatre in the backdrop of native culture and to start up a new method of teaching and learning systems in the field of children's theatre. Eventually it can spread to the practices of creative drama, theatre in education, theatre therapy etc. The researcher is encouraged by the interest shown by the children for these traditional games when introduced as methods and tools of teaching and learning especially in

rural primary schools as well as in urban schools during workshops and fieldtrips over a period of time and by the complementary results seen in the development of the cognitive, physical and social skills of the children.

In order to employ traditional games by children in a transformed manner as part of curriculum in contemporary children's theatre practice in formal and informal contexts, utmost care has been taken in the process of research to make these games applicable to all children irrespective of their social, cultural and economic background. Children can relate well to theatre as the audience is as much a part of theatre as the performers. Theatre has the capacity to transform reality, to create new worlds. It is a powerful artistic channel to elicit feelings of fear and pity, laughter, anger and happiness. Games have a role in creating these functions of theatre among children in the training process.

As traditional children's games are closely connected to the life styles of the children, it is a great challenge to preserve traditional games in the modern society, especially since traditional games are handed over from generations to generations. The tendency of children of today to play only with the same age group and to play in-doors will make the challenge greater. Under these circumstances, it is worthwhile to consider the possibilities for the educational employment of the traditional games.

The aim of the researcher is to demonstrate a selected number of the popular indigenous traditional games that can be transformed into children's theatre games for practice, thereby serving the twin purpose of bringing the forgotten traditional games back into circulation with a new function and introducing new devices to involve in the concept of theatre to the children. The overall aim of the project is to investigate how traditional children's games can be reshaped for use in classrooms and in doing so build knowledge related to children theatre.

Though children's theatre is practiced in India in different contexts in different regions there are no works relating traditional children's games to children's theatre practice. There are several explorations in terms of putting in different traditional stories including folk stories as a device to take the children to an environment of performing with creating an interest to avoid an imposed environment among the children. As disclaimer for practice many games are introduced to children but there are no efforts happened in the field to identify the potential of folk games of our country as a designed project. In terms of literature also there are no written works connecting traditional games and children's theatre with a practice outlook. There are many works in Indian vernacular languages discussing the folk games with folkloristic perspective.

The methodology researcher have used for this work is in three levels. First researcher has gone through the literature available in the field of folk games as an academic area and theatre games in general. The works on theatre games especially by the experts Viola Spolin and Clive Barker were the main resources to carve out a model for transforming the folk games to theatre games for children. Along with it researcher have gone through different works on game theory, games and children's theatre, theoretical and practical aspects of children's theatre and actor training and child psychology in connection with children's theatre. The second level was the field work to collect the games from villages and observation of children's theatre practice with different contexts involving different age groups of children. While the data collection researcher have adapted the participant observation during the game session in the villages where researcher have involved with the games in its practice along with the children and continued the interview method to collect more information on the games from children as well as elders who are bearers of the tradition.

The data collected from the field were organized in terms of its function on the ground of general practice principles of theatre and children's theatre respectively to identify the games more relevant to the theatre practice and adaptable for practice context. Through this exercise the researcher could filter out number of games which have more affiliation to the regional cultures and difficult to standardize according to the principles of children's theatre. Later the identified games were taken to children's theatre workshops and tried to play these games with the children and took feedback from the participants.

Researcher could realize that some games cannot be applied to children as it is collected from the field in the different context. But there were good responses towards the game frame of the all games but many situations they were not able to understand environment in which the game is progressing. Based on the first stage of practice with the collected games the researcher started analyzing the games and explored the possibilities of new ways to adapt these games for a neutral context. Keeping in view of the basic game rule of each game and the physical task, a new frame for each game has been evolved to work with the children in the second stage. Here children's reception and understandings were considered through discussions with them and through different interactive practice session in the manner of a trial and error method. After the second stage again there were home work to shape the games on the ground of the practice and responses from the children with a game plan for each game appropriate to the context. The finally shaped games have been further trialed with children and modified in minor level. At the end the total games became 20 and again the same games were been applied with different other groups, taking a period of three months. During this final stage also there were several changes based upon the problems raised in different occasions and suggestions from teachers and students.

The thesis is divided into four chapters and all these chapters outline a different but relevant aspect of children theatre and traditional games. The **first chapter** deals with the main concept of children theatre and its significance. It explains the terms and concepts of **children theatre**, different stages in the age of children, important conceptual distinctions of various terms of drama and theatre, differences between adult and children theatre, history and theories of children theatre, the concept of child psychology and play and evolution of children theatre in India and Andhra Pradesh.

Chapter2 highlights the definition of games and their significance, the concept of game theory, traditional and folk games, their features and significance, various categories of games, traditional games in India, classification of games, different types of games and their functions, specific indigenous games and their features and methodology followed for the selection of traditional games. In order to develop specific children's games typology, an extensive study of the appropriate literature was undertaken from English and local languages: First, an inventory was made of the different criteria used to classify children's games. Then, through a comparative content analysis the criteria identified were reduced further. Finally these were brought back to ten categories of traditional children's games.

The **third chapter** describes a group of selected traditional games mainly played in south India, particularly in Andhra Pradesh. These games were collected from various sources with children and adults as informers. Our experience shows that elderly people are generally a richer source than younger people, and that richer repertoire of games can be found in village and small-town settings where there haven't been any sudden changes i.e., due to industrialization and urbanization. Within these places, certain cultures and social groups are better at safekeeping traditional children's games than others; it seems that female informers are better than male ones; that certain

professional groups: school-teachers, workers in areas of children's culture, etc. are more likely to safe-keep and collect children's games on their own. Perspectives from children, adults and teachers were taken into account, before arriving at a final set of 20 games. Each game so collected is briefly explained on how to play, the rules and procedure, the requirements for playing, the age group of children who can play etc, the benefits of playing the game and carry appropriate illustrations wherever necessary.

Finally, the **fourth chapter** illustrates the transformation of games, i.e., applicability of the collected material for training purposes and the approach employed in transforming the games. The world in which traditional children's games came into existence is significantly different from today's world: the games are a reflection of that world and the way of life in times past i.e., their contents, terminology, the space and circumstances under which they were played cannot be transferred easily to the present. Of course, that does not apply to all games, and some could probably be offered to today's children, too, with certain transformations and adaptations. This chapter presents a set of 20 transformed traditional games into appropriate theatre games for children's theatre practice. At the end of the chapter in conclusion the analysis of the contents of the four chapters and the research findings, the interpretation and the utility and application and usefulness of the transformed games of theatre are provided and discussed.

The appendix is divided into two sections as appendix 1 which has the details of place of field work and research, names of people met and interacted with and their addresses and contact numbers and appendix 2 contains exclusive photographs of children playing the games, taken during the field trips.

The core objective of this thesis is to evolve a set of theatre games for children from the rural folk games practiced currently in the state of Andhra Pradesh focusing on

the geographical area of 'Rayalaseema'. The traditional children's games have qualities which are capable of satisfying to a great extent the norms of the contemporary children's theatre practice. These games hold rich possibilities for the stimulation of various activities in children's physical, motor, sensory, social, affective, intellectual and linguistic abilities. Therefore, it is possible to find a basis for the introduction of traditional children's games as theatre games into the lives of contemporary children.

End notes

1. Suttensmith, Brian. The Ambiguity of Play. USA: Harvard University press, 1997, p67
2. Cruickshank D. R. and Telfer, Ross. Classroom Games and Simulations. Theory into Practice, Vol. 19, No.1, Teaching Methods: Designs for Learning, Taylor & Francis Ltd. Abingdon, Oxfordshire, 1980, pp. 75-80.
3. Spolin, Viola. Theatre games for the classroom: A Teacher's Handbook. Evanston, Illinois: Northwestern University Press, 1986, p46.

CHAPTER ONE

**CHILDREN'S THEATRE: VARIOUS
PRACTICE MODELS**

CHAPTER ONE

Children's Theatre: Various practice models

Games, simulations and role plays are not new to education and learning. It is only recently that technology has been added to games, giving them a different character. Similarly Theatre is considered as an important resource for the purpose of entertainment and education of people. 'Education should have both a societal purpose and purpose for the individual: theatre with its multiple methods and strategies is able to fulfill this requirement' (Dewey: 1938). The instructor or teacher could use theatre as a class room resource to complement the other teaching methods they employ. Theatre is participatory and democratic in its methodologies.' The various processes of theatre open possibilities of allowing children to display different skills and help them to learn from diverse sources' (Singh: 2007). Thus, the medium of 'children theatre' could be exploited as an important tool in this regard for the overall development of the children.

Children's Theatre:

The term 'Children's Theatre', refers to performance given by children or adults, professional or amateur actors for children as an audience. Children's theatre is a dramatic technique that provides children the opportunity of involvement by encouraging them to answer questions regarding the characters or their situation. According to Goldberg, "children's theatre is a formal theatrical experience in which a play is presented to an audience of children"¹. It does also cover professional acting by

children in public and the use of drama as part of the educational curriculum. Generally, it is directed rather than guided; practice dialogue is memorized from the prepared script and costumes and scenery play an important role in its enactment. Usually, in children's theatre, performances are carried out for child-centered audiences. As Nellie McCaslin observes, "The term Children's Theatre refers to formal productions for children as the audience, whether acted by amateurs or professionals, children or adults, or a combination of both, it is directed rather than guided"².

Peter Slade includes an educational aspect to children's theatre; he states, "Children's Theatre is a term covering performances given by adult performers or amateur actors for children either in theatre or in schools or elsewhere. It does also cover amateur performances by school children in public or the use of drama as part of the educational curriculum in schools"³. According to Jed H. Davis and Mary Jane Larson Watkins. "A Children's Theatre exists whenever a production of a written script is directed specifically for the child audience. The players may be children or adults but preferably they are a combination of both – adults in adult roles, children in child roles, and any activity which does not provide the child audience with a true theatre experience is not children's theatre"⁴.

Thus, Children's Theatre can be defined as a non-specific, universal term representing the general field of theatre as applied to children. Under the canopy of children's theatre there are different genres which operate at different levels with diverse functions and processes. In genres like Creative drama, Drama therapy and Role Play, the process is more important than the product as only children are involved in it with the guidance of the teacher, whereas in Theatre in Education, the process and production get equal importance as it has the function of understanding

the curriculum content and dissemination of it to the other children. Among all these genres, Grips Theatre has production orientation as it is primarily produced for children by adult actors.

Significance of Children's Theatre:

The scope of theatre as a developmental tool for children has tremendous possibilities. It facilitates development in areas such as children's cognitive skills, social skills and communication skills. It offers flexibility and creativity combined with discipline which provides the best combination for a learning process. In addition, children's theatre offers development of reflex, confidence, concentration, motivation, persistence, self exploration, decision making skills and physical skills.

Since ages, the power of theatre to influence human behavior and relationships is well known. Furthermore, what theatre experience can impart to the child audience is vast and varied. Through the process of identification with the characters of a theatre event, children will gain insight into their own actions and as they understand themselves better, they will begin to understand others. As per Nellie McCaslin, "children gain much from attending good children's theatre, besides the thrill of watching a well-loved story come alive on stage; there is the opportunity for a strong, vicarious experience as they identify with characters who are brave, steadfast, noble, loyal and beautiful"⁵.

As children identify with the characters, they share the adventure and excitement of the plot. In a good theatre experience, apart from learning socially and culturally acceptable patterns of response children learn facts in a natural manner through the process of identification. This is further confirmed by Jed H. Davis and

Mary Jane Larson Watkins: “The accumulated knowledge and wisdom of the ages can be painlessly, even joyously conveyed if emotional involvement is aroused, what is learned through experience and with the heart is absorbed into the personality almost unperceived, scarcely even recognized”⁶ .

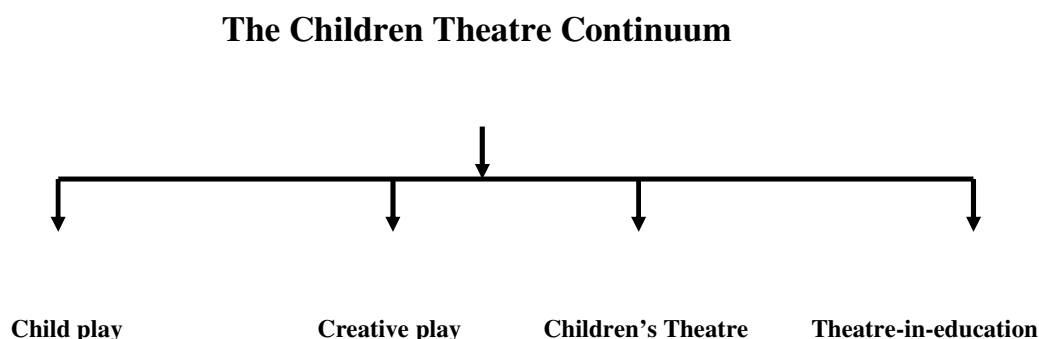
To understand the various aspects of children’s theatre, it is essential to look at the general indication of certain terms about different stages of children’s age, like infant, toddler, children and teens; their patterned and predictable stages of child behavior which is very important to everyone, who would like to know about and who plan to work with children. Joseph Sparling and Isabelle Lewis have classified children based on age group as

1. Infant: Ages from zero months to one year and five months. (0-1.5),
2. Toddler: Ages from one year five months to four years (1.5-4),
3. Middle childhood: Primary school/Elementary school age: ages from five to ten years,
4. Prepubescence, a subset of the above: Ages from ten years to eleven years (10-11) approximately.
5. Preadolescence: Preteen or middle school age- Ages from eleven years to thirteen years (11-13) approximately.
6. Teenager: Adolescence and puberty: This is from thirteen years to seventeen years (13-17)”⁷

Though current research work is focused mostly on children in the age group ranging from seven to twelve (7-12) years, depending on the needs and requirements

of particular performance, sometimes, children of lower and higher age groups are also considered. Theatre groups engaged in ‘Children’s theatre’ usually plan their productions to focus on audiences of children and interested adults. Nevertheless their focus is on the participating children too as only with their active and enthusiastic involvement can a performance be successful.

Before embarking on the meaning and functioning of Children’s theatre, it would be appropriate to evaluate different expressions, basic definitions of some important terms in theatre with and for children and their interrelation. Within the scope of my research interest, the terms, child play or drama in its natural state, creative drama or play making, children’s theatre and theatre-in-education are considered for further study. Though these forms exist as independent disciplines different from each other they all have some common characteristics and are related to one another and can often be used interchangeably. According to the Children's Theatre Association of America This “children theatre continuum”⁸ can be represented as shown in Fig.



As the objective of this research is to explore the educational potential of games through play and theatre, accordingly the continuum highlights the four forms

of play beginning with child play, each stage representing a higher level of activity than the previous one. In the first form of the spectrum child play, the main focus is on fun and entertainment with no perceptible learning or educational value, and as the play form moves forward to a higher degree, the entertainment quotient decreases as the focus on learning and educational value increases progressively along the spectrum.

a. Child Play or Drama in its natural state:

Child play begins early, if we observe a baby toddler and the activities he or she engaged with, we find that many of the earliest experiments of the baby are evolving forms of drama. All the child's activities are fluid through which he/she explores the world. Early creative movement of the hands and feet, kicking, spreading out of fingers and the beat of the hands and nodding head to different beats, when a sound is cherished it will last at length and this may be accompanied by cheerful laughter. Making faces for likes and dislikes, all these activities of a child are embryonic forms of drama. 'Dramatic play is fragmentary, existing only for the moment it may last for a few minutes or go on for some time. It may even be played repeatedly, if the child's interest is sufficiently strong; but when this occurs the repetition is in no sense a rehearsal. It is, rather, the repetition of a creative experience for the pure joy of doing it. It has no beginning and no end and no development in the dramatic sense' (McCaslin, 1990:4). Thus, it can be said that child play is the free play of the young children through which they explore their surroundings, observe and imitate others around them and it is a natural manifestation of human growth.

b. Creative Drama:

Creative Drama is also called 'Creative Play'. The primary purpose of Creative Drama is to foster personality growth and to facilitate learning of the participants rather than to train actors for the stage. As per Davis, Jed H. and Mary Jane Evans. "Creative Drama is an improvisational, non-exhibition, process-centered form of drama in which a leader to imagine, enact and reflect upon human experiences guides participants"⁹. Creative Drama for children is not primarily concerned to learning theatre skills, although this may occur later, but most importantly, Children learn about their world. The purpose of Creative Drama is to use the natural dramatic impulse to facilitate learning in an unlimited number of fields and areas. As Nellie McCaslin, the author of 'Creative Drama in Classroom' states, "The term creative drama is used to describe the improvised drama of children from age five or six and older, but it belongs to no particular age level and may be used just as appropriately to describe the improvisation of high school children. At the same time, it is participant centered and not intended for sharing, except with the members of the group who are not playing and are, therefore, observers rather than audience"¹⁰. Children naturally act out their perceptions, try out roles and play, it is the primary way the very young learn about their world. In this the leader guides the group to explore, develop, express and communicate ideas, concepts and feeling through dramatic enactment.

Creative drama is the informal activity in which children are guided by a leader to express themselves through the medium of drama. Performance is not the goal, but rather the expression of the child's creative imagination. In Creative Drama, the group improvises action and dialogue appropriate to the content it is exploring using elements of drama to give form and meaning to the experience. According to Adam

Blatner, “Creative drama tends to view cultivating imagination and spontaneity as having their own values, apart from using drama to help learn a subject. Generally, creative dramatics is used by those in the primary grades, and theatre arts classes in secondary schools are generally focused on the learning of competent skills for scripted and rehearsed plays”¹¹. It can help children learn to think creatively and to work together. Creative drama is the key method of finding personal rhythm in a child and even in an adult. It is often a common problem-solving exercise. Creative Drama may be used to teach the art of drama and or motivate extended learning in other content areas. Participation in Creative Drama has the potential to develop language and communication abilities, problem solving skills and creativity to promote a positive self-concept, social awareness, empathy and a classification of values, attitudes and an understanding of the art of theatre. Creative Drama requires both logical and intuitive thinking, personalizes knowledge and yields aesthetic pleasure. Creative Drama offers a rich range of activities, which can be applied in the service of developing spontaneity and a broader role repertoire. While scripted, rehearsed forms of theatre may be useful to a limited degree in this respect.

c. Drama Therapy:

The term ‘Drama Therapy’ refers to drama as a form of therapy. Dramatic processes are worked with in ways which facilitate therapeutic change, these ways are inherent in drama and theatre forms. Drama therapy focuses on and emphasizes these healing aspects of drama and theatre. Drama therapy is involvement in drama with a healing intention. It facilitates change through drama processes. The drama does not serve the therapy; the drama process contains the therapy. It uses the

potential of drama to reflect and transform life experiences to enable clients to express and work through problems they are encountering or to maintain a client's well-being and health. Clients make use of the content of drama activities, the '*process*' of creating enactments and the relationships formed between those taking part in the work within a 'therapeutic' framework'(Jones, 1996:1-6).

Drama therapy is a creative arts therapy method that integrates role play, stories, improvisation and other techniques taken from the theatre with the theories and methods of therapy. The result is an active, experiential process that draws on the child's capacity for play, utilizing it as a central means of accessing and expressing feelings, gaining insight, and practicing successful approaches to difficult situations. Drama therapists also assess children who need additional services and can make appropriate referrals. Some specific benefits likely to be achieved in drama therapy with children include reducing feelings of isolation, developing new coping skills and patterns, broadening the range of expression of feelings, experiencing improved self esteem and self worth, increasing sense of play and spontaneity, and developing relationships'(2007).

Drama therapy is the systematic and intentional use of drama/theatre processes and products to achieve the therapeutic goals of symptom relief, emotional and physical integration, and personal growth. Drama therapy is an active, experiential approach that facilitates the client's ability to tell his/her story, solve problems, set goals, express feelings appropriately, achieve catharsis, extend the depth and breadth of inner experience, improve interpersonal skills and relationships, and strengthen the ability to perform personal life roles while increasing flexibility between roles.

d. Children's Theatre:

The term Children's Theatre is used here to describe formal productions where the entertainment of an audience is the focus. There is usually memorized dialogue and a stage director directs the production. The production can be acted and produced by adults or children, or by amateurs or professional actors' (Anderberg and Kathie, 2005:39). Children's Theatre refers to the professional performance (in theatres or in schools) of self-contained plays for younger audiences (i.e., up to about 12 or 13 years of age) (Jackson, ed. 1993:7). Theatre by children and youth is a particular event of 'Theatre for young audiences' in which the performers are children and teenagers rather than adults. The teenagers are well trained by a director in their primary task of bringing the dramatic material to life for the audience.

Organizations engaged in 'Theatre by children and youth' ordinarily plan their productions to focus on audiences of younger children, and then the performers, plus interested adults. Theatre for young audience is a term encompassing 'Theatre for children and Theatre for youth', thus stressing the distinction based on the age differences of the intended audience. Even though adults frequently attend theatre for young audience, either as teachers accompanying classes, as parents with their kids, or merely as interested patrons, the focus on the performance remains on the young people in the audience.

Professional children's theatre and children doing drama and theatre themselves, represent two different but equally important aspects of children's theatre. These two kinds do not compete with each other, but rather complement various elements in a child's experience of the art. As with all other types of work with high impact and good results, professionalism is of greatest importance. The

professional children's theatre workers/artists with their knowledge, experience and well developed methodology can write and perform from the perspective of children in order to interact better with the children in the audience and create moments of learning and reflection in their communication. Experience in the project area proves that professional theatre creates concentration among children and involvement in the content presented on stage' (Jansson, 2009:59-61).

Theatre and drama training can be a method for active learning in art, literature and other subjects. It is a tool for education and for strengthening children to function in a group, making them responsive to fellow friends and society, as well as making them reflective of their own situation and possibilities as individuals. In the context of theatre, as an audience or when active themselves, children gain the opportunity of reflecting and learning through art.

As an audience and as part of a group doing theatre, children gain the opportunity of being part of a context where they can listen, express themselves and win confidence. In the audience situation they have the chance of listening and relating within their own thoughts to what is said and done on stage – they are intellectually confronted and a learning situation appears through the idiom of the art. In some cases it is also possible for actors to communicate with children so that they are able to ask questions and express themselves in the venue after a performance.

Thus, it can be concluded that children's theatre develops imaginative constructions, improves spontaneity, helps as a way of relaxation and finally develops the ability to bring out the hidden expressions of consciousness and helps the child to develop into a complete being. Plays serve as one of the important means

of education and prepare the young for adult life.

