CHAPTER FOUR

TRANSFORMED GAMES FOR PRACTICE
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"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”

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”

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 they 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.
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 devises 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.


**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.

![Diagram](image-url)

**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.

![Leaping Frog Illustration]

**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.

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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 outdoors.

**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.


**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.


**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.

![Diagram](image.png)

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.


**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

![Fig. 1](image1)

**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](image2)

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 spanks 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 den 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.

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**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.,

![Diagram of the game setup]

- 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.


**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 theFlying, 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 those, 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 use\(^1\). 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


