

# The World of Play

The early bird catches the  
**shuttlecock.**

When good cheer is lacking,  
**students** won't be **tracking.**

Every **rule** has its **loopy**  
**transgression.**

One can never **play** too much.

The best way to solve a problem  
is to attack the **referee.**



We are all equal in the eyes  
of the **goalposts.**

**Train** is better than **drawn.**

You can't make an omelet  
out of an **egghead.**

Where there's a **will**,  
there's a **vaulting board.**

**Balls** have **peers.**

The proof of the **playing**  
is in the **scratch.**

**A game** is the shortest distance between two **worlds.**

## P.E. WORKBOOK

ies damià campeny

bàrbara girós

To all who won't ever stop playing



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Time you enjoyed playing is not  
wasted time.



## Introduction

This workbook covers the theory and practice of the Unit "The World of Play" of 4<sup>th</sup> ESO P.E. programme in IES Damià Campeny, and is divided in five lessons:

1. **Are You game?** – which deals with the determining factors of play, and with the classification of games. The ludic activities presented in this lesson are some representative samples of the games' taxonomy.
2. **Live Utopia** – which presents an historical approach to the New Games phenomenon and the concept of the Play Community. The games of this lesson are all New Games, which focus on the issues of group energy and body awareness, and also on the ambivalent complementary nature of competitiveness and togetherness.
3. **Stones, Pubs & Rugby** – which takes a subjective vision of England as leitmotif for the presentation of some traditional British games and the creation of two invented ones.
4. **Gods at Play** – which, playing with the idea of the Hindu concept of Lila, raises the question of pretence in play and play in pretence; the games of these lesson are a combination of Indian games and modern drama icebreakers.
5. **The Games' Lab** – which sets out the specifications for the students' teamwork consisting of a game's creation and its presentation in the plenary. As if they were experimenting with chemicals in the lab, eager to discover a new product on their own, will they then validate their knowledge about games and play in a creative trial & error way.

The knowledge and understanding of the topics covered in this book can be useful to give an idea about the significance of play throughout history and culture, and about the multiplicity and multiculturalism of games.

The contents of this book are not intended to be 'learned' but rather to give slight jolts for some thinking and lots of well-meant nudges to join the Game. And remember the rule of thumb of all play: **if you get bored, change it or play something else.**



## LESSON 1: ARE YOU GAME?

### what is Play?

Play is a very emotive word which means different things to different people, and has been defined in many ways. The meaning of play has been debated by philosophers and academics for centuries.

Play is an integral part of most warm-blooded animals' behaviour. If you observe two dogs playing, you will notice that they play just like us. They invite each other to enter the game by certain gestures. When both have agreed to enter the game, they fight each other but respecting the rule of not biting too hard. Sometimes they seem to get very angry, but they are just playing and having fun.



If we stick to this example, we can draw the main features of play:

1. **ritual:** the world of play has its own reality, its own goals and ceremonies, which are different from the world of non-play.
2. **rules:** they serve to limit players' behaviour. All games have rules. To take part in a game is to submit your behaviour to the restrictions of the rules.
3. **pretence:** players assume roles and act according to them;
4. **fun:** essential to any kind of play is the will to participate and to enjoy the game. To play is a voluntary activity and it requires the basic desire to do so. This desire is called playfulness; without it there can't be any play. If you're forced against your will to play a game, you're not really playing.

**Rules** might not seem like much **fun**. But once players set the system of a game into motion, play emerges. And play is the opposite of rules. Rules are fixed, rigid, closed, and unambiguous. Play, on the other hand, is uncertain, creative, ambiguous and open-ended. The strange coupling of rules and play is one of the **fascinating paradoxes of games**.

PLAY'S GREAT



The World of Play

## Theories of play

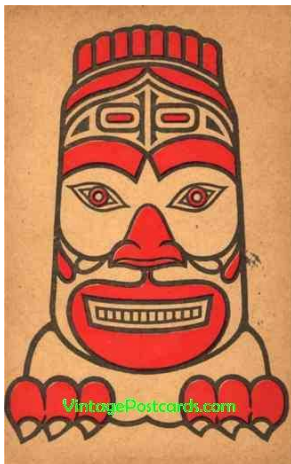
Why do humans play? What are games good for? In light of these questions, there have been some theories about play, some of which are complementary and others contradictory:

1. the **surplus energy theory**: we play in order to burn our spare energy;
2. the **relaxation theory**: we play to relax ourselves;
3. the **preparation theory**: we play because we have to prepare ourselves for life in society;
4. the **recapitulation theory**: we play because it helps us to remember all the necessary skills of our ancestors;
5. the **instinct theory**: we play because it teaches us to survive;
6. the **pre-adapt theory**: we play because we need to feel free and rebellious.

What characterizes a good game? It should be active, challenging and exciting. Therefore there have to be: **skill** (I do), **strategy** (I think how to do) and **chance** (I can't predict the result). An interesting game needs to contain the element of surprise. Therefore opponents and teams have to be on a level.

## Play and Culture

Humans have in common the ancient, **universal urge to play**. It is possibly related to the equally ancient universal human urge for social interactions and communications. People from cultures all over the world play, and their games may have different names, rules and rituals, but the essence of them is very similar in many different countries. Amazingly, you can tell a lot about a culture by the games they play, and even if you don't understand a word of their language, you can understand their games, and join their play.



Games bring people together and let them have fun with each other. Games are something like bridges between cultures: they help to communicate, to explore, to appreciate and to enjoy the differences. When we play, we free each other from the constraints of our particular worlds, of non-understanding and fear. We create a reality which is beyond our – social, cultural, linguistic –

limitations. In playing together, we cooperate, collaborate and '**co-liberate**'.





## Thinking activities



### Some questions:

1. What are the four main features of play?
2. What is the most important principle which is related to the player and without which play is not possible?
3. Imagine two dice players. If one of them eats or throws the dice out of the window, what is he doing in relation to the four principles of play?
4. When two tennis players shake hands after a match, what are they doing? Can you give another example of that kind of behaviour?
5. Explain the difference between rules and roles.
6. What are the main purposes of rules?
7. Explain with an example that there might be different roles in the same game.

8. What is the difference between a player and a referee? What does the referee do in relation to the four main features of play (ritual, rules, pretence, fun)?



9. Can you explain the joke on the right relating it to the image on the left?

10. Think about the ceremonies in the Olympics or in World Championships. Do you think rituals are necessary? Why? Or why not?



11. Think about the sports you know: which is the game with the least rules, and which with the most?
12. Losing is hardly ever fun, is it? If you could foresee that you were going to lose, would you still play?
13. What is a paradox? Try to explain the sentence in the text: 'The strange coupling of rules and play is one of the fascinating paradoxes of games' (p. 5).
14. What do you think 'co-liberation' means? No need to look it up in the dictionary: it doesn't exist.



**Comment on one of the following quotes:**

**"When the fun goes out of play, most often so does the learning".**

Joanne E. Oppenheim

**"If you obey all the rules, you miss all the fun"**

Katherine Hepburn

**"People rarely succeed unless they have fun in what they are doing."**

Dale Carnegie

**"The human race has only one effective weapon --and that is laughter."**

Mark Twain

**"Man consists of two parts, his mind and his body, only the body has more fun."**

Woody Allen

**"We don't stop playing because we turn old, but turn old because we stop playing."**

attributed to Satchel Paige

**"Not a shred of evidence exists in favour of the idea that life is serious."**

Brendan Gill

**"I was wise enough to never grow up while fooling most people into believing I had"**

Margaret Mead

**"In the true man there is a child concealed who wants to play".**

Friedrich Nietzsche

**Play is our brain's favourite way of learning.**

Diane Ackerman

**Culture arises and unfolds in and as play.**

Johan Huizinga

**Play is the highest form of research.**

Albert Einstein



**Look at the following picture and make two sentences using the clues.**



**Clues:**

long jump  
spikes  
take off  
flight  
landing  
jumping pit  
power  
speed  
strength

to fold up  
to make a bow  
double crunch  
jackknife  
abdominals  
to verify  
flight direction  
wings



## GAME 1: Monster Tag

Monsters was invented in England during the mid-1990s.

### Equipment

2 bibs of different colours.

### Playing field

Playing ground, gym, park or beach.

### Number of players

It is best played with a large number of people (more than ten).



### Getting started

- **The Monster** = one player is "it" (wears a bib). He/she chases the humans and has to elude the keeper.
- **The Keeper** = one player is the keeper and chases the monster.
- **The Humans** = all the others as long as they are not tagged. They help the keeper.
- **The Ghosts** = are the humans after being tagged. They can only move via sidestepping. Their aim is to help the monster, and they can do it:
  - a) blocking the remaining humans and making it easier for the monster to tag them, or
  - b) blocking the keeper from catching the monster.

### How to play

**Monster & ghosts win** if all the humans are tagged.

**Keeper & humans win** if the keeper tags the monster three times.

### Adaptations

- If there are more than 25 people, try to play with 2 monsters and 2 keepers.
- The monster has a softball and tags humans by throwing it at them. The ghosts can kick the ball but they can't hold it.



## GAME 2: Orbit

Orbit was invented in California in the sixties, and was played with an "earthball", an enormous canvas and rubber pushball.

### Equipment

1 earthball or 1 fitball (the bigger the better).

### Playing field

Anywhere outside and with not too hard a surface (beach).

### Number of players

As many as possible.

### Getting started

Players are divided into two fairly equal teams.

**The Feet** = people on one team who lie on their backs in a circle with their heads towards the centre and their feet in the air.

**The Hands** = people on the other team who stand in a circle around the Feet, facing inward.

### How to play

Toss the earthball into the centre. Those on their backs can only touch it with their feet. Those on their feet can touch it only with their hands. While the Feet are trying to kick the ball into orbit over the heads of the standing team, the Hands are helping gravity a bit by hitting the ball back to the Feet.

If the Earth gets out of Orbit making a crash landing, the Feet score a point, and the teams switch sides.

### Adaptations

- Let's play in cooperation: try to keep the earth up as long as possible, counting and chanting the score in unison.
- Three teams: Feet (inner circle), Hands In (middle circle) and Hands Out (outer circle).