There are two categories under this rubric; they are Participation Theatre and Grips Theatre;

i) Participation Theatre:

Generally, children prefer to participate in all and any kind of activity rather than just watch it. Participation theatre is a form of children's theatre in which along with the actors, the audience also takes part in the performance. The term 'Participation theatre' is a category of theatre that has been coined by 'Brain Way' in England. Organizations involved in 'Theatre by children and youth', generally do not use people below 8th grade level (about 13 years old) to perform scripted roles in 'participation theatre' because of the demands of the effective creative drama leadership.

According to Matt Buchanan, this form of theatre consists of "the presentation of specially written, adapted or devised drama with an established story line constructed to involve limited and structured opportunities for active involvement by all or part of the audience. Participation may range from simple verbal responses to an active role in the outcome of the drama"¹². Usually this kind of Theatre is done with very young children, but it is becoming increasingly popular in adult theatre too.

Nellie McCaslin, says "Participation Theatre permits the audience to become vocally, verbally, and physically involved in the production. Children are invited to suggest ideas to the actors from time to time during the enactment of play. Frequently, the audience, if not too large, is invited to come into the playing area to

assist the cast in working out these ideas, skillfully handled, and this can be an existing technique.”¹³ Participation may range from simple verbal responses to an active role in the outcome of the drama. In the participation segments, adult actors function as creative drama leaders, guiding the audience. The seating configuration is dependent on the nature and degree of participation expected and most of the times the performance takes place in public places or school premises or residential areas. While such theatrical events can be constructed for any age; child or youth or adult, participation takes place and builds towards that wonderful atmosphere which is only experienced where the right attitude encourages children’s real drama. It can be a good step towards the right conditions and it has qualities of its own.

ii) Grips Theatre:

‘Children theatre’ is by and large associated with fairy tales and demons, trick scenes and jokers. The concept of realistic problem-oriented children’s theatre was introduced by Grips theatre of Germany. The German word ‘Grips’ means a quick grasp over a situation, coming to grips with a challenge. Grips theatre has developed into an emancipator; a non-escapist theatre that literally encourages the kids. Grips theatre not only theorized, but also boldly practiced and developed a novel concept of children’s theatre which dealt with children’s problems and aimed at creating awareness among children.

The Berlin-based Grips theatre is a major professional children’s theatre group in Germany. It grew out of the student’s movement of the late sixties, with a professionally political objective of empowering and making children conscientious, who is perceived to be a suppressed class within their own society. Over the years

Grips has retained its characteristic of approaching social issues and problems from the point of view of the child or youngster, and is now identified with certain characteristic features which typify their plays, such as using adult actors to play children's roles and a strong emphasis on songs and humor. Immensely popular with children, they are an excellent means of exploring and coming to terms with everyday problems from the child's perspective' (Seagull Theatre Quarterly, 1997:4).

Grips' plays portray the world through the eyes of the kids and not adults. They deal with contemporary situations and the topics of their plays are problems that children and youth have with their surroundings- authoritative education, school problems, prejudices, pollution, hostility towards foreigners, longing for friendship and love etc. Grips do not teach in the conventional sense, nor does it give answers. It shows how to ask the right questions. Grips education operates at the subconscious level. It makes children think. Grips like to make the audience laugh; to laugh is to understand. But the most important fact is that a Grips' play means fun, music and entertainment' (Ibid).

Though the basic aim of social reform through awareness among kids has remained unchanged, the Grips plays have undergone a gradual maturation. In the early years of Grips, children were considered part of the oppressed class, who had to be empowered against the tyranny of the establishment. This was considered to be part of overall social reformation. The early plays believed in the uncomplicated ideology of a straightforward 'childish'. They portrayed the conflict between adults and children. Though rebellious and effective, these plays were somewhat oversimplified and loud. But as the years passed, the Grips plays began to mature. Instead of dismissing all adults as 'bad folk', the plays began to explore the reasons

for their behavior. Thus, the plays progressed from revenge to research.

A Grips play provides the children with many moments that they love. It tickles their humor. It thrills them with suspense. It makes them feel strong. But surprising as these moments are, they are logical and convincing. There are no fabricated accidents or strange coincidences. The play proceeds as a natural flow. It is not to suggest that Grips theatre dislikes fantasy, but it certainly recognizes and respects the children's demand for fantasy. To satisfy this demand Grips employs a novel type of fantasy—'social fantasy'. By forming a team, the reformist children and the childlike adults in the play become active against the ills of the establishment. It looks for solutions to problems in the play. The solutions suggested by Grips are creative and imaginative, but at the same time concrete and practical. Grips Theatre sees itself as shaping values and attitudes by communicating with young minds at a formative stage.

e. Theatre - In - Education:

'Theatre in education is a unique hybrid which combines the skills and techniques of traditional theatre with modern educational philosophy and practice to create a medium for learning with direct educational impact upon the audience' (Jackson, 1980:25).

The major objective of Theatre-in-education is that of a safe and trusty atmosphere that encourages free and honest participation of children through this medium. According to Tony Jackson, the editor of 'Learning through theatre', "T.I.E. began, to all intents and purposes, in 1965 at the Belgrade theatre, Coventry, where a number of 'pilot' projects in schools demonstrated vividly the value of

theatre as an educational method and led to setting up of a full time T.I.E. unit backed by money from the Belgrade theatre and local authority”¹⁴. T.I.E. is kind of a blend of Theatre and Creative Drama. It is usually a complex program involving some formal performance by professional actors, teachers, some classroom creative Drama work and an opportunity for all the participants to interact with the professional performers in role, It’s true that Theatre-in-Education is very complex, but very effective, if done well. Usually the outcome is not predetermined, and in well-constructed TIE, the actor-teachers will go everywhere the children take them- they are not constrained by a limited number of versions.

Nellie McCaslin states, “T.I.E. is a British concept that differs from traditional Children’s theatre in its use of curricular material or social problems as themes. Performed by professional companies of actor-teachers, it presents thought provoking content to young audiences for educational purposes rather than for entertainment. It must entertain to hold their attention, but that is not the primary purpose. The intent is to challenge the spectator and push him or her to further thinking and feeling about the issue”¹⁵. The teacher is to be a key person in helping children to derive maximum benefit through participating ‘in role’ with children in performances. On the basis of the academic findings and the experience in Theatre - In – Education with teachers, the strategies and the attitudes of the T.I.E. trained teacher are attempted to be researched and shown. The teacher himself uses and applies systematic tools and methods of T.I.E. as a primary principle in the teaching of his subject.

‘Essentially TIE seeks to harness the techniques and imaginative potency of theatre in the service of education. One of the major and most cost effective

features of TIE is the structured active participation of the children in the drama' (Jackson, Ed., 1993:1). 'The TIE programme is not a performance in schools of a self-contained play, a 'one-off' event that is here today and gone tomorrow, but co-ordinate and carefully structured programme of work, usually devised and researched by the company, around a topic of relevance both to the school curriculum and to the children's own lives, presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up. It generally combines elements of traditional theatre (actors in role and the use of scripted dialogue, costume and often scenic and sound effects); educational drama (active participation of the children in improvised drama activities in which ideas are explored at their own level); and simulation (highly structured role-play and decision-making exercises within simulated real-life situations)' (Jackson, Ed. 1980: 9).

The aim of TIE is to provide an experience for children that will be intensely absorbing, challenging, and even provocative and an unrivalled stimulus for further work on the chosen subject in and out of school. Subjects dealt with have ranged from the environment, racism and local history to language learning, science and health.

Difference between Children's theatre and Adult Theatre:

Since Children's theatre has definite differences from Adult Theatre, it has been categorized separately. Children's theatre where the performers and audience are both children or adults perform for children has themes very much different from

adult theatre, for e.g., present social problems cannot be performed as they may have a negative impact psychologically as young children would have difficulty in comprehending the meaning and hence lack conviction to perform. Some argue that, social, economical and political themes have nothing to do with the children's theatre, restricting it only to teach ethics and moral values. Though it is partly true, a distinction should be made on the basis of the of the potential audience and age group of the performing children, to decide on what needs to be the theme, whether or not the message can be conveyed or communicated to all concerned in simplest possible way, as it is the very essence of children's theatre.

Children's theatre employs all the elements of a performance for adult audiences, actors, scenery, script, costumes, lighting, props, but focus is on a younger audience. Plays are written specifically for youth, using stories that are of interest to that age group: fairy tales, fantasy, legends, but can also deal with social issues, where a value or a moral is well told to the child.

Children should not be taken to the theatre 'to be seen' even if their parents are going primarily for that reason. If the child cannot appreciate a play, if he is bored by it or will not understand it, he should not go. Children do not need any help deciding that theatre is boring and they would rather play a game. Fortunately, it is usually the case that children viewing 'adult' theatre do so in the company of their parents and other adults, who presumably made a considerable decision about whether the individual child is ready for the play.

Generally speaking, the different perspectives on children's theatre are determined by the extent to which it is 'participatory' – that is, the degree to which it involves children. At the very least, children can be mere spectators; at the most they

can be performers, this is evident in “the three broad categories of children’s theatre: (i) Theatre *for* children and young people; (ii) Theatre *with* children and young people; (iii) Theatre *by* children and young people”¹⁶.

An important ingredient here, as indeed in any kind of theatre, is the need to talk to children about what they will be seeing and about what they have seen. Since practically any kind of story (other than the extremely violent) that children can understand and process in a healthy way is appropriate for them, it is obvious that discussing the plot of a particularly complex story before hand or having an open dialogue about sensitive issues before seeing a play about them can make an otherwise inappropriate play appropriate. After viewing a play, if children know they are allowed to ask questions and talk about their concerns, they will bring to parents and teachers’ attention issues that have disturbed them or that they don't understand. In this context, applying positive, rather than negative criteria is crucial for choosing plays for children. One can’t use positive criteria without really understanding the nature of a piece of entertainment. When an adult really understands the issues and contents of a play or film and its structural and stylistic characteristics, it almost doesn’t matter if he makes the 'right' decision about whether to allow children to see it, because he will be well equipped to deal permanent trauma while viewing an entertainment in the company of a caring adult who acts appropriately towards him.

There are however, special requirements that must be met if the children's play is to hold their interest as well as be worthy of their time and attention. The script contains some basic elements - characters, dialogue, plot - but not all material appropriate to the adult audience is suitable for children action, for example, it is particularly important that the playwright writing for children remembers that it is

more important to 'show' than to 'tell'; speeches should be short, long, verbose dialogue is lost to the audience. Although vocabulary is necessarily adapted to the age level of the audience, it should not be over simplified but rather add enrichment and an opportunity for learning new words.

Children's Theatre is specially designed and formulated for children to meet their needs. Therefore, writing for children requires special techniques as well. Writing for children demand special or basic training in theatrical production and a good knowledge of child psychology. This is very important as the child is still in his formative years and is being molded for the future. Essentially, Children's Theatre is a developmental process in a child's growth which involves all aspects of life that he will later become exposed to in the nearest future such as music, painting, arts and crafts, drama etc.

Child Psychology and Play:

On researching the word 'child', many other synonyms came up such as babe, baby, infant, offspring, progeny etc. In this context, the word 'child' ranges from early toddler to early adolescence. A toddler begins his quest for knowledge through sensitivity and awareness of his environment. He can amuse himself through special aids, such as toys, games or by play. 'Writing Drama for Children: Techniques and Principles' by Adedina Nkemdirim Olubunmi says, "As a child progresses, he is hungry and open to information got through other channels like, television, playmates, home environment etc. he absorbs them and this later forms part of his personal experiences"¹⁷.

Play could also just address the fundamental need for experiential activity that serves as an alternative to the monotony and drudgery associated with work. Play psychology consists of multiple parameters that fulfill the specific needs of those participating in it; these include exercise, socialisation, exploration and sensory gratification. According to Nellie McCaslin, “some psychologists have viewed play as a way of working through unconscious pressure: Some have discerned a close relationship between play and the creative process, signifying that arts are actually one aspect of play. Regardless of theory, however, there is consensus on play being a profoundly important activity in the process of human development”¹⁸.

Drama is another manifestation of play, an integral part of human existence; drama is a way of life right from infancy to adulthood. The child learns and lives through imitating actions which he sees early in adults. This very beginning of drama in the child is pivotal to his growth and development of sensitivity and awareness. This is the point at which children are constantly open to explorations, adventures and expression as they grow in skill, experience and sophistication.

The development accrued by the child through imitations for play can be identified as follows:

- i) The extension of the imaginative situation
- ii) The sense of patterning in activity and the utilization of space.
- iii) The introduction of stories that have a strong dramatic shape in terms of plot and incidents.
- iv) Sustaining roles and improvisation within the role”¹⁹ (Olubunmi, 2006:86-90).

It is clear from the above that children's plays must be targeted at reaching them. Furthermore, the actions involved must be rightly channeled for effective communication.

Theatre, which is an elaborate art form, has the ability to transform the children into individuals of their own expression. Apart from the sciences that give reasoning and knowledge for life; theatre gives an understanding, a warming to the social life ahead to be experienced by the children. Hence, theatre in education adds life to the students in today's alienation where only textbooks play a major role.

Practice Structures of Indian Children's Theatre:

The project set forth with the twin objectives of introducing the concept of children's theatre to children in the classrooms and at the same time attempting to identify and recirculate age-old traditional games by transforming them into appropriate theatre games for the children. In this context we are looking at a meeting ground for these two disciplines and devising a way that complement each other and come up with an effective practice drawn from the combination of important characteristics of children's theatre and traditional games.

To begin with the Children Theatre context, the standard practice followed for introducing theatre to children is by exposing the medium by involving the children; in this regard theatre practitioners and instructors adopt different methods. In the introductory phase; gaming, narrating the story, asking children to tell a story and other such techniques are used. In the next level, the methods employed are: improvisations (small situations involving music and movement), taking children on a journey,

enactments, working with them in familiar activities, exercises etc. At a higher and advanced level, children are given specific games with specific objectives which is followed by taking them into play/ with costumes etc.

All the above mentioned practices are largely followed for introducing the concept of theatre to children in different forums such as theatre workshops, non formal contexts, classrooms and in children's theatre organizations. The National School of Drama (NSD) has 'Theatre in Education' programme a practice followed by many theatre organizations which is different from regular 'fairies, kings and queens' themes as the idea is not just to entertain but also to educate. The Theatre in Education wing of NSD organises a festival of children's plays every year besides conducting workshops in theatre pedagogy for teachers.

The Pune Theatre Academy along with Dr. Mohan Agashe launched Grips theatre movement in India, which creates real life situations in theatre for children, performed by trained adults. It meant theatre for children but not by children. The topics of their plays were issues concerned with children and youth like education, school problems, prejudices, longing for friendship and love etc, and thus it was issue-based entertainment. It is basically considered to be professional theatre.

Some children's theatre organizations such as Rangaprabhat, train children in body exercises, voice modulation, singing, storytelling, the art of developing indigenous costumes and make up needed for a play.

Practice continuum of Children's Theatre:

Another aspect of Children theatre is that 'it is not just about watching or about an audience, it is also about participation, about doing. There is theatre for children and

there is theatre by children. The whole experience of theatre activity – of collectivity and team work, of sharing, of concentration and discipline, of improvisation and agile thinking, of confidence-building and self-expressiveness- is a very valuable input in a child's development' (Seagull Theatre Quarterly,1994:4).

To have the wholesome experience of theatre, it is imperative that children are encouraged to participate in the activities rather than just watching. To achieve this goal, a process tool is required to train children which they like instantly and can take up enthusiastically with minimum persuasion. And it is here that games can be used an ideal means to serve this purpose. It is easier to initiate children into doing theatre through games as this is an activity children readily pursue and enjoy. In this context, traditional games could be introduced transforming them into appropriate games suitable for school children. The focus should be on adaptability for the schools as the idea is 'theatre at the doorstep of children' rather than 'children to the theatre' as it has several constraints in terms of time, money and convenience. Besides, schools have wider reach and have the advantage of engaging as many children as possible and as many times besides the flexibility in scheduling the event. Towards realising this goal, a set of traditional games are selected for transforming them into theatre games for school children based on the criteria of familiarity, adaptability, number of players (preference is for group games involving many children), space required, and equipment needed to play such games.

Consequently, the transformed games are to be introduced to children in schools as part of the regular curriculum for their overall development, for proper social interaction, effective communication, and to develop the ability to interact and be at ease with others. The children thus trained turn out to be better learners and with

outgoing personalities who can be introduced to other theatre methods like storytelling, miming, improvisation, enactments and finally theatre. Children theatre practice continuum can therefore be devised beginning with Games, Storytelling, Improvisation, Enactments/Skits, and concluding with Children theatre.

History of Children's Theatre:

The progress of children's theatre in western countries has been steady. From the year 1900, plays suitable for child audiences began to appear more frequently in New York commercial theatres. By 1915, plays such as Peter Pan, The Blue Bird, Little Women, Snow White and the Seven Dwarfs, Alice in Wonderland and Treasure Island had been enthusiastically received by thousands of children.

According to Davis, Jed H. and Mary Jane Larson Watkins, "The established children's theatre programs which thrive today can most accurately trace their ancestry to an enterprise which began in 1903 among the Russian-Jewish immigrants in New York. The Children's Educational Theatre, guided from 1903 to 1908 by Alice Minnie and Herts Heniger produced two plays a year on the little stage of a building which belonged to the parent organization—the Educational Alliance. Dramatic activities with and for children came to be recognized for the values they brought to average and underprivileged youngsters. As the community theatre movement began to sweep the country, several leading organizations began to include a play for children in their regular seasons"²⁰.

'Grips theatre' Berlin is arguably the best and by all accounts the most popular children's and youth theatre in Germany. The origin of 'Grips Theatre' can

be traced back to the progressive students' movements in Europe during the 60s. The students initially used the medium of a sharp, hilarious, sarcastic, political caber to reach the public. Some of the workers later turned to children's theatre. The proposition was 'using children's theatre as a tool of the political movement. They also began to manifest a richer variety of themes. The plays dealt with subjects like male chauvinism, racism, economic justice and problems of the handicapped. The plays were addressed to specific age groups like 5 to 9 years, 9 to 13 years etc. Grips plays have been produced over 1200 times in countries on all continents from Canada to Kenya, Iceland to New Zealand, and Japan to Argentina.

With regards to western theories and researches, they generally conform to children's theatre as it relates to the personal development of child. One of the most popular theories of play was advanced by Herbert Spencer, who expressed the idea that play both in animal and human behavior is the result of surplus energy. This theory is illustrated in the physical activities of the young of all species, who are yet to feel the burden of responsibility and whose bodies are young and resilient. Other psychologists explain play as a way of achieving relaxation and rest, not a refutation of the surplus energy theory but a further observation.

While only a few of the children who perform in children's theatre will ever find their way to the professional stage, all of them will find their way into the society which nurtured their development. Further Davis, Jed H. and Mary Jane Larson Watkins says "The understanding of people which comes from the concentrated study of characters, their backgrounds, their motivations, their frustrations and aspirations form a solid basis which child participants will find helpful in establishing their own interpersonal relationships in the future"²¹ (Ibid).

‘Performing for child and family audiences’ by Kevin M. Reese says “When a child is watching a play, they are completely engrossed in what they are seeing and hearing. The actors are basically guiding the young imaginations through a fantastic journey which the child willingly follows. Most actors spend years and years training to performing for adult audiences, but usually "fall into" performing for kids. Children love slapstick humor (adults really do, too, but they don't like to admit it). Slapstick consists of one-liners and puns, physical humor (falls, bumps, slaps, etc), and situational incongruities (working up to a sneeze and then hiccupping, crying loudly and stopping abruptly to say something, etc). The audience participation is good for checking retention and reinforcement”²².

Children’s Theatre in India:

Children’s theatre has flourished in various regions at different times. In particular, there is no definite period, which exactly dates back to the origins of children’s theatre. But as children’s theatre has been evolved as a strong branch of theatre, its beginning is almost that of the theatre as adults and children were as much part of the target audience as they were part of the performing groups. Independent India has gone through many changes on the cultural front. Soon after independence, the Government of India established ‘Sangeet Natak Akademi’ (SNA), the national academy for music, dance and drama; to support, encourage and promote performing arts in the country. In 1959, to meet the growing needs for developing a National Theatre in the country, the ‘National School of Drama’ (NSD) was established, the School has two performing wings – the Repertory Company and Theatre-in

Education. One of the objectives of National School of Drama at the time of its inception was to develop Children's Theatre in India. NSD's children's theatre programme is a complete and independent programme which conducts its own activities for the all-round development of children and discovers their talents through the medium of theatre at various levels. In 1978-79, the international children's year, NSD's then presiding Director and renowned theatre practitioner, B.V. Karanth, began with his initiative of the children's theatre programme' (2006). In addition, NSD also started a Theatre in Education Company in 1989. Apart from this NSD frequently initiates workshops for children and teachers to disseminate the idea of children's theatre. Every year NSD conducts theatre workshops for children in the age group of 6 to 15 years, in Delhi and different parts of the country.

The children's theatre scene in the state of Maharashtra is highlighted by the works of leading Indian playwright Vijay Tendulkar, who is a highly influential dramatist and theatre personality. Some of the popular plays written by him such as Chimna Bandto Bangla (The He-Sparrow Builds a Bungalow), Raja Ranila Gham Harve (The King and Queen Must Work Hard), Chambar Chaukaschiche Natak (The Play of Unnecessary Questions), Bobbychi Goshta (Bobby's Story) and Baba Haravlet (Father is Lost) are enjoyed even today by children and adults alike. The other popular Playwrights, actors and practitioners include Sai Paranjpe, Sudha Karmakar, Ratnakar Matkari, Sulabha Deshpande, Sudhakar Prabhoo and a few others.

Dr. Mohan Agashe spearheaded the Grips project in India, which intended to introduce the Grips approach and method to other theatre practitioners in India with Theatre Academy, Pune, in collaboration with Max Mueller Bhavan and Grips

theatre, Berlin, by conducting a series of workshops and adaptations in different Indian languages across the country. Its format, founded by Volker Ludwig in Germany, was based on the premise of creating 'real life situations in theatre for children', not performed by children but trained adult actors. The popular plays 'Max and Milli' and 'Mannomann' have been successfully adapted into different regional languages.

In 1992, a children's production theatre company named 'little prithvi plays' by 'Prithvi Theatre' was launched. They dedicate a complete season for theatre for children by conducting various shows and plays for children.

In Kolkata 'Nandikar' one of the better known theatre groups, initiated a project called 'In Search of Children's Theatre' in 1992 which works for street and slum children as it is believed that slum children are absolutely culturally captivating and alive. Another theatre group 'Sutrapat' based in Kolkata, introduced Grips theatre to Bengali audience through its Bengali version of Max and Milli, called Care Kori Na which has completed 100 shows.

The State of Karnataka has a rich tradition of theatre. Not so long ago it had the Gubbi Theatre Company, the travelling company which was the training ground for B.V.Karant and B.Jayashree. In 1970 B.V. Karant staged 'Panjarshale' a play based on Tagore story and toured Karnataka extensively, laying the foundation of a children's theatre in the state. In 1974, he started a theatre group named 'Benaka' with a special wing for children's theatre. Karant did 'Ispeet Rajya', Tagore's Tasher Desh a production with music and direction by Karant himself. Prema Karant inspired by Bal Bhavan' initiative conducted her own theatre workshop for children in the summer of 1979, with help from stalwarts like B.V.Karant. He

directed several children's plays including *Panchara Shale*, *Neeli Kudure*, *Heddayana*, *Alilu Rama* and *the Grateful Man*. They produced a play 'Alibaba and Forty Thieves' with 120 children, which was a huge hit. Prema Karanth made these productions oriented workshops a regular feature of summer vacations.

Around the same time the new theatre movement started by Barry John in Delhi was gaining momentum. Their ideology made the child the playwright, director, musician, set designer and production designer. The creativity of the child became paramount. He stressed the value of the process of theatre as a creative and as a character-building activity.

Theatre organizations like 'Rangaprabhath' of Kerala, one of the few permanent children's theatre functioning in India, gave prominence to children's theatre and involved the children and practitioners in cultural festivals at state and national level. The children are taught body exercises, voice modulation, singing etc. they practice storytelling and the art of developing the indigenous costumes and makeup needed for the play.

Recently, professional theatre for children, with only professional actors on stage, has been produced for the first time within the project 'Children's Voice' commissioned by Swedish International Development Cooperation Agency (SIDA) in collaboration with The Swedish International Theatre Institute/ITI. The project aims at developing and establishing professional children's theatre in India and in Bangladesh. The stated development objective is to contribute to that "children will enjoy basic rights, including the right to theatre"²³. The project objective is that professional basis for children's theatre should be established. For the Indian part of the project, the intention is that the project objective shall be achieved in the two

states West Bengal and Karnataka and for the Bangladeshi part in the southern and north eastern areas and the areas in and around Dhaka. In India, the professional theatre groups that participated in the project are the 'Nandikar', an experienced independent group in Kolkata, and the governmental national theatre 'Rangayana' Theatre in Mysore, where a children's ensemble has been created at the theatre with support from the project. The project works with two issues, first to develop a professional children's theatre in the areas mentioned above and to carry out drama training for and with children and youth in the same areas, to strengthen not only their creativity but also their self-confidence. In both India and Bangladesh there has during the last twenty years existed amateur children's theatre, where children have produced theatre plays for a child audience, once or twice a year, often linked to a celebration. This has been the only theatre directed to a child audience, and also one of the very few forms of art directed specially to children' (Markensten, 2007:23).

In Andhra Pradesh, the origin of the children's theatre movement is still more recent. Mention should be made about the Balamitra Sabha of Guntur which produced plays enacted by children. The stage actor late Suribabu was a product of that association. The Ramavilas Sabha, Chittoor has also encouraged juvenile talent in the classical drama Prahalada and Krishnaleela. The credit for encouraging Children' Drama in an organized way goes to the 'Andhra Balanandam Sangam, which started in 1947, what was known as Dasara children's festival. During those festivals one-act play competitions were held and prizes were given to the best team and the best actor. In 1966, when the Jawahar Bal Bhavan came into existence, it had definite houses on weekends whose motive had something to do with children's theatre, but its implicit contribution cannot be overlooked. Therefore, it can be said

that beyond the annual day functions of the schools, the children's theatre at present, is steadily witnessing a progressive phase.

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CHAPTER TWO

GAMES AND THEIR FUNCTIONAL DYNAMICS

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Games and their functional dynamics

Games are a universal part of the human experience, common to all cultures, genders and ages, in which, decisions are made in an environment where players interact. A Game is a situation, where players choose different actions in an attempt to maximize their results or returns; a pursuit or activity with rules, performed either alone or with others, for the purpose of entertainment.

According to Eric Berne, “game is a spontaneous or planned social activity carried out most productively for the benefit of the society”¹, from a broader social and cultural perspective this definition holds true as games are spontaneous expressions of people’s joys and celebrations. Games are the most gratifying forms of social contact and significant social interaction most commonly takes the form of games. From a strictly physical viewpoint, Game can be defined as Shaw, Gorely and Corban quoting Loy 1968 say, “a game is any form of playful competition whose outcome is determined by physical skill, strategy or chance”², this definition is true more in the sports, physiological and psychological context. In these forms of games, generally mental or physical stimulation and sometimes both are involved. Many games serve as a form of physical exercise and recreation besides serving children as tools to develop practical skills in the form of educational, situational and psychological growth.

A game can also be defined as a structured or semi-structured activity, usually undertaken for enjoyment, fun activities that can be educational or purely just for fun. Key components of games are goals, rules, challenge and interactivity. In the

context of economic studies, the term game is used to describe simulation of various activities e.g., for the purposes of training, analysis and prediction shows the players' strategies and pay offs.

Games play an important role in the life of the community. Traditional games are important for the expression of the life and culture of communities, and contribute to the transmission of values and ideas from generation to generation. They play a major role in the forms of communication and entertainment we experience on a daily basis. All children will experience the arts in various forms through their personal and working lives beyond school. For some, the games will provide an opportunity to specific artistic career. For others, their learning in the arts will be applied in other occupations, be part of their leisure or feature in other parts of their daily lives.

Games are a major form of human communication and expression. Individuals and groups use them to explore, express and communicate ideas, feelings and experiences. Each game form is a language in its own right, being a major way of symbolically knowing and communicating experience. Through the games, individuals and groups express, convey and invoke meanings. Like other art forms, traditional games have their own conventions, codes, practices and meaning structures. They also communicate cultural contexts. Children benefit from understanding and using these ways of knowing and expressing feeling and experiences.

Game theory:

Game theory is the study of strategic situations. This theory has applications

primarily in the fields of economics and business, but also in political science, the law and everyday life. Game theory has often been interpreted as a part of a general theory of rational behavior. This theory recommends what agents should do in specific interactive situations given their preferences. When the outcome of an agent's action depends upon the actions of all the other agents involved it is said to be interactive. Game theory studies these interactive situations. The fundamental idea is that an agent in an interactive decision should take into account the deliberations of his opponents who, in turn, take into account his deliberations. Because game theory arose from the analyses of competitive scenarios, the problem is called game and the participants are called players. But these techniques apply to more than just sport, and are not even limited to competitive situations. In short, game theory deals with any problem in which each player's strategy depends on what the other players do.

Game theory was founded by Von Neumann and Morgenstern in their book, "The Theory of Games and Economic Behavior, Game theory and the Equilibrium notion were first presented by them and they focused only on a specific kind of two person games, so called zero-sum games; in these games, one player's payoff is exactly the inverse of that of the other player"³.

Though 'Game Theory' has so many applications in economy, political sciences or organizations theory, the fact is that there are no elements in this theory that seemed useful from the traditional games perspective, which is informal and unstructured. The possible reason could be, as Lloyd S. Shapley [Grolier Encyclopaedia, 1995]⁴ claims,

"Although the terminology of players, moves, rules, and payoffs might

suggest a preoccupation with sports or recreation, the theory of games has seldom been of practical use in playing real games. This may be because the theory is based on idealized players who have clear motives and unlimited skill and calculating ability."

This fact is further confirmed by Espen Aarseth as he explains: "Game theory, a branch of mathematics and economics is really not about entertainment games at all, but competitive situations in general"⁵.

As such, Game theory is exciting because although the principles are simple the applications are far-reaching. Interdependent decisions are everywhere, potentially including almost any endeavor in which self-interested agents cooperate or compete. Probably the most interesting games involve communication, because so many layers of strategy are possible. Game theory can be used to design credible commitments, threats or promises or to assess propositions and statements offered by others. There are two fundamental types of games: one is sequential and the other is simultaneous. In sequential games, the players must make alternate moves; in simultaneous games, the players can act at the same time. These types are distinguished because they require different analytical approaches.

Traditional and Folk Games:

Every national, ethnic and cultural group owns a treasury of traditional games, which still have cultural and educational value and often stimulate intellectual and emotional development. Traditional games are well-known games among specific groups/regions that are played by everybody, boys and girls, children and adults. They

are played in fields, on the street and at home and have been known for generations and transmitted from one generation to the next and sustained. They exist everywhere; in every country the games are numerous and each game is an illustration in miniature of its culture and civilization. Traditional games are part of the folk culture in which the child/adult actively employs all his physical, motor, sensory-perceptive, intellectual, linguistic, social and emotional abilities.

Folk games are popular games mainly played in rural as well as urban areas and passed along from one generation to another. According to Brunvand, “folk games are a form of structured play, have an objective, have rules, have variability, and generally need no special equipment or specific playing area”⁶. As per Renson R & Smulders, H “The term ‘Folk’ is refers to a group of people who share a common culture and lifestyle. Folk games are active games with a recreational character, requiring specific physical skills, strategy or chance, or a combination of these three”⁷.

As ‘Metin And’, a Turkish scholar, says, “one of the most important aspects of folk games is vocal or verbal expression. Since many folk rhymes are descended from myth-the concomitant and accompaniment of ritual-the study of them may serve to reveal the original function and inherent motivation of the games in which they are sung or recited. Some games demand the spoken word, rhymes, or chants; yet other games require the suppression of all sound. At the opposite pole from these games rich in verbal dimension, we find games where demand the spoken word, rhymes, or chants; yet other games require the suppression of all sound. At the opposite pole from these games rich in verbal dimension, we find games where speaking is strictly prohibited. Some are mere diversions meant to while away the tedium and some have a serious, perhaps religious or magical significance”⁸.

Folk games are in general, expressions of joys and celebrations of people mostly demonstrated in vocal form than otherwise. Citing the example of Turkish folk games 'Metin And' distinguishes four main categories of verbal expression: songs and chants, rhymes, tongue twisters, and riddles. Songs accompanying games and question-and-answer chants enjoy the greatest popularity among girls.

'Folk' games are those traditional games passed along informally from one group to another. They are more often than not are preserved by oral tradition throughout centuries. These games have the ability to amuse, instruct and inspire. They reflect the values and beliefs of their cultures. Games help minds and imaginations of children to mature, providing them with a chance to act out roles, make choices, and experience the thrill of winning and the disappointment of losing.

Significance of Traditional Games:

Each and every culture and tradition possesses its own wisdom. Traditional games provide an inexpensive and effective way to help children explore traditional culture to gain insight towards acquiring this wisdom. To share this culture with children is to introduce them to an important part of their own heritage. Each part of our planet was home to different local folks, so through games we can explore even the heritage of the people that inhabited that particular region. These games demonstrate some important aspects of traditional folk values and way of life. First, they show children that despite the gap in time and culture, traditional children liked to have fun just like children today. And they are fun, they involve suspense, or competition, or a skill challenge, just like today's games. Children learn about aspects of traditional life

through the objects of these games. Through traditional games children recognize divergent views and the importance of cultural values.

Traditional games can inform, teach, persuade and provoke thought. They can reproduce and reinforce existing ideas and values, challenge them, or offer new ways of thinking and feeling. They can confirm existing values and practices, they can bring about change. As a result, the arts play an important role in shaping our understanding of ourselves as individuals and members of society and our understanding of the world in which we live.

But interest in games in general had greatly declined during the first half of the twentieth century and was revived primarily by scholars in other disciplines following World War II. Sociologists, psychologists, anthropologists, and educators have primarily argued that the playing of games is of functional and developmental importance-physically, psychologically, socially, and intellectually-and such conclusions one could probably assert for all human behaviours. But most importantly, such scholarship exemplifies that playing is not trivial, and, as George Eisen poignantly suggests in "Coping with Adversity: Children's Play in the Holocaust" (1987), play, or perhaps more accurately playfulness, may be an essential aspect for survival"⁹.

In addition, traditional games can be enjoyed across generations, allowing people of different ages to interact. People of all ages can be invited to join in, thereby fostering a sense of local community. One of the main aims in adopting traditional games in schools is to create opportunities for children to interact with different kinds of people in different situations.

Games have always played a diverse and important role within a community, and they have also provided a means by which communities link themselves to one another and into larger social networks. They also have a strong impact on the

psychological and social quality of life. To many people these games are a cordial way to spend their leisure time and to keep fit and active. Moreover, traditional games offer opportunities for people to get together and to have social contacts with each other. In modern times of growing individualization these traditional games, could help develop community bonding, where every participant and the spectator are a valuable asset to the growth of their own community.

The benefits provided by traditional games through outdoor environments and nature experiences are remarkable and extensive. According to Dr Joe L. Forst, “these include: inner peace, stress reduction, fitness, healing, mental health, and creativity; physical, emotional and intellectual development; bonding with nature, appreciation of nature, and heightened sense of beauty. Play and learning are mutually supportive and necessary for a healthy childhood and a competent adulthood”,¹⁰.

Another important dimension to be considered is the occasion and functions of the games. As mere amusement, games are performed on a great variety of occasions. As per Martin And, “Man finds many situations for game-playing, such as birth, puberty, circumcision, marriage, return from military service, and release from prison, to which may be added the religious and national holidays, fairs, seasonal festivals, and ceremonies. Each region and each town has its indoor and out-door gatherings and parties held on various occasions, their names and traditions differing from place to place. Some games are responsible for the growth of the crops, for the increase of flocks and herds, the making of rain or to ensure sunshine or an increase of solar heat”¹¹.

Martin And states, “since peasants and children are among the most obstinate conservators of traditional usage, the study of their legends, anecdotal material, certain fragmentary meanings and actions, and the rich game vocabulary still extant can help to

reveal the connection of many games with primitive forms of ritual and their original functions”¹².

The main focus of my project is to identify and compile a list of those games and make a record of the traditional children’s games, to examine the possibilities of using traditional children’s games in contemporary education and to make them applicable for children’s theatre practice.

Features of Traditional Games

For playing traditional games, the materials needed are often not expensive, easily available like sand, pebbles and sticks and the like, which are freely available everywhere. These games are also played with water, soil, piece of wood, piece of pottery, cloth, rope, stones, marbles and other such things which can be obtained with little or no difficulty.

Some of the material and spaces used for play and the games associated with them are; Sand&Stick- kuchi kuchi pulla , stick- gilli danda, piece of cloth-vottotti surotti, open ground-nela banda aata, kuntata , kappalata, jantalata, piece of pottery-pettelata, tokkudu billa, fields-meka puli aata, sand- upppata, pieces of bangles-gajulata, pebbles- achchnagayalu-, stones- latchars, nalugu rallata, rope-thadata(skiipping) and marbles- goli lata.

A traditional game can be turn-based, or allow players from every side to act simultaneously. In traditional games where units have orthogonal actions, players may switch sides in alternate turns (e.g. pursuers swapping roles with evaders), either on a turn-taking basis or when a pursuer(s) succeeds in capturing a victim. The state of a

player and/or object may be changed when one player moves in order to catch an opponent, evade being touched, protect himself or herself, guard a player, rescue a player, reach a destination, etc., the actions that can be performed with the objects are: throw, deflect, pick up, discard, strike and arrange etc.,¹³. Besides these, there are games of physical contact, movement, distance, defense, suspense and blocking games.

The abundance of games guarantees a splendid gradation and diversification to suit different age groups – from kindergarten up to and including adults, for both genders and for small and large groups¹⁴. There are games for younger children as there are for adults, there are games for women as there are for men. There are also group games as well as team games. They are easy to learn and to teach. The rules of the games are easy to modify and to adapt to different contexts and situations.

The traditional games played by children have an important role to play in the development of the children. Through game playing, children act out the war between good and evil and learn moral lessons. Games instruct children in the folklore of a culture as well as in the mental and physical skills required of them as adults. They teach children about power and cunning and luck. They help them learn about humor. They show them how to think by solving riddles and how to make choices. And finally they are a child's outlet often for secret hopes and fears and dreams.

Competition has to be considered in a cultural context and this consideration is to be examined in relation to such aspects as appreciation of physical skills, entertainment and, especially, the social view of cooperation and community.

According to Metin And, ‘Another dimension of games is the values assigned to the outcome of the game, that is, rewards and penalties. In many games the loser or

the losing group pays a forfeit; this often takes the form of being made to appear ridiculous. For instance, he or she has to stand on a chair and crow like a cock, or bray like a donkey, or have his or her face smeared with paint. Sometimes these penalties become a game played independently. We may call them "victimizing games," where horseplay and jokes are abundant and sometimes the victim is the innocent party who does not know what will happen to him"¹⁵.

They are games touching and dealing with all aspects of human development - motor, cognitive, emotional, moral and social behavior and employing all the senses.

Classification of Games:

The category of children's traditional games is very rich and varied. The publication of proceedings of "Traditional Games and Children of Today" conference dedicated to the Belgrade—OMEP (Organisation Mondiale Pour l'Education Prescolaire - World Organization for Early Childhood Education) Project on traditional children's games mentions that, "the richness of traditional games is evident by their number. Some of the popular anthologists, scholars and play theorists have huge collection of games to their credit. For example, Opie and Opie (1969) have an index of 2500 games (and their varieties), Sutton-Smith recorded (1972) more than 300 games in New Zealand, and Renson (1981), recording games of a narrower group than defined here in various parts of Flanders, obtained 95-233 protocols of different games, or 806 protocols in total"¹⁶

The publication further states that the wealth and variety of traditional children's games is reflected in the number of categories of these games. As an

illustration, they list only some of the categories: bouncing games, clapping games, walking games, counting rhyme, tongue--twisters, mocking rhymes, riddles, funny rhymes, chasing games, catching games, hiding games, duelling games, games of competition, jumping games, games of wit, games of expression, strength, agility, chance, humour, disguising, daring, games for expressing sympathy, etc.

But, the general classification followed by anthologists of various countries and cultures in compiling and studying traditional games divides them into three types; games of physical skill, games of strategy and games of chance. The games of physical skill are those in which the physical strength plays the main part. The other type of traditional game is the game of strategy. The hide-and-seek kind of games are games of strategy. The third type of game is games of chance. The three elements: physical skill, strategy and chance generally emerge separately, but sometimes in relation to each other.

In order to arrive at compiling common and universal traditional games known and played, it is essential to understand and deliberate upon various criteria for classification of traditional games of different regions and cultures of different countries and all the relevant classification systems should be studied. According to the publication 'Belgrade—OMEP Project on traditional children's games' the following will serve as one of the criterion for classification: "This description covers a wide range of traditional games.

- The **content** of games (chasing, seeking, hunting, games, etc., as in the book by Opie and Opie, 1969);

- The **psychological functions** employed in the game (games of motor and intellectual skill, games of humour and social interaction, games of perception, memory or speech, etc.);
- The **social functions** of games (games primarily stimulating social integration, or social differentiation and individualisation; games of cooperation vs. games of competition, etc.);
- The **psycho-developmental** criteria (i.e., a classification derived from the developmental stage of the psychological functions employed in the game, as for example, sensory-motor, pre-operational, concrete-operational games, according to Piaget's theory; developmental classification derived from other theories of psychological development are also possible);
- The **structure** of games as a criterion for classification opens complex problems, but also allows various classifications of children's games; some existing systems, such as those in which games are divided into games of skill vs. games of chance, or games of competition, duelling vs. Games of cooperation and expression, etc.,¹⁷.

The classification theory by French Sociologist Roger Caillois's follows a psycho-developmental criterion in describing play in four forms and it is fundamentally sociological and a blend of psychology and philosophy. According to him, "games can be classified as games of

1. Agon (Competition), e.g. Chess, racing, wrestling and fencing etc,
2. Alea (Chance), e.g., counting-out rhymes, heads or tails, betting etc,
3. Mimesis (Mimicry or Simulation), e.g., mimicry, role playing, etc,
4. Ilinx (Vertigo), e.g., Swinging, tight rope walking, whirling horseback, etc.,¹⁸

The above forms of play as defined by Caillois are expressive forms of human personal and social behaviour.

Another category of traditional children's games cited in Belgrade—OMEP traditional games project, focuses on games in which the child actively engages all his physical, motor, sensory, intellectual, emotional and social abilities. Based on this specification, the games are reduced to two categories a) traditional children's games with rules, and b) non-rule regulated games, games in which behaviour is mostly regulated, but not by rules, but by behavioral patterns (1986, P.19).

The first category of games – traditional games with rules is characterized by the existence of an explicit system of rules which regulate the behaviour of the players. Typical examples of traditional children's games are hide-and-seek, games of marbles, tag, etc .

The other category of games - is those games based on stable behavioural patterns. It may be the result of the physical characteristics of objects and toys used in the game (i.e. the manner of throwing or catching a ball or a boomerang or the game of bow and arrow etc.). Another source of universality are the motor patterns in human behaviour (e.g., various games of balance, dumping games, leaping, running, all games of motor agility, etc.). There are also games whose characteristics result from a combination of the physical characteristics of objects used in the game and characteristics of human motility such as rope-jumping games, sack-racing, walking on stilts, etc.). In all these games, physical, material factors play a great role.

Universal patterns of interaction and communication are also a common source of this category of games. The hiding and disclosing games (from the simplest such as peek-a-boo, to very complex games with masks and disguise, etc.), mother-and-infant

interaction games, games of competition and cooperation, betting games, daring games, all team games, etc.

Very close to the games discussed above, are games which are based on general patterns of speech behaviour: riddle and conundrums, dialogue games, message-twisting games, tongue-twisters, senseless rhymes, tales without ending, word twisters. Intellectual games (games of reflection, games of wit, games of logic, games of intellectual skill, etc.) are based on universal patterns of intellectual behaviour.