## GAME 3: Clench a wench

It's a game which comes from time immemorial. "Clench a Wench" is not a politically correct name, but it's a terrific rhyme and the game is big fun, so let's forget about semantics. Anyway, you always might resort to play "Clench the Tiger".

### Equipment

As many cones as teams.

### Playing field

Playing ground, gym, park or beach. Create 2 or more cone courses depending on the number of teams.

### Number of players

At least four. The players are divided into equal teams of four to six pairs.

### Getting started

Men carry their female partners piggyback.

### How to play

It is a madcap relay race around the course: from the starting line to the cone and back. When the first pair crosses the starting line, the second pair starts their race.

The team which finishes first, is the winner.



### Adaptations

- Germanic-feminist version "Clench a Mensch": women carry men.
- Nigerian "Blindfolded Horse Race" version: the horse is blindfolded. The rider guides the horse with prearranged nonverbal commands, such as tapping or turning the shoulders, or squeezing the knees.



## GAME 4: Catch the Dragon's Tail

The idea of the game is clear, but depending on your position in the row it might not be so clear whom to give your support: head or tail? So it's a rather tricky game.

### Equipment

A handkerchief or a ribbon.

### Playing field

A good-sized area



### Number of players

8 - 10 players.

### Getting started

The players line up, one behind the other; everyone puts their arms around the waist of the person in front of them. The last player tucks a ribbon in the back of his trousers.

### How to play

At the signal, the dragon begins chasing its own tail, the object being for the person at the head of the line to snatch the ribbon. The head becomes the new tail.

The tricky part of this game is that the people at the front and the people at the back are clearly competing – but the players in the middle aren't sure what way to go.

**When the head finally captures the tail, who's defeated and who's the victor?**

### Adaptations

- The head has a ball in his/her hands and has to try to touch the tail with the ball between the shoulder blades. Initially the ball carrier may not be touched.
- **Can you find another adaptation?**





## GAME 5: STAND-OFF

It is a one-on-one battle for balance.

### Equipment

None.

### Playing field

Anywhere.

### Number of players

2.

### Getting started

Two players stand face-to-face on a level surface at one arm's length. The feet of each player must be side-by-side, smack together. They present their hands with palms facing their partners.

### How to play

The object of the game is to cause your partner to lose balance, making contact with your hands only. You can dodge and feint with your hands, but you can't touch any other part of your partner's body other than the hands.

- Player A moves one or both feet: 1 point for player B.
- Player A lunges forward and hugs B: 1 point for player B.
- Both players lose balance simultaneously: no point scored.
- The game is won by the player who scores 2 out of 3 points.

### Adaptations

- **Aikido version:** the players stand with their palms together and keep them in contact through each round. No sudden movements are allowed. It looks far more like a dance than a contest.
- Play the aikido version with closed eyes.
- Three-stand-off: Stand in a triangle, and try to maintain your balance whilst attempting to unbalance them.



**Are you well-balanced?  
We'll see...**





## GAME 6: Catch a Story

"Catch a Story" is a circle game used in drama as an 'icebreaker', because it enables everybody, despite their social and linguistic inhibitions, to participate in the creation of a story. Imagine you are sitting around a campfire and making up a story.

### Equipment

A ball or a beanbag.

### Playing field

Anywhere.

### Getting started

About 15.

### Players

Players stand or sit in a circle.

### How to play

The one who has the ball begins a story. Then he/she throws the ball to somebody, who has to continue it, before throwing the ball to somebody else. You have to accept the ball if it's thrown to you, and you can add only a few words if you prefer to be brief.

### Adaptations

- A variation on this is "fortunately, unfortunately": each person must add a sentence, changing the sentence of the main character.  
E.g.:  
'Unfortunately the plane's engines failed.'  
'Fortunately the pilot had a parachute.'  
'Unfortunately the parachute would not open.'  
'Fortunately there was a haystack underneath...'
- Perform the story that has been developed in the circle.



## Games Classification

A **game classification** is a way of subsuming the variety of games into affinity groups. We can also call it a taxonomy of games.

Look at the following one, and find some example for each category.

No	CATEGORY	CHARACTERISTICS	EXAMPLES
1	<b><u>INVASION GAMES</u></b>	equal teams invade each other's territory in order to score a goal or point	
2	<b><u>COOPERATIVE GAMES</u></b>	people try to make something up together	
3	<b><u>NET/WALL/RACKET GAMES</u></b>	opponents are separated by a net or a wall and play the ball with hands or rackets	
4	<b><u>FIELDING &amp; STRIKING GAMES</u></b>	a striking team tries to score as many runs as possible while the fielding team has to eliminate opponents by catching the ball	
5	<b><u>TARGET GAMES</u></b>	involve accuracy of aiming at a target	
	<b><u>RELAY GAMES</u></b>	race games in which two or more teams try to arrive first at the finish line	
7	<b><u>CHASE &amp; TAG GAMES</u></b>	one or more players are the 'it'; they have to chase and tag all the others, usually by tapping them somewhere on the body	
8	<b><u>WRESTLING GAMES</u></b>	two confronted players or teams of roughly equal power take each other on	
9	<b><u>DRAMA GAMES</u></b>	players assume the roles of fictional characters and collaboratively create or follow stories	
10	<b><u>MIND GAMES</u></b>	games which involve mental agility or games of chance	



## Do you remember?

**"Seek, above all, for a game worth playing."**

Robert S. de Ropp

In this lesson we have played some games. So, let's remember and evaluate them. Ask yourself 5 questions:

1. What was the name of the game?

2. What kind of game was it:

- invasion
- cooperative
- net/wall/racket
- fielding & striking
- target
- relay
- chase & tag
- wrestling
- mind game

Remember, sometimes a game may be classified in more than one category.

3. Which skills did I have to use?

4. Did I have fun? If it was not fun, how could you change the game?

5. Which mark does the game deserve?

A – very good

B – good

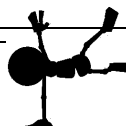
C – middle

D – bad

E – very bad

### The Games of Lesson 1:

	NAME	CATEGORY	SKILLS	Evaluation	Mark
1					
2					



3					
4					
5					
6					



## LESSON 2: LIVE UTOPIA!

### New Games and Flower Generation

To see where New Games began we have to go back to the **Vietnam War era**, when young people in California, and then in many other countries, began to stand up for a Better World. They were the so called Flower Generation. These were years of dramatic social and economic change, fuelled by a threatening energy crisis, civil rights protests, feminism, and widespread drug abuse. In those years, some young people wanted to change many aspects of the society, specially the militarism of American politics.



The main idea of New Games was to find ways for people to express their competitive and aggressive selves, without hurting each other, in a powerful, creative, fun and safe way. They invented "Soft War" games, which were very physical but safe. It was also a way to encourage people to become more aware of their bodies. The idea was to engage physically and to enjoy themselves but in a way that nobody got hurt. The **motto** was:

These three principles are at the heart of all New Games.



"The New Games Movement was less about the design of individual games and more about the **development of an ethos** intended to alter the way people interacted with one another. Its goal was to transform culture by creating opportunities for people to play collaboratively. " (*Dale Le Fevre, Best New Games*)

For the pioneers of the Movement, to play New Games meant to imagine and perhaps to create a **new social order**. Their rhetoric was about the values of freedom, peace and the creation of a play community in which nobody should feel excluded. In that sense, the New Gamers were not only playing but also doing politics. They wanted to live Utopia through play, and for doing so they organized festival-like '**Tournaments**' that brought people together to play cooperatively, erasing, if only for a brief time, barriers of race, age, sex, size, ability, socioeconomic background, and creed.



**Togetherness and psychological safety** mattered. New Gamers intended to create an atmosphere where everybody felt safe. Making up their own rules in a community of players. New Games could include competition, but having fun with a New Game was more important than winning it. People interacted with each other, solving silly problems together, talking, laughing and touching each other, with trust and love and support. **Safe in each other's hands.** Below we see a photo that captures the spirit of New Games. It's the game called "People Pass", in which a person is lifted and handed over from hand to hand. You wouldn't play that game if you didn't trust the people with whom you were playing.



"We are beginning to create a **play community** – not a forever community with a fixed code, but a temporary community with a code we make up as we go along, a community that we can continue creating anywhere, any time we find the people who want to create it with us. " (*Bernie de Koven 1974, in The New Games Book*)

But what happened to the **Flower Generation**? Did they wither with all their utopias, ideas, hopes and youth? Nothing lasts forever. As they themselves put it, a play community is temporary and not bound for perpetuity. Even so, they achieved changing many things in their society. And their games are here today, in any great event, in schools, business training and parties: the New Games are with us although many of us don't know where they come from.



## Seven ways to make Games more fun according to Bernie de Koven

### **If it's not fun, tell me, why are you still playing?**

1. If there are two sides, **add a third** or take one away. Play with three teams instead of two. "Cops, Robbers and Vigilantes," perhaps, or 3-team Soccer (three goals, two balls, you lose a point if a ball gets into your goal, game's over when a team loses five points). Three-sided games can be a lot of fun, and much more like life: especially when each team realizes that the only way to win is by cooperating with another team.
2. Every now and then, **change sides**, e.g. when someone is ahead by two somethings or when someone throws a 9, or when somebody has to go to the bathroom.
3. If there are turns (serving the ball in ping pong or volleyball) every now and then **skip a turn**.
4. If there is a **score**, keep playing until you discover who's the second winner, and the third, and the next, and the last. Or give each other points, or play pointlessly.
5. **If it's not fun, change it:** add another ball, or a rule, or a goal, or take a rule away, or change a rule, or borrow a rule from another game, or add a whole game and play them both at once, or do something silly.
6. **If it's still not fun, change yourself:** try it with your eyes closed, or with your "wrong" hand, or tie yourself to someone else.
7. If it makes the game better, **cheat**.

## Thinking activities



### **Some questions:**

1. Where and when were the New Games invented?
2. Against what did the so called Flower Generation protest?
3. What did they want to achieve?
4. What were the Tournaments?





5. Do you know what a utopia is?
6. What were the 'Soft War' games?
7. What does the word 'togetherness' mean?
8. Look up the word "ethos", and try to explain its meaning in the quotation on page 18.
9. Which of the seven ways to make a game more fun do you believe is the most effective?
10. Take a game; apply 3 of the 7 ways to make games more fun. And explain the game you've just created.

**Fill in the gaps:**

On the right we can see a print called 'Victory 1945'. It was produced in 1975 by Shigeo Fukuda as part of the anti-Vietnam War protests of the 60s and 70s, which took place worldwide, including Fukuda's ..... of Japan. In this work, Fukuda uses a visual pun, the ..... going back into the gun, to illustrate a message of ..... Even more interesting is that the visual helps to re-define what is meant by '.....'. In ..... to the usual understanding of military victory, victory here is defined as when the guns stop .....



On the left we have another

..... which is much more recent. It shows the dashboard of a ..... with the fuel gauge ..... to the minimum which is ..... The message is striking and unambiguous: the need for energy ..... war.

I think that the message of the ..... poster is more optimistic.

If I had to chose one of them for an anti-war event, I would pick out the ..... one.





**Comment on one of the following quotes:**

**"How we play the game may be more important than we imagine, for it signifies nothing less than our way of being in the world."**

George Leonard

**"Life is very much like a Game, except that the rules change, and everyone ultimately loses."**

Bernie de Koven

**"The best games are those in which you can play your hardest and still count on your opponent to meet your effort to compete with you."**

Dale Le Fevre

**"Soft war, creative playing and trust – the union of these three approaches to playing was the seed point for the new Games."**

Andrew Fluegelman

**"Games belong at the heart of any vision of Utopia."**

Benard Suits

**"New Games is not a list of suggested forms and structures... New Games is an attitude that encourages people to play together."**

Andrew Fluegelman

**Look at the following pictures  
and try to interpret them (in English, please).**





## GAME 1: SLAUGHTER

Slaughter was invented by Stewart Brand, a prolific activist and counterculture provocateur, for an Anti-Vietnam public event in San Francisco State University in 1966. He was looking for ways for people to express their aggressiveness without hurting each other. He called it "World War IV".



War resisters were opposed to warfare in any form, including competitive games. Brand thought that this attitude was artificial and unnatural. He invented Slaughter **'because all the peaceniks I was dealing with seemed very much out of touch with their bodies in an unhealthy way'**. The idea of his game was that people should experience violent and aggressive physical activity without endangering their lives. Stewart gave the game the most offensive name imaginable: 'Slaughter'. A rock band set off the action and everything began happening at once. There was no way not to get involved. The experience was described as 'intense, energetic, with much body contact and almost no injury. To the players' surprise, it was also fun' (Fluegelman 1976, p.8).

### Equipment

2 medicine balls and 2 goals (= vaulting boxes, hoops, baskets...).  
Bibs to identify the teams. Heavy rock music setting off.

### Playing field

A circle about 30 feet in diameter with a clearly defined boundary (beach, lawn, gym). It would be sensible to play on grass or sand for the sake of your knees.

The medicine balls are in the goals.

### Number of players

The more the better.

### Getting started

Players divided into two teams. They take off their shoes.



## **How to play**

Each team, on their knees, form a huddle around their own ball. At the signal, both teams try to move their ball into the other team's goal. Everything is allowed, e.g. to sit in your goal, to monopolize the other team's ball, to throw opponents out of the circle. In case you manage to push any part of your opponent's body across the boundary line, he/she is out of the game, and you can do that in cooperation with your team-mates.

## **Adaptations**

- Annihilation: play without any balls at all; the aim is to empty the circle of opponents.
- Slaughter with two medicine balls per team, or with two fitballs.
- Slaughter with only one rule: Don't stand up.

## **GAME 2: HUG TAG**

After leaving the Slaughter battlefield, become reconciled with humankind again and have some hugging. This game is a variation on classical tag.

## **Equipment**

None.

## **Playing field**

Any.

## **Number of players**

Any.

## **Getting started**

Any.

## **How to play**

One is "it". The only time a player is safe is when he is hugging another player.



## **Adaptations**

- Taking in arms or piggyback instead of hugging.
- New rule: only 3 people hugging are safe.

## **GAME 3: The LAP GAME**



Let's sit down for a rest.

### **Equipment**

None.

### **Playing field**

Any.

### **Number of players**

The more, the bigger the fun.

### **Getting started**

Everyone stand in a circle, shoulder-to-shoulder.

### **How to play**

Turn to the right, and very gently sit down on the lap of the person behind you.

- Slow and easy method: starting with one person and continuing progressively.
- Fast & reckless method: everybody sit on their neighbour's lap at precisely the same moment.



## **Adaptations**

- Sit down on your neighbour's knees.
- Do it with your eyes closed.
- Once you sit lean to the inside, then to the outside: making a wave.

## **GAME 4: spirals**

It is a genuine New Game.

### **Equipment**

None.

### **Playing field**

Any.

### **Number of players**

The more the better.

### **Getting started**

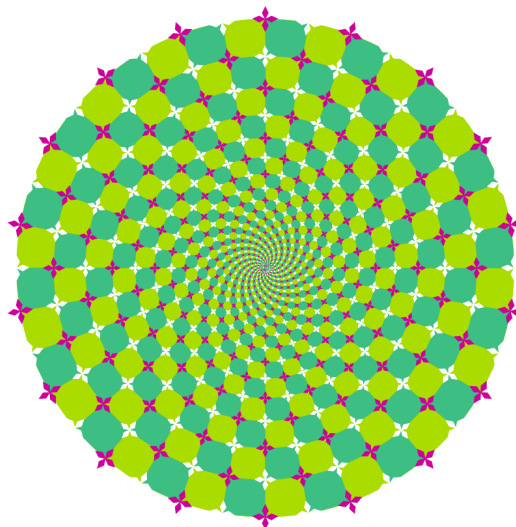
Players stand in a circle joining hands.

### **How to play**

One person releases the hand of her neighbour and, pulling the giant human rope behind, begins to walk around the outside of the circle. The other person who broke hands remains in position.

The coiling-up process begins: the chain of people spirals round and round the stationary person, drawing everyone into a tighter coil until all the players – still holding hands – are wrapped around each other. Now feel the group energy. You are all one body.

After this community feeling we would like to unfold the spiral. The uncoiling process will have to begin from the centre. Still holding hands, the stationary person ducks down and crawls out of the crowd. The whole group follows in a line. When you are all outside, close the circle, still holding hands, sit down and close your eyes. Don't you feel the call of the whirl again?



## **Adaptations**

Players stand in a circle joining hands but facing the outside. All the rest of the game is the same, but it is much more difficult.

## **GAME 5: Knots**

Knots is a game that gets people together by getting them apart.

### **Equipment**

None.

### **Playing field**

Any.

### **Number of players**

A dozen players.

### **Getting started**

Players stand in a circle, shoulder-to-shoulder.

### **How to play**

They place their hands in the centre. Now everybody grabs a couple of hands, but above all, and if you ever want to get out of this, make sure that you don't hold both hands with the same person, or with a person next to you! If you are sure, that everybody has got it right, try to untie the knot.

Basically, there are two ways of solving the problem:

1. Pondering → analyse
2. Acting → trial and error method.

You will have to agree with your 'knotmates' which method suits you best, and, for the sake of your and your handholders' wrists, be careful when twirling around!

When at last the knot is untied, you will find yourselves in one large circle or, occasionally, two interconnected ones.



## **Adaptations**

Can you find one?





## GAME 6: Aura

In New Age belief an aura is a subtle field of luminous multicoloured radiation surrounding a person. It is said that auras may be viewed by the naked eye through some psychics. But, for sure, to play this game you don't have to take any drugs; by the way, fun is the most effective substance we've got, it's produced by ourselves, and we can share it with anybody. So what do we need stuff and pills for?

### Equipment

None.

### Playing field

Any.

### Number of players

2.

### Getting started

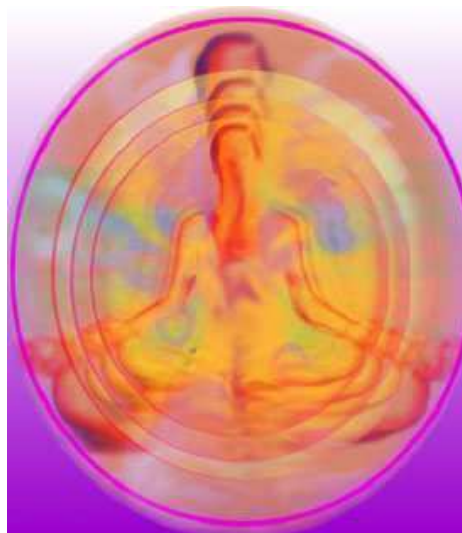
Partners stand facing each other at arm's length touching palms.

### How to play

Now they touch their eyes and feel the energy they are creating together. Keeping their eyes closed, they drop their hands and turn around in place three times. Without opening their eyes, they try to find their energy bodies by touching arms again.

### Adaptations

Can you find one?





## Do you remember?

**"Seek, above all, for a game worth playing."**

Robert S. de Ropp

**In this lesson we have played some games. So, let's remember and evaluate them. Ask yourself 5 questions:**

**6. What was the name of the game?**

**7. What kind of game was it:**

- invasion
- cooperative
- net/wall/racket
- fielding & striking
- target
- relay
- chase & tag
- wrestling
- mind game

**Remember, sometimes a game may be classified in more than one category.**

**8. Which skills did I have to use?**

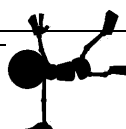
**9. Did I have fun? If it was not fun, how could we change the game?**

**10. Which mark does the game deserve?**

- A – very good
- B – good
- C – middle
- D – bad
- E – very bad

### The Games of Lesson 2:

	NAME	CATEGORY	SKILLS	Evaluation	Mark
<b>1</b>					
<b>2</b>					



3					
4					
5					
6					



## LESSON 3: STONES, PUBS & RUGBY

### STONES



If you ever go to the UK, joining a **rambling** club can be a good way to see the country, to meet local people and to practice English. Long-distance walking in the countryside is known as rambling. Many Britons of all ages go rambling on week-ends and holidays, they like to enjoy nature – in all weathers - and are very proud of what their country has to offer to feet, senses and spirit. If you join them, they will take you to the places they love so much: rolling green hills, low flat fens, rugged mountains, verdant river valleys, tranquil canal sides, woodlands, golden sands... And stones. Many,

many stones, in all shapes and sizes: huge granite figures, stunning rock formations, large boulders, granite topped ridges, craggy gritstones edges, rocky outcrops, steep-sided limestone gorges, high peaks, stone settings, towering tors, solitary monoliths, ancient stone circles, prehistoric trilithons, hilltop fortresses, slates, cliffs, sarsens, bluestones, sandstones, even rambling (?) stones... Maybe the most fascinating rock formations are the so called tors, which stand like ancient guardians all over the country, but specially in the South of England. Tors are large stacks of weathered granite, survivors of former landscapes and ages. They are very popular among English people, and each of them has been given a name. Ramblers of all conditions and ages go on pilgrimage from one tor to another.