Discussing games classification, Richard M. Danson observes “since 1900, folklore scholars have devoted comparatively little attention to traditional pastimes, no classification systems have been prepared for games and recreations as they have for folk narrative and no new theories of play have been advanced by folklorists”¹⁹. He further explains that ‘students of traditional recreations and games have devoted the bulk of their time in recording, editing and annotating texts. But each investigator has also had to cope with the problem of the nature of the traditional pastimes, if for no other reason than to find a suitable classification system for his material, perusal of any standard collection reveals the difficulties along configurational lines, frequently according to the nature of the activity involved (chasing, guessing and hiding games), often on the basis of the sex of the players (games of little girls, boys) and occasionally according to the type of equipment used (specialised versus readily available objects)’(Danson,176).

The cross-cultural studies of Roberts, et al. were restricted to games of physical skill, strategy, and chance. Within this limited approach, they also found that games of physical skill were the most widespread, whereas strategy and chance were found in fewer cultural contexts. Furthermore, there were relatively few statistically significant

cultural associations with games of physical skill, whereas there were many with games of both strategy and chance. This suggests, that the physical activities of play and games have a relatively stronger adaptive component and that those of strategy and chance have a relatively stronger cultural component. In kinds of play where the major reliance is upon physical activity, that is, we might expect custom to play a smaller role than in those kinds in which symbolic matters are the heart of the play (Sutton-Smith 1972).

Another aspect of traditional games is that many games involve folk music as part of playing games, emphasizing the relation between the folk music and folk games, any activity that combines music and games Janet M. Cliff, says “Song games in English appear to depend on context as to whether they are games or songs. A song game is a game that is sung. Unlike singing games, the song does not provide the structure for the activity. Besides the fun, the action, and the possibility of words focusing on a meaningful situation, singing games are also appealing because of their social context. Even the few games which can be played alone (e.g., jump rope, ball bouncing games) are often played with others around, and all of the games are learned from someone else”²⁰.

Furthermore she adds, the most popular combination of folk music and folk games in English for both scholars and participants is singing games, ‘that is, a game which has a song that creates the structure (and often also the rhythm) of the activity. Scholars have always separated jump rope, hand claps, ball bouncing, and counting out from other singing games without any explanation, although such activities are as much singing games as Farmer in the Dell. In general, small groups (2-15 people) of young (7-9 years) females usually participate in singing games (1992, 129-151). However, some girls dislike these games and refuse to participate, and some boys often engage in

these activities. Many of the same songs are also performed as chants or even rhymes without tunes, sometimes making a text difficult to recognize as part of a 'singing' game. The tune for a particular text is fairly consistent throughout the English speaking world. The same tune can be found for different texts, further complicating the study of singing games.

One such example of singing game cited by 'Evelyn Carrington' in singing games from folk-lore record is as under

The Fox and the Chickens.

(The Hen.) Who's going round my sunny wall to-night?

(Fox.) Only little Jacky-Lingo.

(Hen.) Don't steal any of my fat chicks.

(Fox.) I stole one last night,

And gave it a little hay;

There came a little blackbird

And carried it away (Carrington, 188: 169-173).

The fox steals one chicken every time, and so on till they are all gone. The chickens then form in procession behind the fox, and the hen tries to catch them again. The fox rushes forward to prevent her.

Traditional Games in India:

‘The history of games in India dates back to Vedic times’ (Subrahmanyam, 1975:56). It is widely considered that people of that period, must have had some specific exercises and games as part of their physical culture to maintain physical fitness for wielding weapons, and for riding, hunting, and swimming and also for the purpose of recreation. As per Dr. Vadla Subramanyam, “Though, Chariot racing was the chief source of amusement of the early Aryans and their pastime was gambling and generally racing, they were also deeply interested in music both vocal and instrumental. Among the instruments we find reference to are the Veena, Drum and Flute. Early vedic aryaans were also greatly interested in dancing.”²¹

The prominent feature of Indian forms of traditional games is that they require very meager apparatus and space when compared to the western forms of traditional games and numerous traditional children games have a rhythmic musical component in the form of chants and counting rhymes.

Many of the traditional Indian games have similarities with the games played around the world, though known by different names. Some of the universal games such as ‘hide and seek’, ‘top spinning’, ‘kite play’ and ‘tug of war’ are known in Andhra Pradesh as ‘dagudu muthalu’, ‘bongarala aata’, ‘galipatalata’ and ‘sarigunjulata’, respectively”²².

Though games are played by and large as pastimes for fun and amusement, they become integral part of the celebrations during festivals, fairs and on special religious occasions where children and adults participate in huge numbers as other

members of the community too bond with them by watching and encouraging the participants.

The common play areas of the games include streets, verandas, inside the house, under the shade of the trees, temple premises, meadows, gardens, orchards, fields, on the banks of river or lake and open grounds outside the villages.

Categories of Games:

The attempt to find a suitable classification system for traditional games is encountered by many difficulties along configurationally lines because many of the games cannot be slotted under a specific category as they fit into multiple genres. Sutton-smith makes a similar admission in his study “The games of New Zealand children’ (1959), adding that the reason for the difficulty in classifying games is because games are complex group behaviors deriving their nature from many sources”²³.

Students of children's games have to deal with several paradoxes. First, some games appear to be so widespread that they may well be universal, while others appear to be clearly products of human diversity. How then can one explain games that fit both of these categories? Second, the view developed in the nineteenth century that children's games were the residue of earlier adult cultural customs, while in this century, play theorists largely emphasized children's creativity through play (Darson, 1972).

In the same way, for the traditional games of India, a strict classification of the games is difficult to arrive at, as the following quote suggests in Standard dictionary

of folklore mythology and legend, “the classification of games has been the subject of many studies and there are almost as many ways of considering the subject as there are writers on the matter. Games may be discussed according to the season in which they are played; according to the sex or age of the participants etc.,”²⁴

Let us consider the game ‘achchnagayalu’ (a game played by marbles or pebbles) a popular game played in Andhra Pradesh, Southern India. It may be categorized variously depending on the following parameters:

Age - it is played by both children and adults;

Gender - it is played by females

Number of participants - played in groups of 4 or 5 but often also played individually.

Play area - this game could be played indoors as well as outdoors.

Time of play - it is played in day time.

Playing occasion - it is a common and regularly played game with no special festive or religious significance.

Location - it is usually played in rural rather than in urban settings.

Skills - this is a physical skills rather than a mental skills game

Objects used - played with inanimate objects

Functional activity - it is a game played by sitting on the ground”²⁵.

From the above, it is once again clear that the process of categorization of the games is not simple but a complex one, and should be studied from various angles of

structural and functional aspects, to have a practical categorization of traditional games, but to begin with, there are three broad categories of games from which study of categorization could be carried forward.

Primarily, traditional games can be classified according to age, according to gender, according to number of participants, according to time of play (day and night), according to place (indoor and outdoor), rural or urban, animated or unanimated, physical or mental games in the historical, social and cultural context. After considerable deliberation, a broad list of categories of traditional games have been devised to facilitate the grouping of the categories of games which were collected for this project, based on the field experience and the methodology followed by the researcher for collecting the games.

1. According to different stages in life (according to age);

- a. Pre-childhood (below 5years)
- b. Post-childhood (5-15years)
- c. Youth (15-25)
- d. Adults (25-60)
- e. Old age (above 60 years)

2. According to gender:

- a. Females
- b. Males

- c. Both females and males

3. According to the playing occasion:

- a. Ordinary or Common or Regular games played during day or night
- b. Games played on special occasions like feasts and festivals

4. According to play area:

- a. Indoor games
- b. Outdoor games

5. According to time of play:

- a. During day time
- b. During night time

6. According to place (type of settlement):

- a. Urban games
- b. Rural games

7. According to the number of participants:

- a. Individual games
- b. Group games

8. According to the apparatus used:

- a. With the help of objects

- b. Without the help of any object

9. According to physical or mental skills:

- a. Games of physical skills
- b. Games of mental skills

10. According to functional activity:

- a. Games of Sitting
- b. Games of running
- c. Games of throwing
- d. Games of jumping

Traditional children's games are not a monopoly of any one ethnic group, though there are some exceptions, these are games played similarly, but what differs is how they are called. Some of the traditional games no matter where they are played, hide and seek, hopscotch, tug of war, top spinning, kite play etc., retain the basic structure with slight variations in the play form or content or presentation. As mentioned in the publication, 'The New Book of Knowledge', "down the ages children have watched adults and imitated them. Out of these imitations came games. Games are seldom invented. They grow, changing to meet the needs and customs of each new generation"²⁶. Names and customs change, children may dress up their games with new words and new names, but the old games live through all the changes. It is based on this premise that the transformation of traditional games into modern theatre games is considered for introducing them to children in schools as part of the regular curriculum.

Different types of Games and their functions:

According to 'Belgrade—OMEP traditional games project', there are two major functions to be fulfilled by traditional children's games, these are the regulating mechanisms in social relations. These two major functions, vital for the functioning and the preservation of every culture, are social integration (i.e., the assimilation of group members, the submission to rules, social norms, etc.) and differentiation, (i.e., increasing distance between group members, the segregation of subgroups, individualization, personalization, etc.) (1986:87).

The publication also cites that examples of this kind of preparation for social integration are the games of motor and mental skill, manual dexterity, motor and communicative competence, logic, etc. Other examples are: following of rules by every person and submission to the group; joint activities, which imply the coordination of individual actions. Self control - the control of the personal desires and impulses (1986:87).

In addition to serving socio-cultural purposes, the games are helpful to children in achieving and developing physical, psychological and mental skills. Ball games such as hand ball games, with hand, with feet, bat or stick develop hand-eye co-ordination, motor control. Bowling games like marbles, bowls and shooting games of long bow, cross bow, throwing games of discs, coins, sticks, dart others develop concentration, marksmanship and perception of position.

Hopscotch is a game through which the child develops physical coordination by skilful control of shifts of balance using one leg. Skipping develops stamina and breath control. Hide and seek develops sensitivity, alertness, concentration and powers of

observation. Running, jumping and hopping games develop agility, speed and self-control.

Group games, both games of competition and cooperation, and games of expression are helpful in overcoming the social isolation and inhibition through group interaction and sportsmanship.

Common traditional games of India and their features:

The games discussed below are some of the popular games played across India, and familiar to children and older people alike, though known by different names in different regions. As with many of the traditional games, the games mentioned below bear the striking features of simple rules of play, minimal requirement of space and material to play at the same time giving opportunity for large number of children to play together and at once.

Gillidanda:-

Gilli Danda or Guli Danda, is a traditional amateur sport, popular among rural youth in the Indian subcontinent. It is known as, gooti-billa in Andhra Pradesh. This sport is generally played in the rural and small towns of the Indian subcontinent. This game bears a resemblance to cricket or baseball but without a ball.

To play this game two wooden sticks called Gilli and Danda are required. 'Gilli' is a small wooden piece which is about three inches long and 'Danda' - a stick, about 2 feet in length, is used to strike the Gilli. It is played in the open ground.

A small circle of four feet diameter is drawn. In the centre a small oblong shaped hole is dug which should be smaller than the gilli. Two teams are formed. One team

bats while the other team fields. Fielders stand in a position from where they can catch the gilli. The first player places the gilli in the hole and lifts it quickly high in the air with the danda and then strikes it. If he fails at first, he gets another turn. If the fielder catches the gilli before it touches the ground, the batsman is out and the second player tries to hit the gilli. If the gilli is not caught, then the distance from the hole to the place where the gilli falls is measured with the danda. Each danda equals one point.

The fielder stands where the gilli had fallen and tosses it to the batsman. The batsman tries to hit the gilli while it is in the air. If it falls in the circle then he is out, if it falls outside the circle then he taps the tapered end and lifts it in the air and strikes while it is in the air. He gets three chances to hit the gilli. If he does not hit it, or is caught, he is out. The game continues till all the batsmen are out. The team changes side and continues the same way. The team with higher score wins.

Kabaddi (Chedugudu):-

The game Kabaddi is famous in all villages and small towns of the Indian subcontinent. It is a very simple game played outdoors without the need of any apparatus. Two teams play the game. Each team has six to eight members; generally it is played on sandy ground. A big quadrangle is drawn with limits on either side. A middle line is drawn. One team occupies one side and other team occupies the other. By turn, each player enters the other team's area while simultaneously chanting 'chedugudu gudu gudu' in one breath and tries to touch the other team members. He is expected to chant without stopping for breath till he exits the other team's area. If the other team members catch him and do not allow him to cross the middle line, then he is out. If he

touches one or two other team members and returns to his team's space then those players are out. The game continues in this manner till all members of both teams are out.

Becchalata:-

This game is played by boys with stones of round shape of their palm size or even smaller size. Two lines are drawn in opposite directions; the distance between the lines is approximately 3 yards. A small circle is drawn in the middle and all the boys will place their stones in the circle. The stones are kept one on top of the other i.e. big one first and next small size on it and so on. Each boy has to hit the stones with one stone in his hand by standing on the line. His stone should hit the stones in the circle and go out of the other line. He should hit fiercely otherwise he is out. Next boy tries the same thing. Everyone gets their turn. Whoever fails to hit the stones in the circle beyond the other line has to go round the lines hopping; if not he has to bear the penalty of having other winners beat him on his hand. Then the game starts once again.

Vaikunta pali:-

It is called Vaikunta pali, because the objective of the game is to reach Vaikuntam, the heavenly abode. It is also called Paramapada sopanam. It is played by ladies or by wife and husband or the elderly people. A board having 132 squares, horizontally and vertically is placed. In some squares there are ladders and in some squares there are serpents. The game starts with throwing dice or shells. As per the number shown on the dice, the token i.e. a tamarind seed or any other object is moved from square 1 forward along the squares. The other person throws the dice and he moves

his token on the board. While playing, if the token of any one reaches the square in which there is a ladder, he can climb the ladder and place his token on the square where the ladder ends. If the token reaches the square in which there is a serpent, it will come down the board where the serpent's tail ends. Hence, the game is called snakes and ladders. The one who reaches the 132nd square first is the winner.

Bommala Pelli:-

This game is an imitation of marriage celebration by the children where they assume different roles of their elders. After decorating the house, the boys and girls bring leaves or with pieces of cloth and prepare dolls. After preparing two dolls representing the bride and bridegroom they will look after marriage arrangements. They invite all the elders for their dolls' marriage. Some sweets and candies are kept for distributing after marriage celebration. They take the dolls around the village while the band set is playing. The boy acts as priest and follows the customs and rituals of the marriage till the bridegroom ties thalibottu, a sacred thread made of beads to the bride. Then all the children who are part of the marriage party enjoy themselves, dancing and singing.

Kite Flying (Galipatalata):-

This is the game of kites, a favourite game of the boys. This game is enjoyable in clear weather. It is played on the roofs, open grounds and along sea shores. All the boys gather with their colourful kites and try to fly them in the sky to the maximum

extent possible, controlling the kite by holding the spool of thread in their hands. Even as they enjoy the free flight of their kites, they try to hijack the other kites which come in their way and sever the other kites from their spools.

This chapter is an attempt to discuss the features of games in general context and their significance in the society on the ground of the scholarship available in the field, and to give a comprehensive account on the game theories, different genres of games based on its game plan and physical and mental involvement, overview of Indian traditional/ folk games with ample described examples and different contextual functions of the games. To a large extent the literature survey and the field trip contributed to this chapter in order function this as a disclaimer to the later part of the thesis which is mostly based on the practice based work.

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CHAPTER THREE

GAMES FROM NATURAL CONTEXT

CHAPTER THREE

Games from natural context

General overview and discussion on traditional games has been deliberated upon in the last chapter including significance of games and classification according to its functions based on its category. This chapter deals with a group of twenty traditional games belonging to different categories based on play method and function. These games have been identified for relative ease of adaptability for transforming into games for use in children's theatre practice.

It is a complex task to transport a genre of practice in a folk context to another context and apply it effectively. Especially, games in a folk context have advantages in that they are commonly understood and practiced among the community and transferred vertically through generations. Games happen naturally and regularly in a rural context without any designated frame work. These games happen in a living environment. Whereas, a game for theatre practice has to be closely examined and practiced under the supervision of an instructor or teacher, and in a formal context. Since the game has an objective, the foundations of the game and its principles should be redefined according to the objective. There are many games exclusively devised for theatre and children's theatre based on its requirements. But, folk games have their own bearings. So the major task is to extract the positive elements of the games applicable to theatre and at the same time keeping in view the admissibility of these games among children from different back grounds. The following factors were considered in selecting the games from among those collected through field work:

- Duration of the game

- Space required
- Material required
- Number of players required
- Physical activity involved
- Adaptability to modern children's theatre practice.

Methodology used for selection of Traditional Games:

For collection of data on traditional games the following methodologies were used. Literature survey, field work to collect the games in their natural contexts from rural villages in Rayalaseema region of Andhra Pradesh, practice sessions in different stages with children to examine and observe the effect of these games in several practice situations, and finally shaping the games and adopting it for children's theatre training through a series of workshops involving children and taking their feedback. Both primary and secondary sources have been used for this purpose. These include a large number of books, journals, and articles on games culture in the country and across the world, such as folk games, customs, ceremonies, rituals and oral traditions and relevant information collected for analyses in relation to the games.

The researcher has visited various villages to gain insight and firsthand knowledge about various traditional games still played in the villages. By observing children during field trips and workshops in various play conditions, a considerable number of games were obtained. This source is valuable too, as it shows which games

are still in circulation and have spontaneously survived, and these are, as a rule, the culturally, psychologically and educationally more valuable games. Besides, playing practice is better to demonstrate the nature of a game than the description of its rules.

Some of the places visited were **Nandaluru, Paathuru, Gobbilla, and Sankaraiah Memorial High School, Nagireddypalli** for field work in **Kadapa** district. Intensive and concentrated work was carried out at the above mentioned villages over a period of time to collect and record the games and also to compare and incorporate new ideas that came up during this period.

The researcher, during the visits to the villages, observed and encouraged children over there and asked them to play games that they knew and liked and recorded those games through video camera and captured photos during the play. At the end of the game the researcher would ask the children during interactive sessions to record their inputs about their favourite games, how and from whom they learned and why they liked the games, whether they knew the history and origins of the game, the rules of playing and variations of the games and the benefits of playing these games. All this information was recorded for future reference and follow up. The elderly and the parents of their children were also interviewed to elicit more information and substantiate the inputs received from the children. The interaction with these set of people was particularly useful in knowing the history, the cultural and traditional significance of the games and also to know how the games have evolved over generations and how they used to play during their childhood and what they learnt playing the games.

The researcher's field work process basically consists of interacting with as many people and children as possible in various parts of Andhra Pradesh and around the country particularly in rural areas to share and talk about the games they know of and to

motivate them to ask the same of their friends and acquaintances. The inclusion of people of various back-grounds and experiences increases the chances of a rich harvest: adults, children, old people, farmers and housewives. Generally, the elderly people are adept at recalling and narrating the tradition behind playing the games and origin of many of the games. Another productive method used was to engage students and teachers to know the games the current generation still enjoy playing and any variations employed. It is essential to have the co-operation of people of different age groups representing the different regions or sub regions of the country in order to collect a wide variety of games such as male games, female games, children's games, seasonal games, and festivity games.

The main objective was to obtain a pool of children's games that would later be adapted and transformed for practice in children's theatre. Finally, the educational value of games can be increased, if they can be modified and assigned according to age level and function. A teacher or a trainer can just look under a particular category, check the appropriate age level and make the choice based on the list of functions.

Pre-transformation games (traditional games) were explained in their natural setting such as names of the games, material used for playing, tradition behind playing the games, terminology used during playing the game. Appropriate translations of native words are provided in English, wherever necessary.

Before proceeding into details of the selected traditional games and their descriptions it would be appropriate to explain some of the features associated with the games and terminology used during the play.

I. Methods of selecting players to commence a game:-

Before commencing a game, the children select one among them as the 'den'.

The popular methods followed for the selection of 'the den' are mentioned below:

a. Chappattu (Clapping):-

In this method, about four or five children stand in a circle holding their hands. At a given time all their hands and clap and lay their palms one on the other, either closed or open i.e either upwards or downwards. The children whose palms are placed in opposite direction to the rest of the group qualify so to speak. And thus it continues till only two players remain. A 'thodipellikoduku' joins them to facilitate in clapping to identify the thief.

b. Enda Vaana (Rain or Shine):-

A thin piece of rock or pot is taken and is spat upon on one side with the other side dry; the wet side is called vaana (rain) and the dry side is enda (shine). Now it is tossed up, two players are asked to guess correctly as to which side the piece falls, whoever guesses correctly is safe. Then the rest will continue guessing two players at a time, till the last one remains and is declared as the 'den'.

c. Ankelu Veyuta (Number Counting):-

In this process all the children stand in a circle. First, they decide on a number. One boy from among them counts the number already fixed commencing from the boy standing next to him. If the number fixed is 10 the boy who stands at 10 will be out.

Next, the leader again counts from No.1 till all are eliminated, and one boy is left and is declared the thief.

**d. Jute vasthunna, Pilli Vachche Yelaka Badram, ekkadi dongalu
akkade gupchup, Aakulu teesuku raa, Ankelu lekkinchadam:-**

These are especially for hide and seek games, before commencing the game; the children hide somewhere or the other. Some time is allowed for this process and the following types of slogans are used to commence the seeking.

(a). The thief shouts '**jute**'(ready). If someone hiding replies 'jute', the game commences.

(b). The thief says '**Vasthunna**'(here, I come), then, the other boys who are ready call out '**Raavachchu**'(come on).

(c). An elder who is managing the game closes the eyes of the thief with his or her palms and says '**Pilli vachche, Elaka duram**'(the cat's out, watch out mouse) or '**Police Vachche, ekkadi dongalu akkada gapchup**' (the police are coming, watch out thieves) and releases the thief, to start the chase.

(d). The children ask the thief to get the leafs of a tree which is at a distance. Before he brings it, they hide and he has to catch them.

(e). The thief stands facing a wall or tree and counts 1 to 30 numbers and says '**Vasthunna** (here, I come) and commences the game.