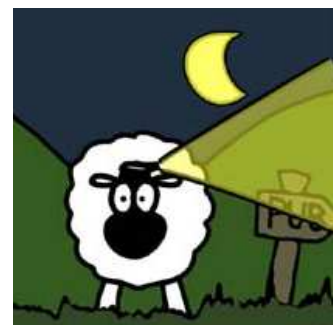
What kind of bizarre activity is that: **stone sightseeing**? Why are the English obsessed with stones? Why do they ramble from tor to tor? What odd fascination do rugged stone formations of almost otherworldly appearance have on their minds? Why do English ramblers think of weathered, windblown rocky hilltops when they are looking for a good place to rest? And, by the way, why do they measure their weight in stones, and distances in stones' throws? Mysteries of the Old English Soul. You ought to stay with them to discover all that!



## PUBS

Pubs, of course, that's another interesting aspect of British culture.

After a tiring and stimulating ramble, what better than visiting a welcoming, homely traditional Public House? The old buildings with their warm and cosy atmosphere are **meeting points** of locals where foreigners are welcome, too. With its selection of ales, bitters, lagers and beers, the pub is the place for people to have socials (to be together and enjoy it), the place to hear about local events, news and current affairs while savouring a drink. British people are social drinkers. On the weekend or on a mid-week evening, they meet in the pub to have a pint or two of beer, play a game of snooker, throw a few darts, or just talk.



The **conversation** is the most important part of the experience - from trivial chitchat to fiery political or theological debate. The music is also always present in form of live bands, karaoke, background music or music boxes, a remarkable variable that contributes to accentuate even more the challenging linguistic helplessness of the welcomed foreigner.

Typical pub **food** is reasonably priced and freshly cooked. What kind of meal can you expect? The menu usually includes a ploughman's lunch, meat pie or roast meat lunch/dinner with vegetables.

Unlike bars or taverns in other European countries, in British pubs you can play a lot of **games**. The so-called pub games are mostly indoor games, though some are played outdoors, usually in the pub garden. The most common games are darts, bowls, dice games, billiards, card games, snooker, cricket, skittles, board games (chess, draughts, Nine Men's Morris), pub quizzes or games with such picturesque names as Devil among the Tailors (!), Shove ha' penny, Toad in the Hole (!), Ringing the Bull, Aunt Sally, Dwyle flunking or Yard of Ale (!). You see, a pub is a great place to discover the rich combinatory variety of the English language, the pleasures of play and good company.



## RUGBY

Okay, it's a topic. Another one. But Rugby has to come in: it's play, sport and genuinely British culture. The sport of Rugby was named after **Rugby School in Warwickshire** back in the 1820s where historical reports state that it began when one of



the boys accidentally picked the ball up and started running with it while playing Football. It is said that the origins of Rugby go back to this legendary run of William Webb Ellis who "took the ball in his arms and ran", showing "**a fine disregard**" for the rules. This spontaneous action is said to be the spark which spread the fire of Rugby around England first, and then all over the world. The sport continued to grow and now it is played in over 80 countries worldwide.

The outcome of a cheeky transgression of the rules was the **birth of a new game**. Although it is not clear if rugby really was invented that way, it is a nice story, which teaches us about geniality, disrespect and contempt as the necessary conditions for innovation and creativity. In this sense we could joke that William Webb Ellis was a premature New Gamer, and his Rugby a predecessor of Brand's Slaughter Game.



**The games we will play in this lesson are MADE IN ENGLAND.**

They are a direct or indirect product of English culture: some are genuinely British, others have been invented under the influence of an explosive combination of ten-week-long stone sightseeing, pub spirits, pedagogical debates, intense campus life, stimulating

English classes, and the sheer delight of being in the UK.



## Thinking activities



### Some questions:

1. What is a tor?
2. Do you know which country's flag is this?
3. What is 'rambling'? Why do you think it's so popular in Britain?
4. Do you know anybody (relatives, friends, neighbours...) who goes rambling on their free time? Where do they go? Would you join them if asked? Why? Or why not?
5. If pubs are the meeting points of English people, which are their equivalents in Catalonia? How would you explain to an English boy or girl of your age where you and your friends meet and what you usually do on weekends?



6. Where was rugby invented?
7. Where was the game badminton invented? Search the Internet for the origins of the game.
8. Knowing the origin of a word can help to better understand its meaning. In sports there is a term we often use: '**fair play**'. The word '**fair**' comes from medieval English, in which it meant 'beautiful'. Later on it began to be used in the figurative sense, in the sense of being '**right**'; things that were 'fair' were those that were beautiful, both aesthetically and morally. The word "**play**" also came from medieval English, and meant 'to occupy oneself in a physical activity, frolic, or make music'. 'Swordplay', referring to fencing, was its first use linked to physical activities. Since the 19th century, 'fair play' has frequently been used in relation to the acceptance of rules and traditions associated with sports and games. Now that you know the word, give an example of fair play in your favourite sport.
9. Read the following **player's code** of an English children rugby team and substitute the marked words for others. Use the dictionary!
  - Play for 'enjoyment', not just to **please** your parents or coach.
  - Play by the **laws** of the game of rugby.
  - Never **argue** with the referee's decision. Let your captain or coach ask any questions.





- Control your temper - no "**mouth**ing off".
- Work equally hard for yourself and your team - your team's **performance** will benefit and so will your own.
- **Be a good sport**. Applaud all good play, whether by your team or by your opponent.
- Treat all players as you yourself would like to be treated. Don't **interfere** with, **bully** or take unfair advantage of any player.
- Remember that the goals of the game are to have fun, improve your skills and feel good. **Don't be a show-off** or always try to get the most points.
- **Co-operate** with your coach, team-mates, referee and opponents, for without them you don't have a game.



10. Do you know that it is illegal to smoke in any public place in the UK, pubs included? On July 1st 2007, England introduced a new law which brings England into line with Scotland, Wales and Ireland; now all enclosed public places and workplaces in England are smokefree. Owners and managers of pubs, clubs and cafes face fines of up to £2,500 if they allow customers to smoke on their premises, and individuals caught smoking illegally may be fined £50. What do you think about the UK smoking ban? Compare it with the situation in Spain.

11. Do you believe that a smoking ban is necessary in Spain?



12. Currently in England and Wales or in Scotland, it is illegal to sell tobacco to anyone under the age of 18 years. Do you know that in Spain you must also be over 18 to purchase and smoke tobacco? What do you think about these laws?

13. Can you guess which the most famous stones of England are?



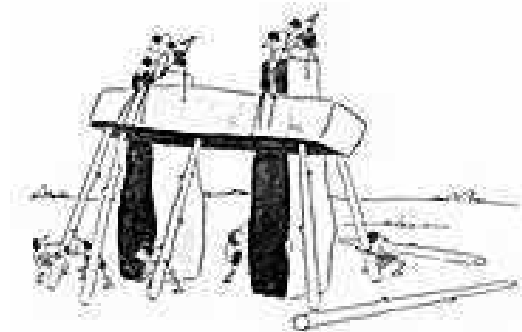
14. Do you know what this place in England is called?



15. Look at the cartoon, and fill in the gaps using the words of the **wordbox**.



**First stage:** using ..... and ..... the ..... Britons, are ..... and ..... a pillar into an ..... position.



**Second stage:** they have already lifted two ....., and are just trying to ..... a lintel on top of them.



**Third stage:** they have ..... a swing on the ....., and one of ..... is sitting on ..... having a ..... What if Stonehenge was just ..... for that moment of .....

**Wordbox:** them, built, pulling, it, hung, lintel, prehistoric, ropes, timbers, place, fun, pillars, pushing, upright, swing.





**Look at the picture and  
let the images play with your thoughts. What do you see?**



**Guess what this work of art is called ... Do you get it?**



by artist Jim Reinders (Alliance, Nebraska)





Poster of the Rugby World Cup in Paris 2007

**Compare the messages of the two rugby posters above and try to explain the difference.**



## GAME 1: “Playhenge”

### The Story

**Stonehenge** is one of the most famous prehistoric sites of the world. It is located near Salisbury, in the South of England. These great stones were raised more than 4.500 years ago, probably as a temple to the sun.

Large, wind burnt, grey, rugged stones lie or stand there in a vast plain, in the middle of nowhere. They are like **mute giants**. Hundreds of myths and legends blow between them. For centuries Stonehenge has inspired people to ask themselves about who brought them here and why. Medieval writers used magic to try to explain Stonehenge’s origins. Romantic artists painted it shrouded in mystery and wilderness. In the 20<sup>th</sup> century, Stonehenge became a symbol for many people – hippies, neo-druids, pagans and counterculturers.

Imagine you are there. Walking around the stones. Listening to the silence and hearing Father Time’s whispers. The more you stay there in the wind looking at them, the more you feel they are watching you too. They are waiting. **Watching and waiting**. Biding their time. But what for?

Didn’t you know that stones are expecting the night to come and to take away the last pair of staring human eyes? In the damping darkness, by themselves again, they play their game. **Stones love to play**. They need to break silence and immobility, walk, run, chase each other, scream and burst with laughter.



## Equipment

None.

## Playing field

Any area with two concentric circles marked on the ground.

## Sketch



## Number of players

12.

## Getting started

**SS= Slaughter Stone: 1 player.** In foetal position outside the outer circle.

(Its gruesome name is due to the romantic imagery which associated its rusty red colour with spilt blood on a sacrificial altar. The SS is a fallen stone lying outside the circle.)



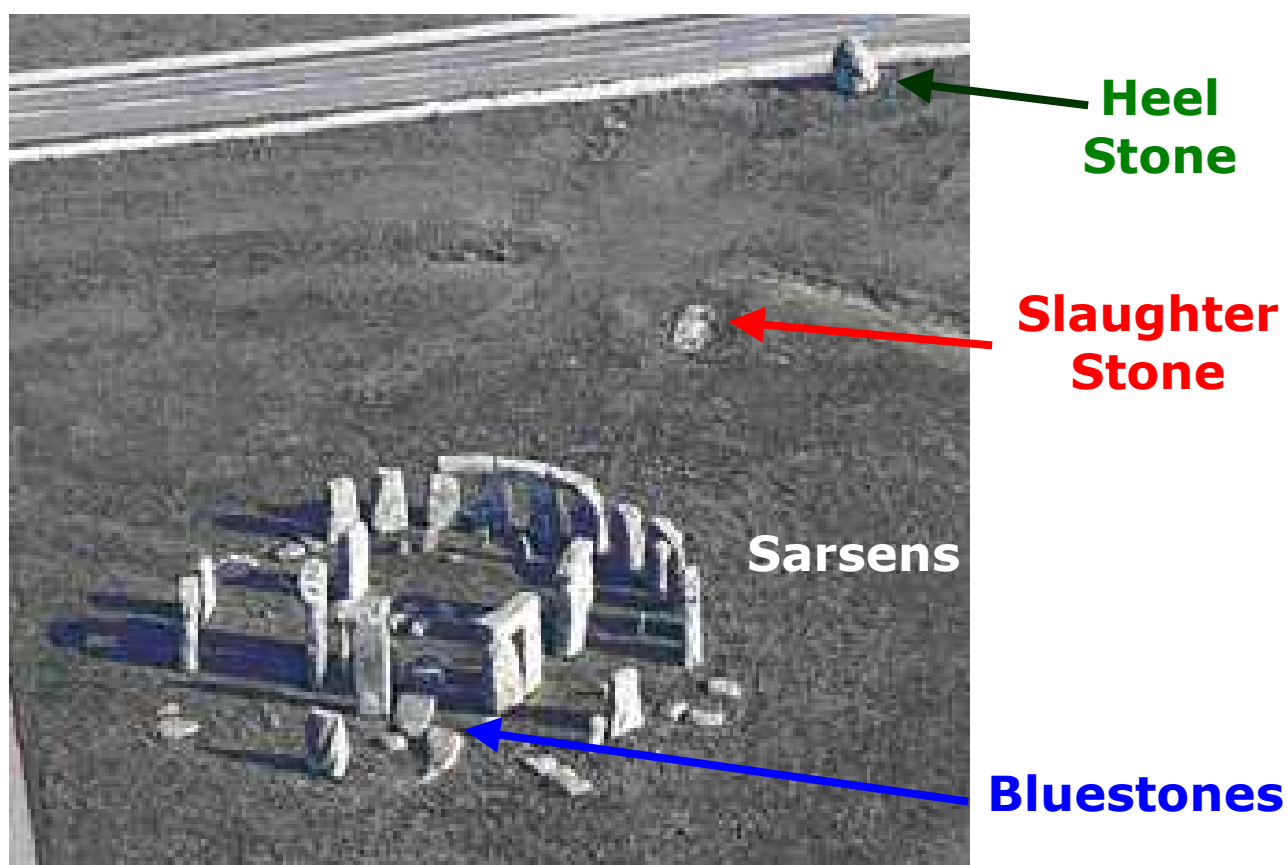


**HS = Heel Stone : 1 player.** Sitting on its heels behind the Slaughter Stone.

(This is an isolated stone standing far away from the circle; at the Summer Solstice – the longest day of the year – the sun rises behind this stone and its first rays shine into the heart of Stonehenge.)

**Sarsen Stones: 6 players.** Moving in the outer circle clockwise. (The Sarsens are very large and hard sandstones, brought from the Marlborough Downs 30 km away; some weigh over 40 tons!)

**Bluestones: 4 players.** Moving in the inner circle counter clockwise. (These smaller stones were not as tall and heavy as the Sarsens, but they were brought from much further away, from the mystical Preseli Mountains in Wales – 400 km away! – and there were 80 of them!)



### How to play

The Slaughter Stone is 'it', and tries to tag the Heel Stone before it can get into the centre of the magic circle. He starts in a foetal position, looking at the Heel Stone which is behind him. As soon as the HS, which is sitting on his heels and facing the SS, starts moving, the SS is allowed to stand up and try to tag the HS. They can both move as fast as they wish but both have to avoid being touched by Sarsens or Bluestones (in that case they have to be replaced by other players). The Sarsens and the Bluestones march in a steady pace



neither seeking nor avoiding contact with SS or HS. At any time SS can shout the magic formula: '**Run!**' → Sarsens and Bluestones start to run.

HS can also use magical formulae: '**Smooth down!**' → stop running, walk again, or: '**Stone dead!**' → freeze, stop moving at all (he can only use this formula once).

If HS succeeds in getting into the magical inner circle without being tagged by SS or touched by Sarsens or Bluestones, he is the winner. If SS tags HS before he gets into the magical circle, he is the winner.

### **Adaptations**

1. Introduce another magic formula: '**Changing seasons!**' → Sarsens and Bluestones change direction (this formula may be shouted by one of the Sarsens/Bluestones or by both HS & SS)
2. If there are more than 12 players SS and HS can be made up of pairs holding hands.
3. SS has a ball and has to throw it at HS. HS can hide between the other stones avoiding being tagged. Play without the touching rule.



Above: Heel Stone

Above on the right: Bluestones & Sarsens

On the right: Slaughter Stone



## GAME 2: British Bulldog

It's a tag-based game played mainly in the UK, Australia and other Commonwealth countries by children at school, but because of its high level of violence and physicality it has been recently banned from many schools.

### Equipment

None.

### Playing field

British Bulldog is played across a broadly rectangular area. The two smaller lines are the boundaries to the runners' home lands.



### Number of players

Any number as long as there is enough space.

### Getting started

One tenth of the players are the bulldogs. The others are the runners, who have to cross the field to the other home area.

### How to play

The aim of the runners is to run from one end of the field to the other, without being caught by the bulldogs. The bulldogs have to chase the runners, lift them off the ground and hold them up long enough to shout out the victory cry – 'British Bulldog 1 – 2 – 3'. Anyone who is thus hoisted joins the bulldogs. If the runner successfully enters the opposing home area without being caught, they are considered safe and may not be caught by the bulldogs. The bulldogs may gang up and cooperate. The game ends when there's no one left to catch. The last player to be caught is usually considered the winner.

### Adaptations

- Drag down version: bulldogs drag players to the ground.
- Drag out: bulldogs drag players out of the playing area
- French Bulldog: bulldogs just touch; a much safer version and less likely to result in injury.





## GAME 3: The Loopy Loo

A funny tag game, for gents and ladies as well.

### Equipment

None.

### Playing field

Any.

### Number of players

Any.

### Getting started

One is 'it'; let's call him the 'loopy loo'. The others are runners and have to avoid being tagged by the 'loopy loo'; they may potentially become 'toilets' and even new 'loopy loos'.

### How to play

If a free player is tagged then he becomes a 'toilet': he goes down on one knee, one arm up and the other held straight out to the side (the flush handle!). Free players can then release this player by approaching them, sitting on the 'toilet's' knee and pressing down the flush handle. As a matter of fact, the 'toilet' will give the appropriate acoustic support making a flushing sound. If the 'loopy loo' catches them by then, the 'toilet' becomes another 'loopy loo' and the frustrated freer becomes a new 'toilet'.

If any player has 'been to the toilet' three times and hasn't been tagged, they'll be honoured with the Medal for Distinguished Services.

### Adaptations

Can you make up any?



## GAME 4: Human Pinball

How about feeling like a flipper in a giant pinball machine in an English pub? Or to be chased by a dozen living and wagging flippers from any angle to the sound of a music box? You can incorporate extra sound and light effect by some people shaking bells and flashing torches.

### Equipment

1 ball (foam ball recommendable) .

### Playing field

Any.

### Number of players

10 - 15.



### Getting started

All players except one stand in a circle, facing outwards. Spread your legs as wide as comfortable until your feet are touching your neighbours' on either side. Now all bend down and swing their arms between their legs.

### How to play

The non-flipper enters the circle as a moving target. The flippers try to hit him/her by flipping the ball across the circle. Whoever hits the target gets one point and also becomes the next human pinball. Every time the ball goes out of the circle, the target scores a point.

### Adaptations

Can you find one?



## GAME 5: The Guardian

This is a game used in some English schools to introduce body contact in rugby.

### Equipment

1 cone x player – 3 cones.

### Playing field

Beach, lawn, gym or playground.

### Number of players

10 - 20.



### Getting started

3 gatherers, the rest defenders.

### How to play

All players have a cone which they stand over. Two, three or four gatherers work as a team to gather as many cones as possible, whilst the other players protect their cone by standing firm. The gatherers can push, pull or barge the defenders away. Remember the golden rule: **PLAY HARD. PLAY FAIR. NOBODY HURT.**

### Adaptations

- play with more gatherers
- use rugby balls instead of cones, let gatherers or defenders work together and defenders too.



**Look at the following picture and describe it in two sentences.**



## GAME 6: Beach Rugby

During the summer, at coastal locations up and down the UK, sand pitches are marked out for beach rugby events. Beach Rugby is a safe, non-contact form based on the principles of tag rugby. Players of all ages and abilities are invited to compete in these fun events designed to promote community interest and involvement in rugby. Beach Rugby is a sport based on rugby league.