II. Description of terminology used during play:-

The traditional games discussed in this chapter have a standard terminology, a group of words which are used by players to denote and identify the other players, specific actions and restricted spaces encountered during playing the games. Such words are explained below in detail for better following and understanding of the games.

a. Alli gadham (boundary):-

Some games have to be played within certain boundaries. The boundary that is drawn on the ground is called 'Alli'(boundary) to specify the play area limits. The player who crosses the 'Alli' is out.

b. Jantalu korukovodam (pairing):-

When there are two teams to play a game, two leaders stand side by side. Two boys pair up and give themselves flowers', animals', villages' or crops' names. They come back to the leaders and say their names. The leaders select one each according to their choice.

c. Sama Ujjilu (equals):-

If two teams have to play, two leaders who are equal in age and strength will stand face to face in front. The rest will stand in two lines; they are also of same age and strength. Now the leader who gets the chance to elect first will choose the persons he wants included in his team.

d. Panta pandindi (harvest home):-

The player who wins the game declares 'Panta pandindi' to indicate his win.

e. Aata vidupu, amlis, BC (short break):-

The boy or girl who is tired during the game can say these words loudly and take rest.

f. Thoouch (mistake rectifier):-

If some mistake is done during the game, to correct the mistake one should loudly utter 'Thoouch'. If the thief notices the mistake and utters 'Thoouch', the boy who made the mistake becomes the next thief.

g. Uthuththi Mirapakaya, Aatalo Aratipandu (dummy):-

The kid brothers and sisters of the children playing are included in the game for the satisfaction of the young kids. But they cannot become thief or chaser. The kids so included in the game are called Uthuththi Mirapakaya (a dummy).

h. Thodi Pellikoduku (best man):-

In this process of clapping and selecting the players if two children remain, one from among the already selected will join the two and assist them in clapping and selecting the thief. The boy who joins is called Thodi Pellikoduku.

The following is a compilation of traditional games mostly played in South India, especially in Andhra Pradesh, where the researcher is currently working on his project. For ease of reference and better following and understanding the pre-

transformation games (traditional games mentioned in the present chapter) and post-transformation games (the transformed games in the following chapter) are denoted by the same number e.g. G-1, G-2 etc.

Prominent Traditional Games:

The following section comprises the description of a set of 20 popular traditional games that are well known and played all over India, though these games are known by different names in different regions, the manner, method and approach for playing the games is similar. As the focus area of study of the researcher is Andhra Pradesh, the names for the games are retained in native language of Telugu and suitable names in English are given for each game.

G-1. Kuntata (Hopping game)

This is one of the most popular and simple games that can be played anywhere with minimum preparation. Usually this game is played by 10 to 15 players in the age group of 7 to 12 years. A small even ground is required to play this game. In villages, this game is played in evening time after sunset and before dinner, usually as a warm up game before a long game session. It is believed that after playing the game, children would get tired and thus have an increased appetite before dinner and also get sound sleep at night.

Preparation for playing includes choosing an even ground and pouring water on the ground so that dust doesn't rise up while playing and drawing a rectangle of size 10 x 10 meters (alli-boundary) on the ground to set boundaries. Then a chaser is selected using the clapping method.

The chaser starts hopping on one leg, with the other leg bent at the knee. He/she enters the rectangle hopping, trying to touch the other players. The players run away from the chaser to all corners of the rectangle. If the chaser touches a player, or a player exceeds the boundary while playing, he or she is out. The chaser should hop on one leg, and should not change his hopping stance, till he reaches the other end. The focus for the children is to stay within the limits of the play area and evade the chaser, and for the chaser it is to maintain the hopping stance and chase.

G-2. Kappalata (Frog game)

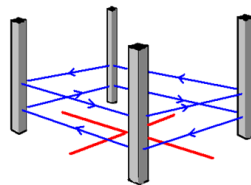
This game is very popular and a favorite among boys and girls. It is more suitable for boys as it is physically very demanding and offers many benefits. Around 10 players both boys and girls can play this game, one adult is required to act as a referee. The preferred age-group is 8-12 years.

Two parallel lines are drawn on an even ground, 10 meters apart, for preparing the play area. The players sit in a position resembling a frog along the line at one end facing the other end. On the count of 3, they move forward jumping like frogs with the support of their hands on the ground. Those who touch the line should change their position by keeping their hands on their waist and continue hopping towards the front line as they return to the start line. Once again they should change their position this

time by keeping their hands on their heads and continue to finish the race by reaching the start line. Whoever finishes the race first in this manner is the winner. As this game is a kind of race the focus is on the participants maintaining the stance of a frog throughout the game.

G-3. Nalugu Stambalata (Four Pillars game)

Nalugu Stambalata (four pillars game) is a very popular game which is similar to Ladders. It is played by the children of Andhra Pradesh who play this game in ‘Manduva Logili’ houses usually found in villages, which are constructed with several wooden pillars (made of Rosewood or Teak) and an open space at the centre which is open to the sky. The game is also played outdoors in open woods.



5 players are required to play this game, in the age group of 7 to 12 years. A square shaped open space with four poles at the four corners or a similar pattern is drawn on the ground as shown in Fig.

At the start of the game, the den is selected using one of the popular methods. The other four players are runners who occupy each of the poles. The objective of the runners is to shift from one pole to the other without being captured by the catcher; and the objective of the catcher is to capture the runners while they shift from pole to pole.

The blue lines in the Fig. indicate the movements of the runners. The blue lines in the figure show the moves of the runners.

A runner, for example No.1 leaves his pole and occupies any of the poles of the other only if the runner, for example No.2 of the corresponding pole leaves for another pole. If No.1 leaves his pole and shifts to a new pole that is occupied by the other runner, the catcher quickly touches the pole (that is left by No.1), then he is out, alternately No. 1 can also get out, if the catcher succeeds in capturing him who is about to touch the new pole; then he becomes the catcher, the previous catcher becomes the runner and the game goes on till the players are bored of it.

G- 4. Meka Puli Aata (Goat and Tiger game)

This is one of the popular games played in villages in paddy fields or in the streets. Usually 10 to 20 children can play this game at once. The age of the children can range from 9 to 13 years.

This game is played in a big ground or in wet paddy fields. In villages during the harvest season, immediately after the crops are cut and the paddy is spread across the field. The grains are expected to loosen and fall off the paddy on to the field when the players run over it; and also the birds get scared away by the shouting and noise created by the players.

If played in paddy field, the field itself is set as the boundary. When played in the streets or grounds, a big circle is drawn on the ground to prepare the play area. By clapping method, three players are chosen to play the goat, the tiger and the milk maid.

The rest of the players stand in a circle holding their hands together. The milk vendor keeps the goat inside the circle in the custody of the children who act as a fence, warns them about the tiger which is on the prowl to catch the goat and leaves to sell the milk. Before leaving, she locks the door by closing the hands of the two children. The ‘Tiger’ can only go through this door by breaking the lock to catch the ‘goat’. When the tiger enters the circle, the players release the goat outside. Then the tiger has to chase and catch the goat before the goat re-enters the circle. If the tiger fails, the goat comes back into the circle, and the tiger is out. Then, once again the game starts with the tiger.

But, if the tiger catches the goat, the goat is out. And the two players who acted as door will become goats and enter inside with the rest forming the chain. This way, the game continues, till the tiger catches all goats but the last two. Then the milk vendor comes back to guard the goats and chases the tiger with a rope. The tiger has to position itself between the two goats to win, or else every time the milk vendor hits the tiger as she chases, one goat that is out rejoins, to form the circle. The game goes on like this; if all the goats rejoin the game, the tiger loses and has to carry the youngest player of the group on its back along the circle as the other players make fun of the tiger.

G-5. Jantalata (Game of Pairs)

This game is played by boys in the streets and school play grounds and involves lots of shouting and cheering. Number of players usually ranges from 12 to 20 in even numbers in the age group of 7 to 12 years. There is no specific time to play this game; it can be played during mornings, evenings and on moonlit nights. Only a spacious open

even ground is needed to play this game. A big circle is drawn on the ground to set a boundary for preparing the play area.

The game begins by selecting the thief using the clapping method or by any of the other methods. The thief stands outside the circle, the rest of the players, except one, stand in pairs at different spots within the circle. The lone player is free and the thief chases him to touch and put him out of play. The free player runs around in the circle looking to form a pair, by breaking the existing pair. As he joins a pair the second player of the existing pair is released, now he becomes the free player and the thief runs after him. The game continues like this till the thief is successful in touching a player to make him thief to start the game all over again.

G-6. Lakkoni Poye Aata (Snatching game)

This game is also known as Donga-Police aata (game). About 10 to 12 players are required to play this game. Age of the players can range from 9 to 13 years and above. A large spacious ground is required to play this game and the time of play is generally mornings and evenings.

The Play area is prepared by drawing a big circle to set a boundary. At one end outside the circle a square is drawn, which is the thieves' den. Another square at the opposite end, inside the circle is drawn to indicate the jail.

The game begins by selecting two police and three thieves by clapping method. The rest of the players stand in the jail. The police and thieves stand at different places along the circle as shown in Fig., the thieves trying to pull out the thieves locked in jail

and take them to their den away from the circle. The police guard the jail and chase away the thieves. If the thieves successfully send all the jailed thieves to their den, then they win. If the police touch the thieves during chasing, they too are locked in jail. This way the game goes on till either one wins, and a new game starts.

G-7. Lagori (Seven Stones game)

Lagori is a traditional Indian game, it is also called saat-pathar (seven stones), pittu and several other names, and is the most complex popular children's game in India, and is rather like Dodge ball, but more aggressive. Minimum 2 players in each team play this game. But it is much more fun with a lot more players. The age of the children varies from 8 to 12 years. Tennis or a rubber ball, 7 stones, or suitable substitutes are required to play this game.

Two teams with equal number of players need to be formed. A coin is tossed to select which team takes the attacking role first. Seven stones are placed on top of each other to form a pile within a circle and the defending team takes positions. The position for the fielding team will be ball keeper (much like a wicket keeper) who stands behind the stones while others stand around randomly as fielders stand in cricket. All the players of the attacking team take position behind a crease line at an appropriate distance away from the pile of stones.

1. The attacking team gets three chances to hit the pile of stones with the ball (Underarm or Over arm) to knock the pile of stones.

2. The attacking team has to hit the pile within three hits. If they fail, then the defending and attacking team interchange places and continue to play, with one point for the formerly defending team for every turn missed by the formerly attacking team.
3. As soon as the ball knocks the pile of stones, the defenders catch hold of the ball and try to get the opposing players 'out' by hitting them with the ball on their leg below the knees.
4. The aim of the attacking team is to rearrange the pile of stones and trace the circle three times with their fingers before the other team can make all the players out. If they succeed in doing that, their team gets 1 point and they get the chance to throw the ball again. However, if all the players are out, then the defending team now hits the stone and they gain one point.

Rules:

1. The defending team player can only pivot with the ball and not move around. The maximum time he is permitted to have the ball in his hands is about 50 seconds. He has to pass the ball to other members of his team who will attempt the same – to make a player that they are marking 'out' by hitting his leg with a ball below the knee. People with the ball, however can dodge.
2. The stones have to fall within the circle only. If they fall outside the circle, then it is again 1 point for the defending team plus they get to throw the ball now.
3. If any defending team player catches the ball after it has touched the pile of stones and before it has bounced, then they get 1 point and the teams interchange places.
4. The player of the attacking team can shield himself from the ball, by hitting it away from the main area, so that time is wasted when the opposing team player fetches

it from far away. However, the palm should not be used and only a closed fist can be used to push the ball away.

Tips: - The point to note about 7 stones strategy is that you should attempt to disrupt the stack of 7 as little as possible, Preferably, just the top stone being knocked relatively close by, with a glancing blow from the ball. That will mean your rebuilding will be trivial. Blast all 7 all over the place with a powerful direct hit, and you are in for trouble rebuilding.

G-8. Nalugu Rallu Aata (Game of 4 stones)

The game 'Nalugu Rallu Aata' is similar to 'Latchars', it is a very ancient traditional outdoor game played by the children in villages of Andhra Pradesh State. 5 players of 8 to 12 years of age can play this game. It is played on an open even ground upon which four independent boxes and a circle in the middle are drawn as shown in the figure and four medium sized stones.

Four players stand in their squares and four stones one above the other are placed at the centre. The objective of each player is to get a stone without being captured by the catcher. The objective of the catcher is to capture the players before they get the stone. The blue line indicates the path along which the catcher moves and the orange lines indicate the path along which the players move.

A catcher is selected by one of the selection methods and the game starts, the catcher keeps moving along his path to capture the players who try to pick up the

stones. The catcher is not supposed to enter the boxes. One of the players takes the initiative to pick up all the stones and tries to move into any of the boxes one by one and distributes the stones to the other players. However, it is not necessary that only one player should take initiative in picking up all the stones, but every player can pick up any number of stones for distribution. When each player picks up at least one stone by default, there is no need of distribution.

When all the players get their stones, they ask the catcher to choose either “Gumpu” (Group) or “Chuttu” (circling). When the catcher chooses Gumpu, and selects a particular box, then all other players carefully gather in the selected box, with the stones in their hands. For the choice of Chuttu, each player will have to make 6 rounds and finally reach his/her native box. A player, while shifting to other boxes, is declared to be out when he/she is touched by the catcher. The game continues till one of the players is out and the next game starts with this player as catcher.

G-9. Kuchi Kuchi Pulla (Tiny Twig game)

This is an interesting traditional game played in villages with riverbanks. Two players of 7 to 12 years of age, both boys and girls, can play this game. A small twig or a match stick of about 2 inches length is required, ground with soft loose soil or sand usually found on riverbanks is ideal for playing this game. It can be played as long as there is light in the day.

Two children, by playing 10 -20 or clapping method decide who will be king and who, the thief. Then both players sit opposite each other about two feet apart. With

the fine sand a long, narrow, triangular shaped pile is made. The player who is the king then takes the small twig or match stick, holds it between his thumb and index finger of his right hand inserts it in the pile of sand at his end and runs it through the pile towards the other player hiding it somewhere along without giving a clue to the thief. Then the thief has to guess where exactly the stick is and put both his hands with fingers interlocked and palms down on the spot. If his guess is correct then thief wins and gets the chance to hide the stick. If his guess is wrong then the king gets the point. Whoever wins 10 or 12 games first is the winner.

In the second phase the winner puts the sand along with the stick in the loser's hand and then covering his eyes with his hands or a kerchief moves him across in a round or a zigzag manner and tells him to drop the sand at a different spot, then brings him back to the starting place.

Now the winner uncovers the eyes of the loser and the loser has to find the sand and the stick. If the loser is successful in locating the sand and the stick, then he has to chase the winner and touch him. Then the winner has to carry the loser on his back to the starting place. If the loser fails to touch the king and the king reaches the spot first then the loser will carry the king on his back.

G-10. Vottoti – Surotti (Twisted Rope game): Nothing naughty but something

This game is played during festivals in a fun atmosphere when families unite for celebration or special events. It can be played by 10 to 20 players, the more the

number of players the better and funnier the game becomes. A medium sized open ground and a small towel rolled or twisted like a rope are required to play this game. It is played in the evenings or under the shades of the trees during the afternoon.

The Play area is prepared by drawing a big circle on the ground to accommodate about 10 to 20 players. A player is chosen by clapping method or by any other method described above, as chaser to begin the game.

The play begins as all the players sit in the circle drawn on the ground, facing inwards. The chaser starts running outside and along the circle behind the players back. As he runs along, he asks questions and in turn the players give funny and witty rejoinders. When the chaser distracts the other players thus, he silently drops the towel hidden inside his dress behind a player and continues running as if the cloth is still with him. If the player doesn't realise that the cloth is behind him, he stays put and the chaser makes one round back to the player and that player is out. If the player realizes that the cloth is behind him, then he has to immediately pick up the cloth and run after the chaser to smack him with the cloth. In that case, the chaser is out, but if the player fails to smack the chaser, and the chaser occupies the place of the player in the circle and the player is out. Then the game starts with a new chaser.

G-11. Nela - banda aata (Ground or Floor game)

This game is played in the streets, grounds and big verandas by both boys and girls. About 15 to 20 players of age 6 to 12 years can play this game. This game is usually played as a warm up game before a long game session in the evenings. The playing surface should have different features like rocks, slab stones and flat ground.

A player is chosen as chaser from among the players by clapping method. An older player from the rest of the players is selected as the leader who will hold the hand of the chaser and asks him to choose between rock and ground. Once the chaser states his choice, for example rock, then the leader asks the other players to run and occupy rock by standing on different types of rocks, slabs but not on the ground. Then the leader releases the chaser to catch the players who move from place to place, teasing the chaser by alternately standing on the rock and the ground. In the process, if the chaser touches a player who is on the move but not on the rock then the player is out and he becomes the chaser and the game starts all over again.

G-12. Pettalata (Box game)

This game is played by girls. It is a variation of 'Thokkudu Billa' game. Played by generally 5 players, it needs only a minimum of two in the age group of 7 to 12 years to play this game. An even ground and a small flat square shaped stone are needed to play this game.

A pattern is drawn on the ground as shown in the fig. Numbers are written in the squares as shown to prepare the play area. A starting line is drawn about 4 or 5 feet away from the pattern. The pattern is divided in four parts e.g., base, first part, second part and peak. All the players should follow the rules strictly e.g., 1. Game is played by hopping on one foot, 2. Player can switch foot in the home square only.

By taking turns, each player keeps the flat stone on the starting line, pushes it with one foot in a hopping stance, and towards the pattern to land it in the square and

number on the square indicating his score. Then the play order will be decided in descending order based on each players score and each one should remember her score.

The game starts with the players who got the highest score for example '30', then the player starts from the base, keeping the stone on the square showing '30'. i.e., player hops with one foot from the base jumping over one square at a time towards her 'house' i.e., indicated by the number 30. The player should not touch the line and the stone should land exactly within the house, else the player is out. Then the other player takes her turn. If the player is successful in pushing the stone correctly till she reaches '80' then she moves on to the second part of the game.

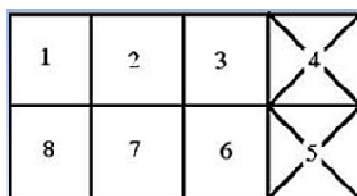
The player then restarts from the base by pushing the stone to the square in the second part to land it for example in '100'. After hopping to reach '100', the player then pushes the stone with her foot from one square to the other to reach '140', there the second part ends.

She once again starts from the base to play the third round to complete the game. In this round, the player should kick the stone with one foot directing it into the top section i.e., peak in three attempts. For every failed attempt, 20 points are deducted from the player's total score. A player's total score is determined by adding all the points in the squares along which the player moved the stone in the first and second rounds. Each player should remember her score. This way whoever scores the most points wins the game.

G-13. Thokkudu Billa (Hopscotch game)

Thokkudu Billa is a very funny hopping game played by girls. Tokkudu Billa, a 2x4 grid, is a variation of the family of Hopscotch games. About 5 players of ages 10 to 16 years can play this game. On special occasions women of 20 to 30 years also play this game. This game is played in the cooler part of the day usually morning times and late evenings. A coin or a small slate stone, Chalk piece or chalk powder, and flat ground are required to play this game.

The aim of Tokkudu Billa is to capture maximum number of squares in the grid by hopping and jumping through the court in a specific pattern without the feet touching the lines and without putting a hand down to gain balance. A small and flat concrete area or a sandy ground would be ideal to play this game. The grid is drawn on the ground or on the floor and numbered as shown in Fig. with the semicircle on the top with number 9 as Home.



This game is played in four phases:

In the first phase, a player stands outside the grid and throws the stone into square 1 and hops over the stone to reach home i.e. square 9 and turns back hopping to pick the stone in square 1. Now the player throws the stone in square 2, then hops from square 1 goes to square 9 and comes back to pick up the stone in square 2. This way the

process is repeated by throwing the stone on squares 3, 4, 5, 6, 7 and 8, and picking up to complete the first part.

In phase 2, the player with the stone kept in open palm, has to hop from square 1 to square 8, and then throw the stone out of the grid not too far away so that the player can jump over it hopping. Now the process is repeated with the stone on the back of the palm.

In phase 3, Kaaya, Pandu is played; if the other players say Kaaya, then the hopping player has to sit down with back facing the grid and throw the coin so that it falls in any one of the squares. If the players choose Pandu, then the player stands up with back facing the grid and throws the stone so that it falls in any of the squares. Then the player hops into the grid, and picks up the stone as done in the previous steps. The box in which the player picked up the stone is crossed out with chalk to indicate that the box is captured by the player. This is the home of the player where she can rest both her legs.

In phase 4, the player goes through all above phases to capture the other boxes. You can rest both of your legs in boxes 4 and 5 and in the boxes that you have captured.

Rules: -

A player is out, if

- a. the stone falls out of the grid
- b. the stone falls on the lines of the grid
- c. the stone slips down off the palm

d. lands on a box that is captured by the opponents

e. the stone is thrown on crossed squares

G-14. Statue

This is one of the easiest games played in schools, parties, while travelling, wherever a group of children get together. It is also played as Freeze or Attack. A group of atleast five children or more of ages 5 to 15 years can play this game. Older family members also can join the children in this game.

Two people are selected to start the game. Someone from the group describes a situation for the two people to start out with. The two then enact the situation or it may be any action among the group. At any point of time a member from the group can shout statue! Then both the actors and all the kids in the group then ‘freeze’ in whatever position they are in till the person says ‘easy’. The person who called out has to start the next situation. The next situation has to be completely different from the one before. The game continues this way till everyone is tired. There is really no winner in this game.

G-15. Donga Police (Police and Thief game)

Donga Police has two forms, one played indoors and the other outdoors. It is an interesting game of chance, a favourite among children. Four players of ages 8 to 12

years can play this game. Bits of paper of equal size, a pen, and open ground if played outdoors, some toys or small articles are required to play this game.

Indoor Procedure:

4 bits of paper of equal size are used. Raja, Rani, Police and Donga are written on each paper bit. All the papers are folded in such a way that the text is inside the fold and the bits look similar. Children sit together forming a circle and one player takes the initiative and shuffles the folded papers in hand and throws it on ground. Then each player picks one bit and checks what he got. The text written in the paper should be a secret and other players should not know what others got. Then the player who is 'Police' has to raise his hand and he is asked to find the player who is 'Donga'. The following are the points for each character Raja – 10, Rani – 5, Police – 1 and Donga -- 0, . If the guess is right, Police gets one point, if not the point will go to Donga. Points gained by each player are noted down on a paper and totalled at the end of the game. Ten to twenty rounds are played thus and the winner is the player who gets maximum points.

Outdoor procedure:

This is also a simple game where the players form 2 groups, one group will be Police and the other group will be Donga. The thief group will do some mischief or take a toy and hide it and the police group finds the toy; or the Donga group will hide and the Police group searches them out as in Hide and Seek. It is the same concept of Thief and Police in real life. By playing this game children's guessing power, face reading skills get enhanced.

G-16. Ankelaata

Usually this game is played in the villages by a group of children especially in the evening times in front of houses. An elderly person will gather the children and ask them to stand in a circle. Each child is identified by a number from 1 to 10 depending on the number of children available. The elderly person or the referee then calls out a number aloud, calls out either odd or even and points his finger towards a player in the circle to start the game. The player then has to say the following odd or even number immediately, then the player next to him has to say the number following that. Thus, the game continues in clockwise direction along the circle; the player who makes a mistake or fumbles in saying the correct number is eliminated from the game. Then, in the next round, the referee once again comes up with a number and indicates odd or even and points his finger towards some other player to start the game. This way, the game continues till the last player remaining who is declared the winner of the game.

G- 17. Uppaata (Salt game)

In villages, a large quantity of grains, pulses and nuts, besides sugar and jaggery are kept in store and they attract ants and other insects. In order to keep these away, small quantities of salt used to be kept at the corners and on the 'ataka' (wooden lofts). Overtime, this practice took the shape of a game and is nowadays played with sand instead of salt. Two groups with 6 players in each group play this game; age of the players is from 6 to 12 years. A piece of chalk and a small quantity of sand are required to play this game. This game is played during day time, usually inside and around the house.

The players are divided into two groups and a leader is selected for each group. By one of the selection methods it is decided who plays police. The other group is thieves. The game begins with the police counting from 1 to 50.

In the first variation

The thieves as soon as the counting starts, disperse and with a piece of chalk draw four small straight lines on the back side of the objects inside and around the house which are not easily visible to the police. When police count 50, the thieves ask the police the sum total of lines drawn by all the thieves. Then police starts looking for those objects to strike out each set of four lines drawn by the thieves. If the police are successful in finding all the lines, they win or else the thieves become police and start a new game.

In the second variation

The thieves use sand in their hand and hide it in remote and far corners of the house. The police count out 50, the thieves ask the police how many small heaps of sand they hid, then the police search to locate and if they succeed in finding all the heaps of sand they win the game and the game continues. If they fail, the thieves become police to start a new game.

G-18. Konga Yegire (Flying Crane game)

Konga yegire is a famous game still played in villages and in schools. Eight to twelve children of ages 5 to 10 years can play this game. The more the number of players, the more the fun. It can be played anywhere depending upon the size of the group.

All the players need to sit in a circle with their hands touching the ground. One player in the group will be the leader and the other players should do actions according to the commands given by the leader. The leader should name an object/thing along with the ‘yegire, yegire’ (Flying Flying), for example if the leader says ‘konga yegire, yegire’ (Crane is Flying Flying)” The kids should repeat ‘konga yegire, yegire’ and flap their hands stretched to the sides imitating a flying crane, and if he says ‘ginne yegire, yegire’ no actions will be made by the players as ginne (bowl) will not fly. The Players need to hear carefully what the leader says and should be aware whether the leader is mentioning a flying object or a non-flying object and should act accordingly and quickly. If a player from the group makes a mistake, then that player will be out for the rest of the game. The leader will give commands slowly at the beginning and will increase the speed in order to eliminate the players from the game. The last remaining player in the game is the winner of the game. Then a new game is started once again. The game gives wide knowledge about flying and non flying objects etc.

G-19. Thadaata (Skipping game)

This is one of the oldest games, a favourite of girls that can be played anywhere and everywhere. Skipping game can be played individually or in pairs or by more players depending on the variation and by children of age 6 to 12 years and above. A skipping rope, and a small even ground are required for playing this game.

A skipping rope is used in the game of skipping played by children and many young adults individually or in groups, where one or more participants jumps over a rope swung so that it passes under their feet and over their heads. This may consist of

one participant turning and jumping the rope, or a minimum of three participants taking turns, two of whom turn the rope while one or more jumps. There are some complex movements several simultaneous jumpers, jumping a single rope etc.

Some of the techniques that can be used when jumping rope are:

Basic jump

This is the basic technique for beginners and young children, where both feet are slightly apart and jump at the same time over the rope. Beginners should master this technique first before moving onto different variations.

Alternate foot jump (speed step)

This style consists of using alternate feet to jump off the ground. This technique can be used to effectively double the number of skips per minute as compared to the above technique.

Criss-cross

This method is similar to the basic jump with the only difference being that while jumping, the left hand goes to the right part of the body and vice versa for the right hand. Your arms cross your body.

Side Swing

This is a basic technique where the rope passes the side of the skipper's body, without jumping it. Usually the skipper performs a basic jump after a side swing, or a criss-cross.

Double under

To perform a double under, the participant needs to jump up higher than usual while swinging the rope twice under his feet. It is possible to have the rope swing three times under the feet (triple under).

Combination jumps

There are many more difficult rope jumping tricks that combine two or more of these techniques to make a single trick and many other variations are possible

G-20. Phone Vachche or Phoneaata (Phone Game)

This is a simple game played by children in villages using empty match boxes for communicating messages with each other. Two empty match boxes and a long thread of 3 to 4 meters are used for playing this game. Each end of the thread is tied to a small stick or a twig in a knot and this stick is inserted into the inside part of the match box (the part in which matchsticks are kept). This box is used as a mouthpiece of a telephone. The children stand at a distance of 3 to 4 meters holding the match box in their hand and speak to each other as if they are talking over telephone. When the game is played by three or more children they select the players by any of the methods from SM1 to SM3. A moderator is selected to pass the messages to one of the two players who hold the phone in their hands. A message or information is passed on to the first player by the moderator, now the task of the first player is to listen carefully and pass on the same over the phone to the player at the other end. Then, the moderator goes to the other end and asks the other player to repeat what he heard on the line. If the second

player correctly and clearly repeats the message, then he wins, and it is the turn of the second player to pass the message. This way the game goes on until one of the players fails to repeat correctly and is eliminated and replaced by a new player.

CHAPTER FOUR

TRANSFORMED GAMES FOR PRACTICE

CHAPTER FOUR

Transformed Games for Practice

*"We learn through experience and experiencing, and no one teaches anyone anything. This is as true for the infant moving from kicking to crawling to walking as it is for the scientist with his equations. If the environment permits it, anyone can learn whatever he chooses to learn; and if the individual permits it, the environment will teach him everything it has to teach"*¹ So says Viola Spolin, the drama teacher, author and the pioneer of theatre games.

The above quote amply demonstrates the relation between the learner and his environment in connection with learning and how the individual can learn through experience if he is keen enough and adapts to the environment. In this background, the potential of theatre games as an important teaching tool in a wide variety of disciplines is immense, if only the right environment and stimulation is provided. Recent interest in games and learning stems from some complex debates about the very role and practices of education in a new century, rather than just from a simple belief that young people find games motivating and fun and, therefore, they should be exploited in educational contexts. These debates suggest, among other things, that theatre games are designed 'to be learned' and therefore provide models of good learning practices, and that by playing games children develop practical competencies and social practices that equip them to face new generation workplaces, communication, and social lives.

The importance of theatre games for learning is emphasized in the book 'Theatre- based techniques for youth peer education: A training manual, which

mentions, ‘theatre has always been a bridge between education and entertainment. From the earliest time, theatre has been used to spread news, share history, or educate people about events outside of their communities. The term ‘theatre in education’ refers to using theatre for a purpose beyond entertaining an audience. This purpose is generally to change knowledge, attitudes, or behaviours”².

Another critical element of theatre games is the community that develops around them. Ideas are shared in these communities, group problem-definition and problem-solving occurs, as well as a good deal of socializing. In fact, the description of a game community mirrors closely the definition of an educational community of practice. The community has a culture of learning; everyone is involved in a collective effort of understanding. The expertise of members is diverse; members are valued for their contributions and helped to develop further as the group continually advances its collective knowledge and skills. The emphasis is on learning how to learn and sharing learning. “It is not necessary that each member assimilate everything that the community knows, but each should know who within the community has relevant expertise to address any problem”³.

For theatre education to be successful, it must be culturally and developmentally appropriate. Adolescents will not be moved by theatre designed for younger people. Urban youth may require a different vocabulary from youth in rural settings in order for the messages to be powerful and effective. Theatre games may be used by the teacher or the drama specialist at their discretion with the objectives that the students will be able to work as a community, create something out of nothing, exercise group focus, understand characterization and implement it, practise their persuasive oral and writing skills and to understand the terms and meanings of

conflict, objective, tactics, and foils. It has the ability to touch emotions that allows theatre to influence attitudes in ways that traditional instruction cannot. However, in order for theatre to change the behaviour of young people, it must do more than simply create an emotional response. It must deliver its messages in a way that children can understand and act upon.

Playing games involves the development of the students' skills across a wide range of human activities. Learning in the games promotes the integration of skills from different areas of human potential, promoting 'multi-sensory' learning and the development of intelligences'. Games develop verbal and physical skills, logical and intuitive thinking, interpersonal skills and spatial, rhythmic, visual and kinaesthetic awareness. They promote emotional intelligence, a way of understanding, using and making responses through the emotions and students' interpersonal qualities and experiences. Through the games, students learn to use and experiment with a range of traditional and emerging technologies.

Games also have features that are highly motivating: that is, game players continue to play games, even after failure, to get better and better at them. This is an attribute that could contribute significantly in the teaching and learning of difficult and complex material. Children explore thoughts in the games by using direct experience, observation, curiosity, research, imagination and emotions. They can understand that there are many different starting points and ways of exploring thoughts in the games. Direct experience and observation are based on their explorations of the physical world around them. They might observe human and animal movement to create a sculpture.

Games provide a major means of personal creativity, satisfaction and pleasure.

They allow the opportunity for creative problem solving, self-expression and the use of the imagination in a range of different forms. The study of the game can provide students with immediate satisfaction as well as providing the basis for lifelong enjoyment. As a consequence, they may experiment, try different approaches, solve problems and make decisions in situations in which there may be standard answers. Children might use recycled materials to make costumes and props for improvising games. Later in the schools they utilize a broader understanding of the techniques, conventions and traditions of communicating with audience. They look for ways to use available resources, such as adding lighting and audio to increase the impact of their play.

Games and simulations can offer scaffolding, providing learners with cues, prompts, hints, and partial solutions to keep them progressing through learning, until they are capable of directing and controlling their own learning path. Curiosity urges students to communicate and apply their artistic thoughts. Imagination and emotion allows students to use their imagined worlds and to explore their emotions. They understand how, in drama, they enter into imagined roles or in presenting an advertisement they use emotional responses.

Through games and simulations, learners can exercise practical skills through their thoughts to satisfying conclusions using range of creative process. They use critical thinking, creative imagination, interpersonal and vocational skills and disciplined analysis to develop their practical skills. They use creative skill processes, such as improvising, choreographic designing, and directing etc. they use collaborative, group and individual problem solving processes, such as working as a music ensemble or production team. They work through processes involving

connected steps, such as structuring, rehearsing, and refining. Children use repertoire, different art forms skills, techniques and processes to participate in and understand the theatre arts. They use their visual, acoustic and other senses as the basis of skills in manipulating and controlling the theatre arts. These skills are based on understanding the visual, acoustic, and tactile ways of making and communicating meaning. Children understand that the games are more than skills, techniques and processes. Through games, children use the conventions of the arts appropriately. They understand how particular combinations of skills, techniques or process become accepted practice and are regarded as rules.

The Researcher's intention is to report the main developments in this field, to identify the features of games that can be effective in education and training, to provide a number of practical examples of theatre games for use in educational contexts, to the actual creation of theatre games for school children and adapting traditional theatre and folk games and transform them into mainstream practical games for theatre practice, and implementing activities based on these in formal classrooms.

A general actor training course concentrates on five fundamental aspects. Primarily, the actor has to be trained to demonstrate his real physical skills including vocal skills. His will has to control the body in order to take it to beyond the daily life experiences as an expressive apparatus. Secondly, he has to develop mimetic skills to generate physical skills which are not directly related to him. Thirdly, the actor has to be trained to explore time and space innovatively which are not real to him. Fourthly, he has to be trained to exhibit human behavior not natural to him. Finally, he has to interact with co actors in terms of activities to be demonstrated on stage and the audience.

(Clive Barker, 1977:11) But in a context, where children are trained, the situation gets changed with significant deviations from the dynamics of above mentioned fundamental aspects. However, it often addresses the principles inherent in the five aspects in terms of body and operates with a different imperative.

Clive Barker further speaks about five areas of actors' work: (1) physical fitness and flexibility; (2) his ability to control the activities of his body resources; (3) the range of his imagination; (4) his ability to put his intentions of his imagination into immediate physical effect; (5) his ability to interact spontaneously with other people (Clive Barker, 1977:11). These aspects may not be functioning in a children's theatre situation the way it is articulated by Clive Barker in terms of its magnitude and logistics. But all these five aspects are relevant with a different operational dynamics appropriated in the context of children's theatre. A regular theatre performance exists in a formal context of actor -audience relationship after a series of processes involving several components like author, acting, design, material, kind of audience and the total environment where it is performed. To an extent, these elements may work in children's theatre situation indirectly. The aspects projected by Clive Barker can be considered as qualities to be inculcated among children, but the range and dynamics of these elements may vary from a professional theatre context. For actors in professional theatre we give training to achieve the five qualities mentioned earlier. Here, in the context of children practicing in theatre, the idea of training cannot be extended.

In most of the children's theatre context, the major objective is to bring the children to an environment where they can involve in a series of activities leading them to express without the baggage of any strictly disciplined and charted out formulae of training. As many of the dramatic paradigms are demanding, and certain exposures of

human relationship to which children are not exposed, the aim of a theatre teacher should be to familiarize children with the elements which are known to them and lead them to it through different devices. Here, intellectual elements have their own limitations, as the actors are children and the aim should be to assess their intelligence and to foster it through exploratory devices. And as far as children's theatre practice is concerned, they should not feel compelled to perform any of the activities related to theatre but rather, should enjoy the activities involved in the process. Participation is one of the ways to achieve this aspect. To be precise, participation through involvement is the way to evoke interest among children.

Psychologically, children have to enter the realm of enjoyment. Story telling is one of the devices to attract children to theatre environment, which instills curiosity and eagerness among them especially when the story teller uses different physical and expressive devices to convey the story to them. But, it is not a physical activity demanding their physical involvement and participation. And, many times children get carried away by its fictional structure. However, storytelling can be one of the devices in the process of practice during the beginning stage. Further, taking a story and making a dramatic game in the beginning of the training will be more complex as the children may be caught in the emotional or story structure of the context. "In dramatic play they have the opportunity to explore the way their bodies move, how they can interact with others, and to make distinctions between the real and the imaginary world, all of which involve high-level thinking operations. For example, when observing a four-year-old playing with chairs one often sees that he turns the chair into something else, such as a car or a train, and that a dramatic element is inherent in his playing. In active play, children acquire forms of control. Their games often involve acting. Children express

their own feelings and interpretations in reference to any given context. (Shifra, 2006:107)”. Children cannot be taken to the stage directly as they may be put in a fix in terms of their floor base exposure and getting into dramatic conventions and characterizations in the beginning itself. Even before playing dramatic games with more dramatic elements a neutral training phase has to be devised. Here, there should not be any fictional liability on the children but it should generate the ability to involve in an activity, not acting, on a given floor with a group feeling. The games transformed in this chapter have the quality of neutrality and demanding physical participation. They also offer enough opportunity to interact with other players, making them take quick decisions, the context driving them to concentrate and observe and to understand different rules for different games and acclimatize themselves with the rule frame of the game and abide by it. “Development of skills for social games is a necessary step on the way to the dramatic game which, in turn, is an indispensable step on the way to theatre games which themselves are essential in the process of presenting a performance” Shifra schonmann theatre as a medium for children and young people’ images and observations 2006:109. Games have the quality to unite children devoid of any other or immediate concerns and in the course of time they accept a system and activate themselves within the stipulated system. “While playing, children have the chance to be imaginative and expressive in order to develop their social, emotional, physical, and intellectual abilities.” (ibid, 2006:107)

Every game demands tasks which require physical and mental skills. Most of the time it works with a group having an understanding of the game and its rules. In a folk context, there is a common consciousness on all the genres of the lore among the group. But while these games are adapted to children’s theatre practice, the instructor

generally informs them about basic principles and rules of the game. Sometimes, these games may be used as warm up exercises before the sessions and in such cases, the instructor may not be able to inculcate the other functions of the game like the relationship with other members in the group, developing a group feeling etc.

Transformed games of Theatre:

The present chapter describes the transformed games and the terminology, as stated earlier the criteria followed for selecting these games from among the various traditional games was the duration of each game, space required, material required, numbers of players required, physical activity involved and importantly easy adaptability for theatre practice. Long duration games with cultural complexities have not been taken into account as they are difficult in terms of cultural adaptability and application in a modern theatre practice context.

For ease of reference and better following, cross reference and understanding, the pre-transformation and post-transformation games are denoted by the same number e.g. G-1, G-2 etc. Many of these games are devised with focus on the middle childhood children i.e. in the age group of 6 to 12 years, though even younger or older children outside of the group can play them. This period is considered to be an important phase in the physical and mental development of children. The games that follow are divided into sub groups according to the benefits derived from playing these games.

Selection methods:

Every game requires a player to initiate the game or to play a character/leader of the game. It has to be done through an exercise which should be natural and without

prejudice to any of the children in the group. Such devices and exercises are available in almost all the folk games. Here, the children take an active role in this selection devoid of any other considerations. It is necessary that equality of children be maintained. It will avoid individual tensions and dissatisfaction among the group and later during the play. Many of these devices are exercised in such a manner that individual priorities are not practised in the process. It creates a democratic atmosphere as it is also inherent to the element of gaming.

The selection criteria have been devised for a minimum of fifteen participants for the practice sessions. It is an ideal number that allows focus on each of them and creates a comfortable environment for the children too as they also feel that everyone is important in a small group. Every game has a loser and achiever which frequently changes as the game moves on. In most of the games there is a privileged one or a group as the structure of the game. So the privilege should not be randomly imposed upon a student or a group. For instance, in a chasing game to find out a chaser to begin the game is a difficult and delicate task.

Before commencing a game, the children will select one among them as game commencer wherever it is required. The popular methods followed for the selection of chaser or commencer who commences/initiates the games are mentioned below:

Selection Method 1

SM-1. Clapping:-

This method is practiced when there are more than five players. All players stand in a circle holding hands. On cue, the players have to clap and lay their palms together, either in an open fashion or a closed one. Whether open or shut, the only

condition is that the even number of children with open or closed palms are cleared for the next round and the remaining children continue playing. Using the same criteria, all the children but one are eliminated. It is therefore imperative that the number of players be an odd number for the selection process, sometimes using a dummy candidate for the purpose.

Selection Method 2

SM-2. Toss:-

A coin which has a numerical value on one side and a figure or an emblem on the other side is used for this method. Two players from the group are asked to come forward and as the coin is tossed up they are asked to guess correctly the side the coin falls on, whoever calls it right is cleared and the other one is joined by a new player and they now have to play the toss again. It will continue thus till it comes down to the last player who becomes the commencer or chaser as required. If it is a team game the process is easy and is done only once to select the teams to commence the game.

Selection Method 3

SM-3. Number Counting: -

In this method all the children stand in a circle. First they decide upon a number. One player among the children will start the count from himself starting with 1 until the number already fixed, for example if the number fixed is 10, then the player who stands

at 10 will be cleared. Then, this cleared player separates from the group, gets the opportunity to start the count randomly, beginning from any player either to his right or left or front, and stops the count at 10 (excluding him). The player who gets cleared at 10 from the group becomes the counter in the following round. The game goes on like this till the last player is designated as the game commencer.

The above methods are appropriated from folk practices and these are practised in new urban contexts too. The main difference is that in a natural context of playing the game, the arbitrators are the children themselves. They conduct the proceedings themselves without any other onlooker or conductor. But, in a children's theatre practice context, diverse kinds of children come under the rubric of theatre. The collective consciousness of the game is not with the group as in the natural context where the game happens in a village, hamlet, urban public place, schools or in a new urban play ground attached to flat complex. Here, children's theatre is the motivating aspect that gathers them together to work under the guiding principles of theatre. In such a context, the game practiced is not a standalone game to the theatre instructor, but a logical step towards the next stage of training, with benefits gathered from the gaming. This may not be a conscious affair to the children but games are the gate through which the children unconsciously pass to the next stage of practice and acquire the quality of performance, confidence, concentration, control over the body, reflex and innovation and exploration of the self with imagination. The selection methods also sometimes function as a game as they involve a certain amount of anxiety and suspense through their devices.

Warm Up Games

The following section describes a set of games grouped together as warm up games. They serve the purpose of preparing children for the main course of play that is to follow by involving them in activities like running, jumping and hopping etc and working up the excitement for the main event.

1. G-18. Hop N Skip

Number of players: - Minimum ten children or any even number above it as there will be a need to form pairs in the later stage.

Focus: - On body balance and on keeping the rope is moving in space without touching the body and speaking while playing.

Preparation: - A small play area of 10 x10 foot is marked, clearing the area of all objects and keeping a skipping rope ready.

Procedure: - This game can be played individually or in pairs and there is no selection method.

First individually, every player participates in the basic jump, where both feet are slightly apart and jump at the same time over the rope, in one go they have to jump over a rope swung so that it passes under their feet and over their heads. This is a very basic technique for the children and beginners and this can be used for introduction of self by the children as they keep jumping giving out their name, age, and personal details. Here to progress to the next round the children need to complete the prescribed

number of jumps under certain time limits comfortably while introducing themselves with ease. The children cleared thus, progress to the following rounds.

In the second round, the procedure consists of using alternate feet to jump off the ground sequentially. At a time one foot is moved fast followed by the other. This procedure can be used to effectively double the number of skips per minute as compared to the basic jump technique. During this round, the children in the group can engage the player by asking questions about the likes and dislikes of the player and any such routine to know more about the player. The same condition is applied here to qualify for the next round; the players need to complete the minimum of number of jumps within a time limit.

In the third round, the remaining players form pairs of two each. One such pair stands in the middle with their backs facing each other, take position for jumping and two other players of the group stand on either side of this pair for turning/ skipping the rope. Here both the players should use both the feet together as done the in the first stage, the only difference is that the rope is operated by two players positioned on either side of the pairs. The jumping pair, though they cannot see each other has to jump in coordination and synchronization with each other as two operators turn the rope. The jumping players have to observe the movements of the rope and jump accordingly. Players can be engaged in friendly banter in the form of a song or a rhyme, singing together or counting. The rhyme or counting can be rhythmically organised with a punching point denoting the jumping time. Each group can interact with another group with questions and answers while the movement is on. Points are scored by the jumping pair for each error free jump, within the prescribed time limit and at the end the pair that scores the maximum points is declared the winner.