### Equipment

1 **rugby ball** (size 4) + 1 **tag belt** per player. Tag belts have 2 ribbons(tags) attached with Velcro. Tag belts are worn around the waist outside of the clothing (plastic buckles to the front), so that the tags are positioned on either side of the hips. The belt has to be seen at all times. The teams are distinguished by the colour of the tags.

### Playing field

Beach. Field dimensions: 30 x 25 m. The two smaller lines of the rectangle are the two goal lines.

### Number of players

Either 5 or 7 in-field players + 5 replacements per team. Substitutions are often done "on-the-fly," similar to ice hockey or futsal.

### Getting started

2 teams. Each team on their field. After a toss, game starts with a free pass in the centre.

### How to play

The **object of the game** is to score a try by placing the ball on or just behind the opponent's 'goal line'.

**Timing:** Either two 5 or 7 minute halves. In case a match ends in a draw, an additional limitless period will be played under the sudden-death rule, i.e. the first scoring team is the winner.

**In attack,** the ball carrier should run forward into space when possible and to keep looking for gaps in the defence and run at them with the ball in hand. The attacker should avoid running into defenders and look to pass even before they are tagged to keep play



flowing. The other attacking players are encouraged to run in close support behind the ball carrier, ready to receive a pass.

**In defence**, players should attempt to prevent the attackers scoring by making a tag on the ball carrier. Defenders are not allowed to snatch the ball from the player's hands. Defenders should try to keep organised so they cover the pitch, moving forward to apply pressure to the ball carrier denying them time and space to make decisions.

**Passing the ball:** The ball can only be passed sideways or backwards through the air, not handed to another player, the pass can be flat but not forward.

**Free pass:** If a forward pass is made the opposing team will receive a free pass where the foul pass was made. The player making the free pass simply passes the ball to a team mate who can then run. The player cannot just run he/she **MUST** pass. In a free pass the opposing team must be back 5 metres. And a free pass cannot be taken closer than 5 m away from the goal line. The free pass is also used:

- in starting the game
- after a forward pass, outside, fend-off, knock-on, obstruction...
- after a try (= goal) has been scored
- after obstruction or blocking

**Scoring a try:** placing the ball firmly down on the ground on or just behind the opponent's goal line. A try is worth 1 point.

**Making the tag:** A tag is simply the removal by a defender of one of the two ribbons. Defenders should tag from the side and not block the ball carrier's running line to avoid contact. Defenders are only allowed to hold the tag ribbon and not any clothing or part of the body. The defending player who makes the tag must hold the tag above their head and shout 'tag' for all to hear. Along with the rest of their team, the tagger must stand back on their own side allowing the attacker to pass. Once tagged the player in possession must stop and pass the ball to a team-mate as soon as possible **within three seconds**. Even at full pace the ball carrier will be expected to stop in **3 strides**. However the game is continuous and tagged players may pass within the act of stopping. Players are only allowed one step to score a try after being tagged. After the pass has been made the defender must immediately give the tag back to the tackled player before rejoining the game - this must be placed back onto the belt or into the hand of the attacker, not thrown/dropped onto the floor. No player can take any further part in the game without both tags properly in place on their belt or with tags in their hands.





**Fending Off** - The only way of preventing a tag is to dodge potential taggers. Ball carriers cannot shield/hide their tags in any way. Defenders cannot be pushed away using their hands, or the ball.

**Obstruction** - Attackers cannot get in the way of a defender attempting to make a tag on the ball carrier.

**Knock on** - a player, carrying or attempting to catch the ball drops or fumbles it so that it goes onto the ground towards the opponents' goal line.

**Going to ground** - all players should attempt to stay on their feet.

**Kicking** - not allowed.

**Look at the picture and describe it briefly.**





## GAME 7: Bowerman's Nose



### The Story

Over a thousand years ago a mighty hunter named **Bowerman** lived in the South of England, upon a land called the Moor. His passion was hunting, and he was reputed to have the strongest pack of **hounds** on **Dartmoor**.

At that time, **witches** were rife on the Moor, and people lived in awe of them. Not so Bowerman, a tall man with the strength of ten, who used to laugh and mock at the 'mumbo jumboing' of the witches, boasting that he was "afraid of no one, not even the Devil himself". He encouraged the **moorfolk** to live without fear. Naturally this got back to the witches who were not best pleased.

One day, in eager pursuit of a **hare**, Bowerman and his hounds ran through a coven of witches, who were in mid-ritual. Leaping over the bubbling cauldron with hounds and weapons, Bowerman yelled some nasty words about the witches and their mumbo business.

The witches, incandescent with rage, spitting and cursing, decided to punish Bowerman for his disrespect. The next time he went out hunting, one of them turned herself into a hare and led him a merry dance across the Moor: through bogs, across streams, up over hill after hill, around tor after tor and back down through the mud. Finally, Bowerman and his hound were **completely exhausted** and it was only sheer determination that kept them going. As they crested a large granite topped ridge, Bowerman and his dogs were **turned to stone**. Bowerman became a **huge granite figure** and his hound the large **boulders** at his feet.



It is said that on some dark, misty, moonless nights Bowerman and his dogs come back to life and can be heard chasing some game across the Moor.



### **Equipment**

If possible video camera.

### **Playing field**

Any. The wilder and rougher the better.

### **Number of players**

Players divided in groups of 5.

### **Players**

Groups of 5 players: one is the hunter, another is the hare, and 3 are the dogs. (The witch, of course, is the teacher.)

### **How to play**

At the signal, the groups start to run together at a high speed in any direction. Little by little, they slow down, until they get **frozen in a dramatic pose**. The group has to work together so that the sculpture arises as a synchronised result of common effort and mutual understanding. The only one who continues moving and twirling around is the hare. Finally we will have as many frozen Bowerman's **sculptures** as groups we have and the only moving creature will be the hares, which may perform a celebration dance or any other kind of individual or group performance.

We will record our Bowerman's performance on the video camera. The players will have to keep acting, and remain motionless or playing the hare, as long as the video is being taken.



**Look at the picture and try to relate it to the poem below.**



"On the very edge  
Of the vast moorland, startling every eye,  
A shape enormous rises! High it towers  
Above the hill's bold brow, and seen from far,  
Assumes the human form; a granite god, -  
To whom in days long flown, the suppliant knee  
In trembling homage bowed. The hamlets near  
Have legends rude connected with the spot,  
(Wild swept by every wind) on which he stands  
The giant of the Moor!"

*N. T. Carrington*



## Do you remember?

**"Seek, above all, for a game worth playing."**

Robert S. de Ropp

**In this lesson we have played some games. So, let's remember and evaluate them. Ask yourself 5 questions:**

**11. What was the name of the game?**

**12. What kind of game was it:**

- a. invasion
- b. cooperative
- c. net/wall/racket
- d. fielding & striking
- e. target
- f. relay
- g. chase & tag
- h. wrestling
- i. mind game

**Remember, sometimes a game may be classified in more than one category.**

**13. Which skills did I have to use?**

**14. Did I have fun? If it was not fun, how could we change the game?**

**15. Which mark does the game deserve?**

- A – very good
- B – good
- C – middle
- D – bad
- E – very bad

### The Games of Lesson 3:

	NAME	CATEGORY	SKILLS	Evaluation	Mark
<b>1</b>					



2					
3					
4					
5					
6					
7					



## LESSON 4: GODS AT PLAY

In this lesson we are going to learn two Indian sports and do some drama. The connections between the topics – India, sports, religion and drama – is not obvious but let's have a try. We are all Gods at play.

### INDIA

India is a **richly diverse country**, home to more than a billion people, and it is the world's largest democracy. There is hardly any culture in the world that is as old, varied and unique as India's. It's not only a vast country but a whole subcontinent with a variety of geographical features, climatic conditions and an amazing cultural diversity throughout. The South, North, and Northeast have their own distinct cultures and almost every state has carved out its own cultural niche. India is home to some of the most ancient civilizations, including four major world religions, Hinduism, Buddhism, Jainism and Sikhism. A combination of these factors has resulted in an exclusive culture. Indian culture is a composite mixture of varying styles and influences.



The **great number of languages** in India have historically created diverse cultures and traditions at both regional and national levels. 216 languages are spoken by a group of more than 10,000 people; however there are many others which are spoken by fewer than 10,000 people. If these languages were to be included, there would be 415 living languages in India. The Constitution of India has stipulated the usage of Hindi and English to be the two official languages of communication for all Indians. The great diversity of cultural practices,

languages, customs, and traditions in India are examples of this unique co-mingling over the past five millennia.



## LILA

In the Hindu cosmogony there is an tremendous idea called Lila which explains the **creation of the universe** as a result of the playfulness of god. In Sanskrit Lila means the divine play. Lila is the name Indian thinkers have given to this terrific - or joyful? - suspicion that all might be just the silliness of a big child's game. The world is god at play.

The idea of **God's playfulness** has been elaborated in Hinduism more, perhaps, than any other religion, providing one of the most distinctive and charming aspects of Indian religious life. Lila or "divine play" can refer to many things: to God's playful creation of the world and to religious dramas or "plays," as well as to various motifs in Hindu art. Lila means: like a child building sand castles on the beach, God creates the world and destroys it again. God hasn't made the world but has acted it. And he is always masking and playing with his (or her) devotees, sometimes like a lover, sometimes like a mother with her children, sometimes like an actor in a play.

What if the entire universe is nothing more than the game of an Universal Something, which has chosen to play in order to keep Itself entertained in the languid boredom of eternity? Or in order to play order against chaos, consciousness against matter? If the creation is a play of the divine, existing for no other reason than for the joy of it, what role does man take in it? If everything is just a bad play, a farce, why take life seriously and believe in something such as an objective world? Why reject pretence, fantasy and make-believe as less credible dimensions? The idea of Lila, underlying Indian culture and religion, may be the cause of their deep **fascination for play, drama and fantasy**.

In this sense, drama can be viewed as one make-believe world upon another make-believe world. Or as one mask upon another. When we act, pretend, create and play, maybe we are just **playing a play within a play**. But what for? For the amusement of a tedious God? Or to cheer up the god which is in the heart of our very soul? How many masks do we have to use to reveal the playfulness of our hidden Self?