Purpose: - To strengthen the arms, shoulders and legs besides improving stamina and fitness level.

Benefit: - It will create ability to speak specifically as instructed about themselves while the body is in motion with energized movement vertically. This game generates keen observation and group mobility among the children. It creates ability to move the body in accordance with another material and control of the body as they intend.

2. G-5. Pairs Game

Number of Players: - Eight and above.

Focus: - The focus is on speed, agility, attentiveness and quick reflexes.

Preparation: - A big circle is drawn on the ground to set a boundary.

Procedure: - An even number of players are required to play this game. The game begins by selecting the chaser by any one of the methods SM1 to SM3. The chaser stands outside the circle and the rest of the players in odd number, stand at different spots within the circle. The chaser announces his entry into the circle and looks for a player, who is free and the players in the circle keep teasing and invite the chaser to touch them and as the chaser runs towards them, the lone player forms a pair by holding the hand of the one who is close to him. The chaser cannot touch players who are joined in pairs but can only touch the player who is alone. The task of the player is to run within the circle in order to make the chaser catch him and escape by holding another's hand to form a pair. The chaser has to touch the free player before he can form a pair

with another. This way the players keep forming and breaking the pairs as they run and try to evade the chaser and the chaser is after the player who is free. The game continues like this till the chaser is successful in touching a player who is free and that player becomes the new chaser and the game starts all over again.

Purpose: - To improve physical fitness, attentiveness, concentration and quick action.

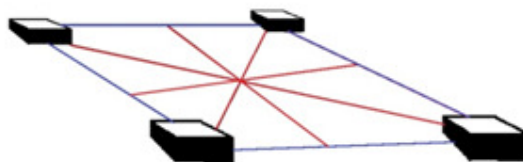
Benefit: - Control of the body within a given space and alertness towards the situation. The group gets familiarisation with the given area and consciousness about each other.

3. G-3. Four posts (Nalugu Stambalata)

Number of players: - Five players

Focus: - On running and quick reflexes, maintaining balance and speed.

Preparation: - A square shaped open space with four posts or a similar pattern is drawn the ground as shown in Fig. 5 players are required to play this game.



Procedure: - At the start of the game, the den is selected by one of the choosing methods from SM1 to SM3. The other four players are runners who occupy each one of

the pillars or posts at the four corners of the square. The arrow lines in the Fig. indicate the movements of the runners. The task of each player is to change their positions to the other as an exchange between. But the player should not be touched by the den or let the den occupy his targeted position before he occupies it. He will be out if any one of these happens. In such cases the den becomes the runner and vice versa. No two players can stay at the same corner at any given time, in such a case the runner who joins later is out by default.

A runner, for example No.1 leaves his post and occupies any of the posts of the other only if the runner, for example No.2 of the corresponding post leaves for another post. If No.1 leaves his post and shifts to a new post that is occupied by the other runner, the den quickly occupies the post (that is left by No.1); then he is out; alternately No. 1 can also get out, if the den succeeds in capturing him when he is about to shift to the new post, then he becomes the den, the previous den becomes the runner and the game is continued till the prescribed time limit. The players during the play coordinate with other runners to judge the movements of the den and distance that they have to cover to reach the other post. No two players can stay at the same post at any time, in such case the player who joins second is automatically out.

Purpose: - This game improves physical fitness and stamina.

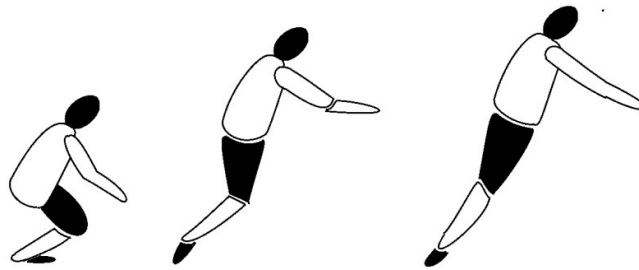
Benefit: - Develop coordination among the members in order to move on mutual understanding.

4. G-2. Leaping Frog

Number of Players: - Minimum five.

Focus: - The focus is on body balance and speed.

Preparation: - Two parallel lines are drawn on the ground, 10 meters apart with a piece of chalk or with tape if playing indoors, chalk powder can be used to draw the boundary if it is played outdoors.



Procedure: - The players sit in a position resembling a frog along the line at one end facing the other end. On the count of 3, they move forward jumping like frogs with the support of their hands on the ground. Those who touch the line should change their position by keeping their hands on their waist and continue hopping towards the start line and as they return. Once again they should change their position this time by keeping their hands on their heads and continue to finish the race by reaching the start line. Whoever finishes the race first in this manner is the winner.

Purpose: - To provide good exercise for abdomen and lower part of the body, to improve stamina, flexibility and body balance.

Benefit: - Generate ability to move in sitting posture enabling to use the body in different shape.

5. G-11. Step on (Nela - Banda aata)

Number of players: Eight players

Focus: - Runners should be alert to the moves of the den and stay close to the surface chosen.

Preparation: - The playing surface should have different geometrical shapes like squares, circles and triangles drawn randomly in equal numbers across the playing area as shown in the figure.

Procedure: - A player is chosen as den from among the players by any one of the methods from SM1 to SM3. The den is asked by the rest of the players to announce his chosen shape. When the den says for example 'square', all the players run towards the square shapes marked on the floor to step on them. As the den announces his choice he immediately rushes forward to catch the players before they step on to the chosen shape. The players also move from one shape to the other, teasing the den by alternately standing on different shapes and running back to stand on the chosen shape when the den approaches them. In this process, if the den touches a player who is on the move or not in the designated shape, then the player is out and he becomes the den and the game continues. The playing area should have sufficient number of shapes marked across the

floor to accommodate all the players to have the freedom of running around and shifting from one shape to the other.

This game can be used with children belonging to the age group of 5 to 8 and also to expose them to different shapes and colours particularly if the shapes are filled with colours.

Purpose: - Improves agility, reflexes, stamina and body balance

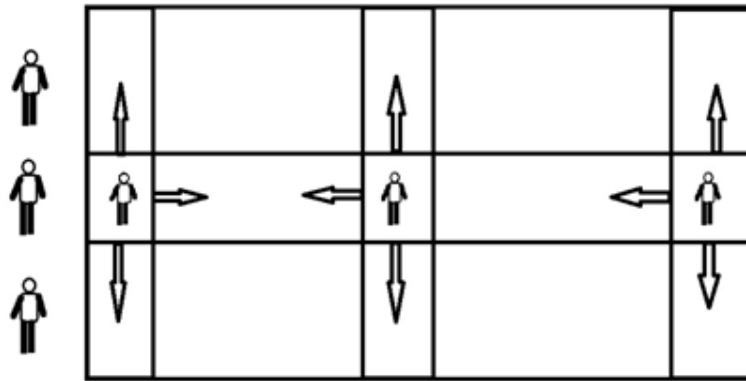
Benefit: - Ability to control the body within a given shape and the observation the other's movement with communication.

6. G-16. Salt game (Uppena banthulu or Uppaata)

Number of players: - Six or more, according to the number of squares in the ground pattern.

Focus: - The focus is on linear movement of the chasers and the free movement of the runners.

Preparation: - A pattern is drawn on the floor as shown in the Fig. And 6 Players are divided into two groups of 3 each, and by toss method (SM-3) it is decided who will be the chasers.



Procedure: - A rectangle as shown in Fig. is drawn on the floor, with 3 small horizontal rectangles one at the top end, one in the middle and one at the bottom end besides a vertical rectangle in the middle dividing the pattern into two equal parts. These horizontal and vertical rectangles indicate the path of movement of the chasers. The chasers can only move forward and backward along these lines within the rectangle and cannot step on to the boxes in the middle. The top end is occupied by den no.1, the middle one by den no.2 and bottom one by den no.3. All 3 chasers should move only in their respective horizontal boxes but they can move along the vertical box which is common to the three chasers.

Outside the top end, slightly away from the pattern 3 runners stand and at the opposite bottom end 3 objects are kept for the runners to pick up. The goal of the runners is to run across the pattern towards the bottom end evading the chasers and pick up the objects and run back to their base whereas the chasers try to block the runners and catch them before they can run away with the objects. The runners can get caught only if intercepted in the den's path and not when they are in the boxes, for the runners the trick is to confuse the chasers by coordinating their moves and crossing each path

when the chaser moves to other end, running and taking shelter in the boxes and finishing their task.

The game goes on like this until the runners shift all the objects to their base or the chasers catch all the runners before they can shift the objects. Those who succeed in their mission are the winners.

Purpose: - This game is played to improve patience, alertness and observation skills and develop quick reflexes.

Benefit: - Espouser to fast movement with an objective and sharp observation of the other and communication with own group.

7. G-12. Step in Box (Pettalata)

Number of players: - Four players

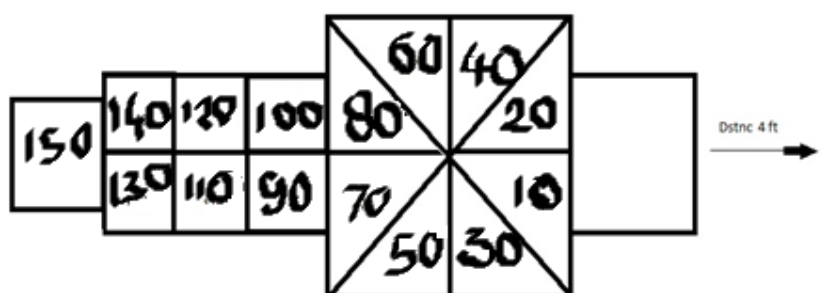
Focus: - On balancing of the body while hopping on one foot.

Preparation: - A pattern is drawn on the ground as shown in the fig. Numbers are written in the squares as shown in figure. A starting line is drawn about 4 or 5 feet away from the pattern. The pattern is divided in four parts e.g., base, first part, second part and peak.

Rules: - Player is allowed to move only on one foot. The other foot will be folded upward and kept. Game is played by hopping on the foot. Player can switch foot in the

home square only. There will be only one player at a time. There will be a referee to note the score and if the player forgets the score then he is out.

Procedure: - A small stone for each player is kept on the beginning line of the floral pattern. Each player has to kick the stone with one foot in a hopping stance towards the pattern; the square on which the stone falls becomes his 'home square' and the number on the square is his score. Then the play order will be decided in descending order based on each player's score and each one should remember his/her score. A score sheet is maintained to record the points scored by the players to declare the final winner.



The game starts with the player who got the highest score for example '30', who starts from the base to jump onto the square marked '30'. The player should step exactly on to the square, if he touches the lines or lands in another square the player is out, then the other player takes his/her turn. If the stone lands correctly, he has to reach the square and keep the stone down and push it with his foot hopping onto the next square, thus, the stone is pushed in ascending order till it reaches square indicating 80, to complete the first round. If the player is successful in pushing the stone correctly till he reaches '80' then he moves to the second part of the game.

The player once again starts from the base by pushing the stone to the square in the second part so that it lands for example in '100'. After hopping to reach '100', the player then pushes the stone with her foot from one square to the other to reach '140', there the second part ends. Here too, if the stone lands in different box or falls on the line, the player is out.

The player who cleared the second round, once again starts from the base to play the third part to complete the game. In this round, the player should kick the stone with one foot towards the top section i.e., peak, in three attempts. For every failed attempt, 20 points are deducted from the player's total score. A player's final score is declared by adding all the points marked on the boxes upon which the stone moves during the first and second rounds. This way whoever scores more points will win the game.

Purpose: - Improves physical balance and control, stamina, mental arithmetical skills, powers of concentration and observation.

Benefit: - Control of the body in order to move a material to the desired destination.

8. G-14. Sit and freeze

Number of players: - Six or more players

Focus: - Utilising the given space for evading the den, quick reaction by the runners either to sit or run as the den approaches them.

Procedure: - A den is selected by one of the selection methods to form a group of players to begin the game. Play area is demarcated to set boundary and the players cannot go out of this boundary. The den runs after the players to tag them and the players evade the den and run all around the play area by teasing the den. When the den approaches a player to touch, the player has to immediately sit down before the den tags him. The den cannot get the player out when the player is in a sitting position. If a player sits before the den tags him, the den has the option of saying freeze to make the player immobile so that he does not move from his place. This player can only move when another player tags him to release him from his stationary position, so that he is free to run again. The den in this manner runs around to freeze the players or tag them, get them out and the players evading the den try to unfreeze the stationary players. The game goes on like this until the end of the stipulated time to find out which player was tagged or got frozen more times, that makes him the den in the next game. In a rare case of the den being unsuccessful in tagging or freezing any player, he will continue to be the den for the next game.

Purpose: - This game greatly improves the acting skills of miming and coming up with new ideas.

Benefits: - Understand the elements of movement.

9. G-1. Hopping Hoist (Kuntata)

Number of players: - six players

Focus: - The focus is on the body balance of the den.

Preparation: - A square space of 8 x 8 metres or bigger is drawn on the floor with a piece of chalk or with tape if playing indoors, chalk powder can be used to draw a boundary if it is played out doors.

Procedure: - It is a tag game. To begin with, a den is selected by way of any one of the selection methods from SM1 to SM3.

The den starts hopping with one leg, with the other leg bent back at the knee level. The player enters the square hopping, trying to touch the other players. The players run away from the den to all corners of the demarcated space. If the den touches a player or a player while playing runs out of the space, the player is counted as out. The den should hop on one leg, and should not change his hopping stance, till he reaches the other end. To be precise, the den is permitted to change his leg only at the boundaries.

Options: - Instead of selecting a den randomly, each player can take turns, which can be done at the discretion of the instructor. In another variation, if the players are more they can be divided into two teams with one team as chasers and the other team as runners. The chasers chase one after the other till all the runners are out.

Purpose: - To improve body balance, stamina, rhythmic movement besides group interaction and coordination.

Benefits: - Control and movement of the body on one leg.

10. 20. Phone game (phone vachche)

Number of players: - Five or more players in even number.

Focus: - On listening carefully and recalling the message told and passing on the same to others.

Procedure: - This game can be played in three or four phases. Initially, a sentence is conveyed by the referee to the players to pass on the message and after the successful completion of the first one, the second round can include two sentences, followed by three and four sentences with complexities in subsequent rounds.

This game is played by 5 or more children and a referee will conduct the game. To begin all the players stand in a line at about 3 foot distance from each other. Now the referee approaches one end of the line and whispers a sentence into the ear of the player standing at that end. This player should listen and remember what the referee said and in turn pass it on to the player standing next to him, as much as he can remember without a mistake. Then the second player has to grasp what the first player has said and he then has to whisper it into the ear of the player next to him on the other side i.e. third player in the line. The game goes on with one player whispering to the other till the end of the line, reaching the last player. Now this last player conveys whatever he heard to the referee. The referee then assesses what he heard from the last player, to know how much of the original message conveyed to the first player is retained and what part of the sentence is altered or missing. If the referee is satisfied with the final outcome of his message, if not much is altered or missing from his original message, he appreciates the players by clapping. If he finds that the message has altered drastically, he questions the players from the first till the last, to verify which player made the mistake in

communicating the message and he imposes a penalty and awards a negative point to that player and also advises him to be more attentive in the following rounds. The game goes on with the referee increasing the number and complexity of the sentences in the following rounds and by changing the order of the players standing in the line. At the end of the stipulated number of rounds, the player who ends up with more number of negative points is considered the odd one out or the defaulter.

Purpose: - To develop listening comprehension and communication skills of children.

Benefits: - Increasing the memory power and reception, sustenance and transmission of the sentence.

11. G-16. Numbers Game

Number of players: - Eight players

Focus: - On listening carefully and recalling the numbers quickly.

Procedure: - This game is played by 5 or more children under the supervision of a referee. All the players stand in a circle holding hands. It is a game involving recalling numbers correctly and quickly. The referee has to explain the game rules to the children before starting the game. The referee chooses a number combination for example 5 and 7 and saying aloud the numbers, points his hands towards a particular player to begin the game. The numbers range is from 2 to 99. Now the player has to come up with a number combination which has preceding number of the first digit and the following

number of the second digit i.e. either 4 and 8, very quickly and correctly while pointing his hand towards some other player in the circle, to pass on to that player, now it is the turn of that player to answer. If a player fails to react quickly or is unable to come up with the right combination of numbers then that player is out. The swift response in terms of telling the numbers is the main crux of this game. The game continues like this until players are eliminated one by one and the player who remains till the end is declared the winner.

Purpose: - To improve number recalling skills by thinking quickly and answering correctly and also to improve concentration and attentiveness.

Benefits: - Enabling to have quick mental reflex.

Games with property

The following section describes games that are played with the help of objects, equipment or property. The objects generally used for playing these games include stones, pieces of pottery, ropes, twigs and sticks which are easily available.

12. G-7. Seven Objects (Lagori)

Number of games: - Nine players

Focus: - On hand eye coordination for shooting, quick reflexes for dodging from being hit by the ball.

Preparation: - An open medium sized space, a tennis or a rubber ball, 7 stones or suitable substitutes.

Procedure: - Two teams with equal number of players are formed and a coin is tossed to select the hitting (striking) team. Seven stones are placed one on top of the other as a heap within a circle and the fielding team takes positions. The position for the fielding team will be ball keeper who stands behind the stones with the others spread around randomly. All the players of the hitting team take position behind a crease line at an appropriate distance away from the heap of stones. The hitting team gets three chances to hit the pile of stones with the ball either under arm or over arm, to knock off the stones. The hitting team has to hit the pile within three hits, if they fail, then the fielding and hitting team interchange places and continue to play, with one point for fielding team.

As soon as the ball knocks the pile of stones, the fielding team players catch hold of the ball and try to get the opposing players 'out' by hitting them with the ball on their leg below the knees.

The aim of the hitting team is to rearrange the scattered stones back into a pile and trace the circle three times with their fingers before the other team can make all the players out. If they succeed in doing this, their team gets one point and they once again get the chance to throw the ball. However, if all the players are out before the hitting team rearranges the pile, and then the fielding team gains a point and gets the chance to hit the stones. The game goes on like this with both the teams changing places and keeping track of the points scored till the end of the prescribed time and the team that scores more is declared the winner.

Certain rules are followed during the play such as the fielding team player can only turn around with the ball and cannot move away from his place. The maximum time he is permitted to have the ball in his hands is about around 20 counts. The player has to pass the ball to other players of his group who will take their turn to hit the player that they are marking 'out' by hitting his leg with the ball below the knee. The stones have to fall within the circle only, if they fall outside the circle, then it is one point for the fielding team and they get to throw the ball now. If any fielding team player catches the ball after it has touched the heap of stones and before it bounces, then they get one point and the teams interchange places. The player of the hitting team can shield himself from the ball, by hitting it away from the main area, so that time is wasted when the opposing team player fetches it from far away. However, the palm should not be used and only a closed fist can be used to push the ball away.

Purpose: - This game improves shooting skills, hand eye coordination, concentration and balance, besides physical fitness.

Benefits: - Understanding the use of property with an objective.

13. G-8. Game of 4 stones (Nalugu Ralla Aata)

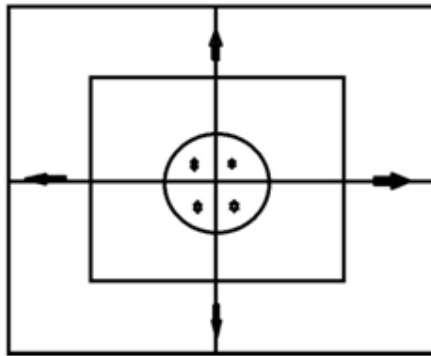
Number players: - Five players

Focus: - On running and picking up stones, maintaining balance and speed.

Preparation: - An open even ground on which a big square is drawn and is further divided into four squares by drawing vertical and horizontal lines. A circle in the middle

is drawn keeping the crossing point of the vertical and horizontal lines as the centre, as shown in the figure. Four medium size stones are kept in the circle.

Procedure: - A den is selected by one of the selection methods SM1 to SM3 and the game starts, the den keeps moving along his path in the middle of the play area along the horizontal and vertical lines as shown in the Fig.



The four players are distributed to occupy each square. The stones are kept in a circle drawn in the middle (at the intersection of the two lines) of the play area. Now the den moves from one end to the other end along the straight lines (horizontal and vertical lines) guarding the stones lying in the circle and looks out to catch the players who try to pick up the stones. The den is entitled to move only through the straight lines. The players can move along the straight line or diagonally across the boxes. Each player is allowed to move anywhere within the boxes but not out of it. The player should come back to his own box after he picks up the stone from the middle. The den is not allowed to enter the boxes; he has to move only along the middle lines every time reaching the far end of the line on both sides. When the den is at the far end of the line on one side, the players at the opposite side of the den make an attempt to pick the stones. As the chaser is far away from them, it gives them enough time to pick up the stones and run

back to the safety of their base. This way either one or more players can pick as many stones as possible and distribute them to the other players so that each player has at least one stone with him. However, it is not necessary that only one player should take the initiative in picking up all the stones, but each player can pick up any number of stones for distribution. When each player picks up at least one stone by default, there is no need of distribution.

When all the players get their stones, they go to their own boxes. Once they reach their boxes, on a cue from the den, they have to make three circular movements across the boxes and be positioned in their native boxes. While they are circling the den can touch them. If anyone is touched he becomes the den in the next game.

Purpose: - To improve physical fitness, stamina and concentration.

Benefits: - Create full body sensory awareness of the self and operation of the target within a given space.

14. G-13. Hopscotch game (Thokkudu Billa)

Number of players: - Five players

Focus: - On body balance for jumping through the grid and hand eye coordination for throwing the stones into the boxes.

Preparation: - A small and flat concrete area or a sandy ground would be ideal to play this game. The grid is drawn on the ground or on the floor consisting of eight

squares of equal size in two rows adjoining each other and numbered 1 to 4 in one row and 5 to 8 in the opposite direction as shown in Fig.1

1	2	3	4
8	7	6	5

fig.1

Procedure: - This game is played in four parts. A player is out, if the stone falls out of the grid or on the lines of the grid, if the stone slips down off the palm or lands on a square that is captured by the opponents or if the stone is thrown on crossed squares. A player can rest both his legs in squares 4 and 5 and in the squares that he has captured and should not step on the square where the stone is placed. The player who completes hopping through all the 4 phases and captures the maximum number of squares is the winner.