## DRAMA

Indian theatre has a **long history**, going back 5,000 years. According to the legend the very first play was performed when the gods, having defeated the demons, were enacting their victory.

Theatre in India has encompassed all the other forms of literature and fine arts into its presentation: mime, music, dance, painting sculpture, architecture. They call their traditional theatre **Nya**.

Currently, **TV and cinema** are pushing aside traditional Indian theatre. India has the unique distinction of producing the largest number of films anywhere in the world and in many languages. It produces more than 1,000 feature films and 900 short films every year. More or less, 15 million people see films in India everyday. Films have played a major role in developing a post-Independence Indian identity. For many Indians, cinema is an integral part of their lives, and films have a pervasive influence on their minds. More than a distraction, cinema is something like a life-style for them.

The Mumbai film industry is known as '**Bollywood**'. The name is a **portmanteau** (= a new word formed by joining two others and combining their meanings) of Bombay (the former name for Mumbai) and Hollywood, the centre of the American film industry. Some deplore the name, arguing that it makes the industry look like a poor cousin to Hollywood; but the name seems likely to persist. Bollywood films are mostly musicals, and are expected to contain catchy music in the form of song-and-dance numbers woven into the script. A film's success often depends on the quality of such musical numbers.

Indian audiences expect full value for their money; they expect songs and dances, love triangles, comedy and daredevil thrills — all mixed up in a three-hour-long extravaganza. Such movies are called **masala films**, after the Hindustani word for a spice mixture, masala. Like masalas, these movies are a mixture of many things. Bollywood plots tend to be melodramatic. They frequently employ formulaic ingredients such as passionate lovers and angry parents, love triangles, family ties, sacrifice, corrupt politicians, kidnappers, conniving villains, courtesans with hearts of gold, long-lost relatives and siblings separated by fate, dramatic reversals of fortune, and convenient coincidences.



## Thinking activities



### Some questions:

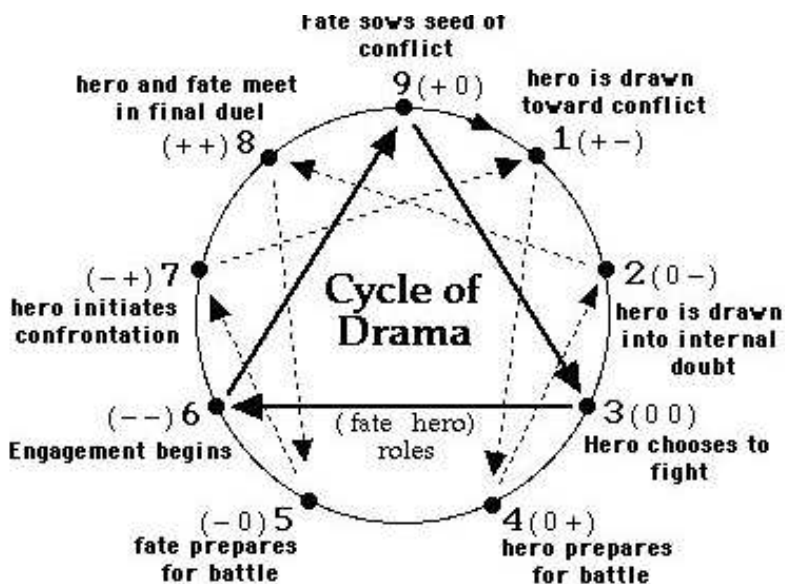
1. How many languages are spoken in India? Which are the two official languages of the country?
2. How many people see films in India everyday?
3. Which are the four main religions in India?
4. How old is Indian dramatic tradition?
5. According to the legend, which was the first play in India?
6. In the text it is said that Bollywood produces more than 1,000 feature films and 900 short films every year. What are **feature films** and **short films**? Can you give an example of either?
7. Which are the differences between Indian and Western cinema?
8. Can you analyse the difference between the expectations of an Indian and a Spanish film goer?
9. Why is the Indian film industry called Bollywood?
10. What about the soap operas on Spanish TV? Do they have any ingredients of the Indian '**masala**' films?
11. Do you understand what '**extravaganza**' means? Can you give an example?
12. What do you think would happen if Indian film producers decided to cut out music and dance of their films?
13. The text refers to the Indian post-Independence identity. Do you know which empire India belonged to until 1947?
14. Do you know which outstanding figure, whose life was remade in a film in 1982, was crucial for the Indian Independence? Which method did he use to fight colonialism? Is there any other public figure in recent History in any other part of the world who had a similar message?
15. Why can Indian drama be interpreted as a play-within-a-play?
16. Do you know which character the cartoon figure of the right represents?



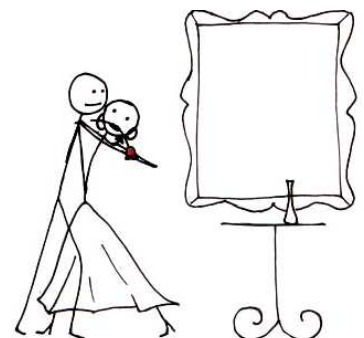
17. Do you know what we call this state of mind where you are not certain about something and where you ask yourself which direction to take?
18. A fingerpost is a directional sign, originally shaped like a finger, pointing the direction to go. What would be a fingerpost in the figurative sense. Can you give an example?
19. Look at the mindmap below and try to locate the number which corresponds to the famous words:



**'To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?'**



20. What do we call a person who assumes a role in a play?
21. What do we call the people who are watching a play?
22. What does the following words have in common: mask, disguise, fiction, pretend, act, conceal, simulate, veil, fake, lie, falsify? Which have a clearly negative sense?
23. Do you think life is possible without pretence? Can we cope everyday life without masks? Are they necessary to socialize and to be accepted?



**Comment on one of the following quotes:**

"When we find out how enormous the universe is, that makes us feel extremely unimportant and rather lonely, because our basic image of ourselves is of a soul, an ego, a mind by itself in its little house, looking out at a world that is strange, and saying: that is not me." I am therefore a brief interval of consciousness between the darkness and the darkness. That is not too happy a thought."

**Allan Watts**

"Dramatic art form is as old as humankind. It has been, and continues to be, a medium for personal expression and for the definition and transmission of culture. Drama can simultaneously mirror and influence the society in which it is formed."

**Christopher Day & John Norman**

**Mind without Fear**

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up  
into fragments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason  
has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought  
and action---

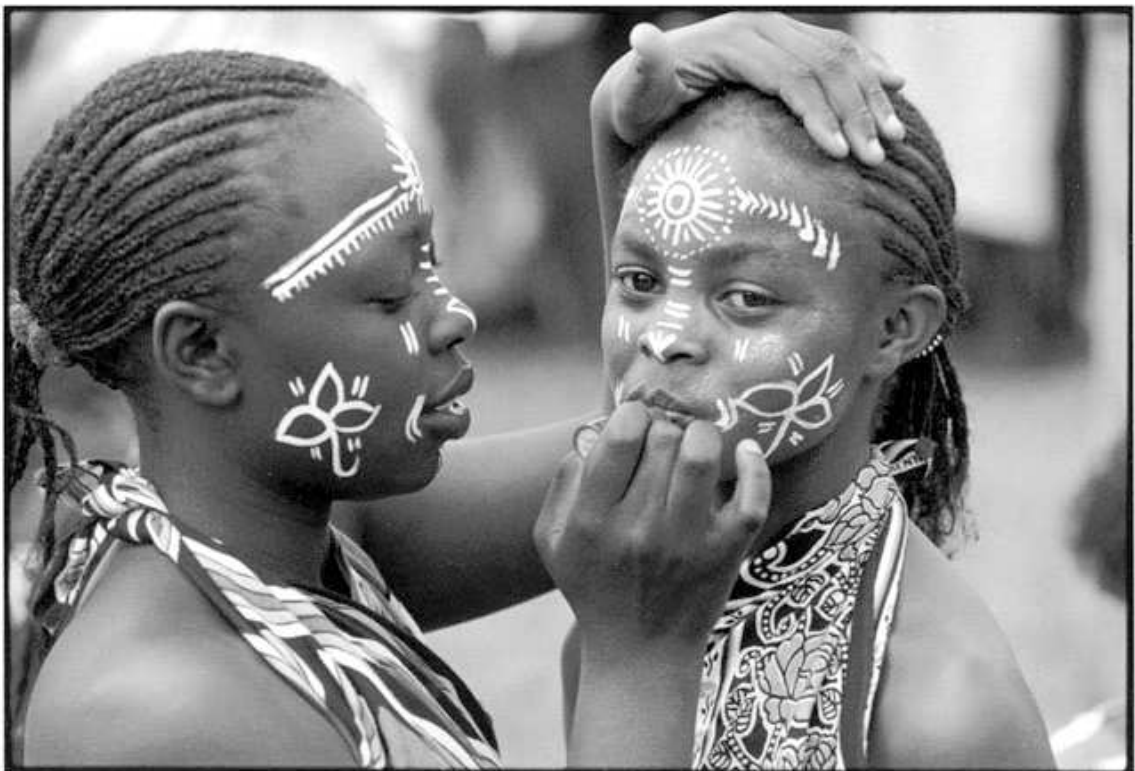
Into that heaven of freedom, my Father, let my country awake.

**Rabindranath Tagore**





**Look at the following picture and make a short description.**



**Look at the following pictures and make up a title for each.**



**Look at the following picture and make two sentences using the clues.**



**Clues:**

to stare  
to squint  
cross-eyed  
speed  
projectile  
to shuttle  
cap  
turned back  
fringe of hair  
to stick out

two-handed backhand  
stroke

**Clues:**

surprise  
stunned  
astonished  
stupefaction  
perplexity  
confusion  
concentration  
to clench lips  
to twist  
to strike





## GAME 1: Kabbadi



It is said that kabaddi is 4,000 years old. It is a team sport, which requires both skill and power, and combines the characteristics of wrestling and rugby. It was originally meant to develop self defence and reflexes of counter attack. It

is a rather simple and inexpensive game, and neither requires a massive playing area, nor any expensive equipment. This explains the popularity of the game in rural India. Kabaddi is played all over Asia with minor variations.