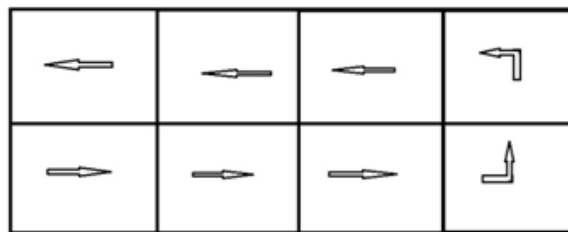


fig. 2

In the first part, a player stands outside the grid and throws the stone into square 8 and hops from square 1 to square 7 as shown in the figure2 and picks up the stone in square 8 and throws the stone out of the grid as closer as possible and jumps on to the stone to pick it up. Now the player throws the stone in square 7, then hops from square 1, goes to square 6 and pushes the stone out , to jump out and pick the stone up.

This way the process is repeated by throwing the stone on squares 6, 3, 2 and 1 to complete the first part.

In part 2, the player keeps the stone in the open palm, hops from square 1 to square 8, and then throws the stone out of the grid not too far away so that the player could jump over it hopping. Now the process is repeated by keeping the stone on the back of the palm.

In part 3, 'lose' or 'win' is played, if the other players say 'lose', then the hopping player has to sit down with back facing the grid and throw the coin over his head, so that it falls in one of the squares. If the players choose 'win', then the player stands up with back facing the grid and throws the stone so that it falls in any one of the squares. Then the player hops through the grid, and picks up the stone as done in the previous steps. The box in which the player picked up the stone is crossed out by chalk to indicate that the box is captured by the player. This is the home of the player where he can rest both his legs.

In part 4, the player goes through all above phases to capture the other boxes.

Purpose: - This game provides good physical exercise for children besides improving physical balance, concentration and hand eye coordination.

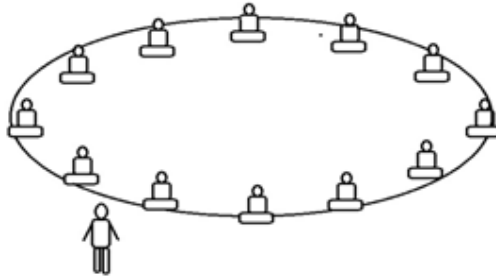
Benefits: - Understanding of the element of space.

15. G-10. Find naughty one: (Twisted Rope game)

Number of players: - Around ten players.

Focus: - The players without turning their heads should observe the movements of the den.

Preparation: - Players sit on the ground in a circle formation. A player is chosen as the den to begin the game.



Procedure: - A den is selected by one of the selection methods and the rest of the players sit in a circular formation in the hall or on the ground, facing inwards. The den starts running outside the circle behind the players back. As he runs around the circle, in order to divert their attention he asks the players to imitate sounds of different animals and in turn the players reply by imitating the sound of the animal indicated by the den. Using this as a distraction, the den silently drops the napkin hidden inside his dress behind a player and continues running as if the napkin was still with him. If the player doesn't realise that the napkin is behind him, he stays put and the den makes one round back to the player and spansks him to get him out. If the player realizes that the napkin is behind him, then he has to immediately pick it up and run after the den to smack him with it. If he hits the den, then the den is out, but if the player fails to hit the den, and the den occupies the place of the player in the circle then the player is out. Then the game will start with a new den.

The rule is that players should not turn their heads to see the runner, where he is dropping the cloth. But each of them has to sense it by observing others sitting against and closer to him. Here, the main task of each person in the circle is to observe the runner and others opposite to him and to make out whether the runner drops the cloth behind him. He can feel with his hands to check whether the cloth has been put behind him but cannot look back or turn.

Purpose: - To improve powers of observation and concentration, stamina, group bonding

Benefits: - Sensory awareness of what is happening around by reading the expressions of others.

16. G-12. Tiny Tiny Twig (Kuchi Kuchi Pulla)

Number of players: - Two players

Focus: - Feeling the space and objects in the play area to identify the hidden article. Here, the focus of the game is to make the correct guess as regards to the hand in which the object is hidden by reading the expressions of the players who hide it. Secondly, they have to feel the space and the different articles spread across the playing area by feeling their shape, texture and size etc., as they hide the object with their eyes closed.

Preparation: - Chairs, bags and other articles are kept spread across the play area for hiding the objects. A small object like a key, pencil, or eraser etc., is required for the purpose of hiding.

Procedure: - A group of 5 or more children can play this game. To begin, two children, come forward and one of them is selected by toss method to hide the object. As the two players face each other, the winner of the toss (player no. 1), takes the article such as a small pencil, eraser or key in his hand behind his back and hides in one of his hands, then brings forward his hand closing his palms and asks the other player (player no.2) to guess in which hand the object is hidden, if the other player's guess is correct, he moves on to play the next round, if his guess is wrong the first player moves to the next round handing the object to the other player. The third player (player no. 3) of the group now joins the remaining player to make a guess as the remaining player (either no.1 or no.2) hides the object in his hands. This way the game is continued till all players finish their turns and the player who finishes last is identified to be the searcher or seeker. The first round is concluded thus.

In the second round, the first winner keeps the key in the searcher's hand and then covering his eyes with his hands or a kerchief moves him across in a roundabout and in a zigzag manner and tells him to put the key at a different spot, then brings him back to the starting place.

Now the winner uncovers the eyes of the searcher and the searcher has to find the key within the stipulated time. He has only one chance to locate the material. If he is successful in locating the key, then the winner will have to hop to the starting place and the game will start by selecting a new seeker as done earlier.

However, if the seeker fails to locate the key, then he will hop back to the starting place and player no 2 will take him around blind folded for hiding the object and the seeker has to find the object within the time limit to win that round. After each

unsuccessful attempt by the seeker, the procedure is repeated with player no.3, no.4 and no.5 and so on till all complete their turns.

Purpose: - This game improves observation, concentration and face reading skills,

Benefits:- Sensory awareness of the space and memorising the movements visualising it in the mind space and recollecting it.

Games with Characters

The following section contains a set of games that have some special characters around which the play is focused. These central characters are enacted by children during the course of play, chosen by any of the selection methods. Some of the popular characters are Tom and Jerry, Police and Thief etc.

17. G- 4. Tom and Jerry

In its natural context this game is played as Meka Puli Aata; meaning goat and tiger. It is usually played in rural areas of Andhra Pradesh especially in small hamlets.

Number of players: - Nine players

Focus: - The focus is on speed, agility, coordination and quick reflexes of the players.

Preparation: - When played in the streets or grounds a big circle is drawn on the ground to mark the play area.

Procedure: - By clapping method (SM-1) two players are chosen to play Tom and Jerry and the rest of the players stand in a circle holding their hands together to form a fence. The players then secretly assign two players from the group, to form a door for entry and exit, which is unknown to Tom, but known to Jerry and the players in the circle keep on guarding Jerry from the prowling Tom. Both Tom and Jerry can only enter and exit through the same door. The 'Tom' circles the fence making queries about the presence of Jerry and the players keep on denying the presence of Jerry. 'Tom' all the while watches the movements and expressions of the players in the circle to find out where the door is and tries to enter through this door by breaking (by touching) the lock to enter the circle to catch the 'Jerry'. When 'Tom' enters the circle, the players try to release 'Jerry' outside through the same door. Tom has to catch Jerry (by touching) before it escapes through the door; if Tom succeeds, then Jerry is out. If Jerry manages to run away from Tom and then Tom gets trapped in the circle, as the players get closer and close all escape routes for Tom. Then Tom is out and once again the game starts with a new player as Tom. But, if Tom catches Jerry before Jerry gets inside the circle, then Jerry is out. Then a new player is selected as Jerry and the game continues, till the end of the stipulated time.

Purpose: - To improve locomotion, stamina, observation and concentration

Benefit: - Creates ability to work in a group and understanding with others with a common objective and its meticulous operation. The game generates quality of observation and presence of mind. Unlike other physical games, this one has a character based nature which generates interest in the game. The rule frame of the game demands alertness among all the players.

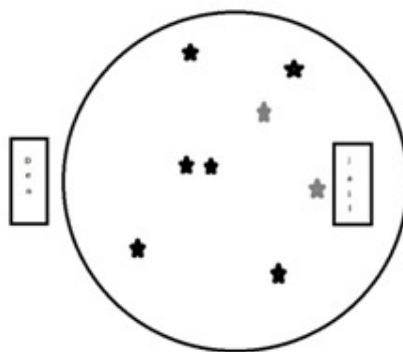
18. G-6. Snatch up (Lakkoni Poye Aata)

Number of players: - Seven players

Focus: - The focus is on speed, agility, attentiveness and quick reflexes.

Preparation: - A big circle is drawn to define a play area. At one end, outside the circle, a square is drawn, marked as the den. Another square at the opposite end, inside the circle is drawn to indicate cell or jail.

Procedure: - The game begins by selecting two policemen and any number of thieves (runners) by SM1 to SM3 methods. The police and thieves stand at different places along the circle as shown in Fig.,



- Black colour are thief, grey colour are police

When the game starts with a whistle or clap, the thieves disperse in different directions within the circle, away from the police. In the beginning, the two police start chasing the thieves; if the police succeed in touching a thief, then he has to stop and go along with police, who lock him up in the cell. At this point, the police split and one guards the cell and the other runs after the thieves. The chasing police catches one after

the other and puts them up in the cell. While the police are chasing the thieves, the thieves are also watchful and try to escape from the police running around the circle evading him. The thieves at the same time also try to attack the cell to bring back the locked up players and send them to the safe den outside the circle. During this, if the guard police touches any player who is helping or the one who is escaping they will be put back into the cell. Essentially, the goal of the thieves is to evade the police and also divert their attention for releasing locked up players whereas the police try to lockup the players in the cell and also to guard the players from running away from the cell. The game goes on like this until the prescribed time limit, and the winners are declared based on whether the locked up players are more or the thieves in the den are more in number.

Purpose: - To improve physical fitness, attention, concentration and quick reflexes.

Benefits: - This game helps to develop skills of teamwork, working to achieve goal in adverse conditions and facing the opposition.

19. G-15. Police and Thief (Donga Police)

Number of players: - Four players

Focus: - On observing the facial expressions and mannerisms of the players.

Preparation: - 4 pieces of paper of equal size are used. King, Minister, Police and Thief are written on each paper piece and the papers are rolled in such a way that the text is inside the roll and all pieces look similar.

Procedure: - Children stand together forming a circle and one player takes the folded papers in hand, shuffles and opens the palms. Then each player picks one paper and checks what he got. The text written in the paper should be a secret and other players should not know what others got. Then the players spread out, without giving any direct reference to what character they have. They give subtle hints and these are picked up by the other players to identify correctly the character got by the opponent. To begin with, the police identify self, and look around for thief by observing the reactions of the players. The player who got thief is naturally anxious and tries to mislead the police by acting confident, whereas the players who got king and minister are less anxious and look cheerful. Here the trick is to identify who is faking and who is not by carefully observing the facial expressions and their mannerisms. If the police succeed in correctly guessing the thief, the police gets one point and the thief 0 points. The other characters King and Minister will also get a point each. If the guess is wrong, then the police gets 0 points and the thief gets 1 point. Thus the points gained by each player are noted down on a paper and added up at the end of the game. The game goes into 10 or 20 rounds or as pre-determined. The winner is the player who gets maximum points.

Purpose: - Improves agility, reflexes, stamina

Benefit: - The game helps to develop improvisations and face reading skills.

20. G-17. Flying Crane (Konga Yegire)

Number of players: - Six or more players

Focus: - Listening and enacting flying according to the object called out by the leader.

Procedure: - All the players need to sit in a circle with their hands touching the ground. One player in the group will be the leader and the other players should do actions according to the commands given by the leader. The leader should name an object/thing along with the Flying, for example, if the leader says 'Crane Flying ' The kids should repeat 'Crane Flying Flying' and shake their hands stretched to the side imitating a flying crane, and if he says 'bowl Flying Flying' no action will be made by the players as a bowl does not fly. The Players need to hear carefully what the leader says and should judge whether the leader is calling out a flying object or a non-flying object and should act accordingly. If any of the players from the group makes a mistake, then that player is out for the rest of the game. The leader commences slowly increases the speed in order to eliminate the players from the game. The last remaining player in the game is the winner of the game. Then the game is started once again.

Purpose: - The game gives wide knowledge about flying and non flying things, etc. The game teaches caution and observation.

Benefits: - This game improves coordination of good listening skills and quick reactions.

Conclusion

'Becoming literate is largely a social process' (Wells, 1990).

The above quote largely implies that effective learning occurs in a social context, and underlines the importance of social interactions for the purpose of

learning and games provide such resourceful and stimulating environment of learning for children and adults alike. Learning is an active process and it is an outstanding feature of our cognitive and cultural lives and most of it occurs through experience rather than through formal instruction. Though we cannot undermine the importance of prevailing formal schooling system, where the process of teaching is more auditory-oriented than visual and kinaesthetic, there is a pressing need to have a collaborative system of learning wherein all the important ingredients of traditional and modern methods of education are combined to devise suitable forms of games of traditional, folk variety to complement the existing educational approach.

Introduction of games in children's theatre provide scope for 'learning by experience', in other words 'learning by doing', which could be spontaneous, continuous and can be unlimited. In this context, practice of games for teaching concepts to children needs to be explored. If education is ultimately about guiding children to make greater sense of their worlds, we need to reflect on and understand the complexity of the educational process.

The project work was carried out with the intent of devising games conforming to the standards of practices of children theatre structured through balanced and comprehensive approach, integrating important facets of traditional games and practices of children theatre. The games are designed with genuine focus on addressing the needs of children, to capture the attention of the students and make them feel more connected to the classroom or outside experiences. When children are motivated this way, children are eager to learn and the role of the teachers is to spark their interest and guide their learning. Learning by doing is essential for the acquisition of knowledge. Though an activity may be enjoyable in and for itself, its

educational justification depends upon its relevance for experience outside the context in which it was learned. In most of the games, goals are clear; you know why you are learning something and there are opportunities to apply what you learn. While the children will enjoy the 'game' aspect of the activity, it is important that they understand that it is not just for fun. Before a game is started, it is necessary to explain, how it will help them to learn.

The instructor or teacher could use theatre as a class room resource to complement the other teaching methods they employ. And for children it is their active engagement in things that interest them, a game should be child-led, or at least child-inspired, for it to remain relevant and meaningful to them. School-age children start appreciating organized play such as innovated songs and rhymes, games with rules, relays and other physical activities, sports and projects that they can accomplish over a certain time frame.

How games are used is important as well. Simply using games may not be very effective; use is not synonymous with integration. In fact, use of one strategy is often assumed to replace another (for example, a game replacing face-to-face instructional time). What is more important is to consider how to add games to the educational tool set, blending them with other activities. Integration requires an understanding of the medium and its alignment with the subject, the instructional strategy, the student's learning style, and intended outcomes. Integration of games into curricula is much more likely to be successful than mere game use⁴. Regardless of the debates on the benefits of the games for children, the minimum favorable outcomes include getting rid of inhibitions and self consciousness of children and developing confidence and sense of group bonding besides language and communication skills.

Games have many attributes that are associated with how people learn. Games are often social environments, sometimes involving large distributed communities. “It is not the game play per se but the social life around the edge of the game that carries much of the richness in terms of the game’s meaning, its value, and its social and cultural impact”⁵. Games require transfer of learning from other venues - life, school, and other games. Being able to see the connection and transfer of existing learning to a unique situation is part of game play. Games are inherently experiential. Those who play games engage multiple senses. For each action, there is a reaction. Feedback is swift. Hypotheses are tested, and users learn from the results”⁶. It is important to note that children enjoy and involve more if they like the content and relative ease of organizing the games in and out of the classrooms. The teachers and instructors should aim to find and incorporate such games in their regular curriculum.

Many game features, combined and designed effectively into educational gaming, could teach many things in an engaging and motivating manner. Games could be used for the expansion of cognitive abilities, as well as a platform for developing new or practicing existing skills in the context of real world goals, rules, and situations. Children communicate their thoughts by playing or performing them for a variety of purposes and a range of audiences. When communicating thoughts, they show concern and care for others, respect and understanding of individual differences. They understand how their own performance works have an impact on audiences and how the games are rarely neutral, stirring emotional, cognitive, and physical responses; they see that they can make others laugh or cry or other emotions through their performance. They consider the responses of others and decide whether

to use those to modify their works or not.

The findings of the research emphasize that playing the traditional children's games are indeed indigenous ways of learning and knowing. The paper highlights how lessons and cognitive skills are rooted in these games. These lessons and skills are centred on issues such as good behaviour, hard work, social interaction and community bonding. These games shape their bodies and healthily develop both their physical and mental alertness and discipline. These games aid to mould our children's virtues and character. They teach values such as patience, honesty and competitiveness. Games are perfect training ground for children's social development as they learn to interact with each other. The paper thus emphasizes that the skills and values learnt through these games prepare the youngsters to face their future challenges with confidence besides preserving the cultural play heritage.

Children's theatre is passage for children to get in to the outer world other than their class room and academic world. The present class rooms never address the issues of living in a public space within a group and considering others as their fellow human beings. In the current globalised situation theatre for children is one way to instill the sense of society among children and generate respect to others closely living with them. A child has to be enabled physically and mentally for this. Children's theatre can make a world for him. Games have a crucial role in the process of taking the children to theatre. In the earlier chapters researcher was discussing about the different nuances of games and its operational functions in different layers and contexts from the traditional game structures onwards and its relevance to modern children's theatre practice.

The games transformed from traditional games are having the quality of generating more interest among the children to be in a group environment through

enjoyment. The complexity of game rules in the folk games demand more affiliation with other co players than any other games exclusively made for theatre games. These rules create a mutual understanding and belonging to the other player as they have to move together in the game with physical and mental togetherness between them. Within a short span of time the children develop a common understanding each other and the game pattern bonds them together. These games are capable of establishing a new relationship with each other among all in the game through the sharing of energy and strategies for the game. This group feel and understanding are the major achievement of the games which are finalized in the last chapter. It creates enjoyment through doing among the children.

Modern education and creative drama must have some objectives. Among them are 1, creativity and aesthetic development 2, ability to think critically 3, social growth and the ability to work cooperatively with others 4, improved communication skills 5, the development of moral and spiritual values and 6, knowledge of the self. Games have the potential to develop all the elements above mentioned except the first one. But it doesn't mean that it is not having any role in developing the area of creativity and aesthetics, games have the capability of stimulating the imagination and spontaneity which are the fundamental aspects of developing aesthetics and creativity. The games processed and evolved from folk games here are examined through practice and evaluated with the feedback received from the children and theatre practitioners. It has the potential of exploring the possibilities of body, mind and the self in a children's theatre context.

End notes

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APPENDIX ONE

Appendix 1

The following is the list of the names of the villages visited in connection with the field work, the names of the persons met, their occupation and their contact numbers.

Nandaluru Mandalam

Name of the person	Occupation	Contact number
P.RAJAIAH	AUTO DRIVER	970125431
V.CHANDRA KUMAR	FARMER	9440270403
J.RAVINDRA NATH	FARMER	9866437277
K.PICHAIAH	FARMER	9989480370
S. KHADER BASHA	DRIVER	9702276376

Aravapalli Village

Name of the person	Occupation	Contact number
K.JAMES	ELECTRICIAN	9440271437
B.SUDHAKAR BABU	RAILWAY EMPLOYEE	9866376002
N.RAVI KUMAR	UN EMPLOYEE	950277404
C.CHANDRA	MESTHREE	8897810818
E.SRINIVASULU	MECHANIC	9299941030

Nagireddypalli Village

Name of the person	Occupation	Contact number
S.KHADER BASHA	MECHANIC	9866123456
D.DURGAIAH	BUSINESS MAN	9966243631
N.RAJ KUMAR	RAILWAY EMPLOYEE	9866506664
N.RAMACHANDRA	FARMER	9494077198
J.RAVI KUMAR	MESTHRI	9708641017

Paaturu Village

Name of the person	Occupation	Contact number
S.BASHA	DRIVER	9885744501
P.NARASIAH	RAILWAY COOLY	9985113408
A.SENU ACHARI	CARPENTER	9866289553
K.PEERIAH	FARMER	9948949940
T.SIVA KUMAR REDDY	TEACHER	9494083848

Gollapalli Village

Name of the person	Occupation	Contact number
S.PAKEERIAH	EMPLOYEE	985359635
G.NARASIMHULU	FARMER	80083994931
P.RAVIDHRA NATH	RAILWAY EMPLOYEE	7702466014
H.PRAVEEN KUMAR	UNEMPLOYEE	9701137635
A.PRASAD	FARMER	9849122848

Nallathimmayapalli Village

Name of the person	Occupation	Contact number
K.NARASA REDDY	FARMER	9441774462
H.GANGI REDDY	FARMER	9440810720
O.SUDHARSHAN KUMAR	UN EMPLOYEE	9849453176
T.ANJAYIAH	FARMER	7845801160
C.SHANKAR	FARMER	9966243316

Lebaku Village

Name of the person	Occupation	Contact number
P.NARASIMHULU	CONDUCTOR	8985532001
D.VEERANNA	FARMER	9889450839
E.PENCHALAIH	AUTO DRIVER	9966188574
P.REDDYESWARAIAH	FARMER	9440727329
A.JAYA KUMAR	UNEMPLOYEE	9441601320

APPENDIX TWO

The following section contains the photographs taken during the field trips when children playing the traditional games in the natural context:



Selection Method: Clapping



Puli-Meka Aata played in the school premises of the village



Game of Puli-Meka in progress



The Puli (boy in the red shirt) running around the circle to catch the goat



Group of young girls playing Puli Meka in the backyard , under the shade of a tree.



Eldest girl of the group guiding the younger children during the game



Young children playing in the open outfield imitating the older children



Children in action in the corridor of the school to select players before commencing a game



Children in action during a game of Lagori



A boy aiming at the stack of stones during the game of Lagori



Players rearranging the the stack of stones during the game of Lagori



Chlidren playing the game of Vottotti-Surotti in an open ground



The game of Vottotti-Surotti being recorded on video



Young boys and girls in action during the game of Vottotti-Surotti



A group of girls play the game of Uppata as the other children watch the action



The game of Uppata in progress



A girl in action during the game of Thokkudu Billa



Two girls hopping through the grid during the game of Thokkudu Billa



Players pushing the stones through the grid with their feet during the game of Thokkudu Billa

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