Kabaddi is played mainly in Punjab, Canada, England, USA, Scotland, Pakistan and Australia. The current world champion is Canada who defeated India in the final of the World Cup held in Toronto - Canada. There was an estimated 25, 000 spectators packed in to the Guru Gobind Singh Stadium. In kabaddi dominated countries, such as India and Canada, it is played on a professional basis with top players earning up to \$30,000 for a 2 month season.

### Equipment

None.

### Playing field

A surface soft enough to cushion a fall (beach, lawn, mats). The playing field is a circle drawn on the ground, with a line dividing the field into 2 halves.

### Number of players

Each team consists of 6 stoppers and 4 raiders.

The **stoppers** try to catch the raider and stop him from going back to his field.

The **raiders** try to score points tagging as many stoppers as possible.

### Getting started

At one time, only 4 stoppers are allowed to play on the field. Each team stands in their half of the court.



## How to play

Team A goes first: one of their players runs into Team B's half of the court, and has to tag as many stoppers as possible in 30 seconds, and get back to his field without having been caught by the stoppers. (Originally instead of the 30s rule there was the breath rule.)

**Timing:** 2 x 20 minutes.

**Scoring:** the team that scores the first point is awarded with one and a half point.

Every time a stopper stops the raider from going back = **1 point** for the stoppers' team.

Every time the raider taps one of the stoppers, and returns to his field = **1 point** for his team.

At one time, only one of the stoppers can try to stop the raider. If more than 1 touch the raider = **1 point** is awarded to the raider's team.

The basic unwritten rule of kabaddi is that once you are caught, and after a brief but unsuccessful attempt at breaking free, you give up and surrender the point to the stoppers' team.

The team that scores the most points in the established time is the winner.

## Adaptations

- Kabaddi in pairs ⇒ ⇒ ⇒
- Instead of scoring points, the successful raider scores players for his team (tagged stoppers become players of the raider's team. The team that has cleared all the opponents of their field is the winner.
- Another could be the elimination version in which the tagged players just leave the game.
- Finally, we could also use the tag belts: who gets a ribbon snatched away, loses a life. 2 lives lost = elimination.

### **KABADDI CHEATS & SHORT CUTS**

#### **ZOOM RAIDER**

This game will help you dodge opponents - vital for good kabaddi.

**1**

Draw a circle on the ground with a piece of chalk or maybe a couple of skipping ropes.

**2**

A friend stands in the circle and guards a tennis ball. He/she cannot leave the circle and cannot touch the ball.

**3**

As the raider your aim is to get inside the circle and get the ball without being touched by your opponent. If they touch you, they become the raider and you must guard the ball.



## GAME 2: Kho Kho

**Kho Kho** is an Indian sport played by teams of twelve players who try to avoid being touched by members of the opposing team. Kho Kho and Kabaddi, in spite of popular misconception, are not the same. Kho-Kho ranks as one of the most popular traditional sports in India. The origin of Kho-Kho is difficult to trace, but many historians believe that it is a modified form of 'Run Chase', which in its simplest form involves chasing and touching a person. With its origins in Maharashtra, Kho-Kho in ancient times, was played on 'raths' or chariots, and was known as RATHERA.

Like all Indian games, Kho Kho is simple, inexpensive and enjoyable. It does, however, demand physical fitness, strength, speed and stamina, and a certain amount of ability. Dodging, feinting and bursts of controlled speed make this game quite thrilling. Kho Kho is not just a running game, running speed is not as important as reflexes and quick thinking. The key to this game is to change chasers frequently and rapidly enough to catch the runner off-guard.

### Equipment

The only equipment required are two poles.

### Playing field

The game requires a very small piece of evenly surfaced ground, rectangular in shape, and 25m by 15m, at the ends of which there are the poles.

### Number of players

12 per team.

### Getting started

Each team consists of twelve players, but only nine players take the field for a contest.

### How to play

Eight members of the **chasing team** sit or kneel, in a row, on the central lane, alternately facing the opposite direction, while the ninth member is an active chaser, and stands at either of the poles, ready to begin the pursuit. They will try to tag the defenders.



The **defending team**: sends a batch of 3 players out who will have to avoid being tagged.

A defender can be eliminated in 3 ways:

- 1) if he is touched by an active chaser with his palm without committing a foul,
- 2) if he goes out of the field on his own,
- 3) if he enters the field late.

**Defenders** have full freedom of movement on both sides of the central lane.

**Chasers** can only run in one direction and cannot cut across the sitters (unlike the dodgers who can run randomly and in between the sitters). But the chaser can change position with a seated chaser, by touching him from behind by palm, and uttering the word 'kho' loudly. Attack is build up through a series of 'khos' and the relay of chasers.

After the third and last defender of a batch (= group of 3 players) is out, the next batch must enter the field.



## **Adaptations**

Instead of playing in teams, you can do it individually: the tagged runner squats at the end of the central lane, and the chaser who tagged him becomes the new runner.



## GAME 3: Hello Hoop

### Equipment

1 hula hoop per 5-6 players.

### Playing field

Any.

### Number of players

To reduce waiting time, make group of 5-6 players.

### Getting started

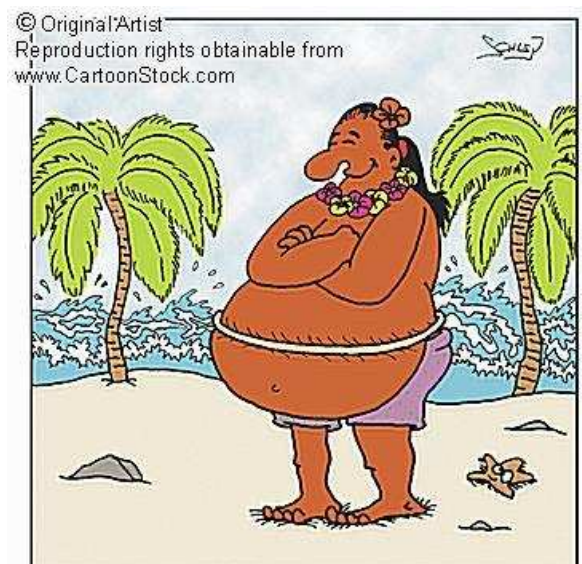
Everyone stands in a circle holding hands.

### How to play

Have two people break hands and put their hands through a hula hoop and rejoin hands again. The hoop must be passed the whole way around the circle without breaking hands. Plenary at the end: discuss what helped and what made it difficult.

### Adaptations

- Relay race between the different groups.
- Try with more than one hoop.
- Let's try it sitting, kneeling, with closed eyes.
- Plenary: two teams (right & left), two hoops starting from the same person but in opposite directions. Which hoop arrives first at Player X who is just opposite the starting player? The fastest team is the winner, obviously.



Freddy Kameahmeah, uncrowned king of Hula dancers. His hoop hasn't seen the ground in six months.





## GAME 4: Chitchat

Do you know what 'chitchat' means? It's to talk about somebody else mixing plain truths and sheer lies. And often it's not easy to find out the untruths. Have a go, and you'll see!

### Equipment

None.

### Playing field

Any.

### Number of players

Any.

### Players

In pairs first; later plenary in a circle.  
People sit in a circle.

### How to play

In pairs: talk with each other to build up the story: 2 truths and 1 lie about their partner.

Plenary: sitting in a circle, the first pair steps in and they introduce their partners by telling two facts and one lie about them; the audience attempts to recognize the lie.

### Adaptations

Can you make up any?





## GAME 5: Moving Picture

Non verbal language:  
representation of a sequence of  
movements.

### Equipment

None.

### Playing field

Any.

### Number of players

Groups of 6 players. Unlimited  
number of groups.



### Getting started

First discussion and rehearsal in the group.

### How to play

Players perform dramatic situations, rotating through different genres (Western, romantic, cartoon, melodramatic) or simply everyday situations. Good icebreakers are sports or any kind of physical actions:

- surfing
- skiing
- athletics
- karate
- the myth of Sisyphus ...

Final group performance in the plenary.



### Adaptations

Instead of a moving picture, players create a tableau (= frozen picture).



## GAME 6: Paired Improvisation



### **Equipment**

Whatever.

### **Playing field**

Any.

### **Number of players**

First in pairs. Possibly plenary for performance

### **Getting started**

The players form pairs. A list with a large variety of starters or situations is handed out to each pair or written on the blackboard.

### **How to play**

The pairs choose one of the starters, and begin to discuss the scene. They step into the character assuming their circumstances.

### **Improvisation Starters**

Choose one starter from the following list, spark your imagination and play a paired improvisation.

1. A mother and son/daughter are shopping for school clothes. The mother does not think her child's choices are appropriate for his/her age/weight/personality.
2. A teacher tells a student that she is going to fail science class. The student tries to convince the teacher that she will improve, and asks her not to put an F (= 'Insufficient') on the report card which comes out next week.
3. One friend tries to convince another that he has seen a UFO. (Is he lying or not?)



4. A young child is at the doctor's surgery with his/her mother to get a vaccination. The child is very frightened and the doctor has to use tactics in order to give the vaccination. The mother is very nervous.
5. Two friends are deciding which clubs/classes to sign up for. One wants to take/join something (i.e. cheerleading, ROTC, Feminist Theory) that the other thinks is an awful choice.
6. A man/woman tries to convince his wife/husband to go for a holiday in the Caribbean.
7. Two people are at an amusement park. One wants to ride the newest roller coaster in the park (choose a specific ride), and the other one is terrified to do so. He/she tries to convince the other not to ride without letting on that he/she is scared.
8. Girl/boy talks to male/female (opposite gender) friend about new boy/girl she/he is dating. The person is a 'jerk' and the friend doesn't think she/he should see him/her.
9. Babysitter tries to get a child to go to bed. The child will not fall asleep because he/she is afraid of a monster (pick any kind).
10. A schoolmate tries to convince another to convert to his new religion, which is based on the idea that computers are omnipotent.
11. Two strangers are stuck in a room that has a security door. The one is overly concerned with getting out, the other wants to become friends, and so is in no hurry.
12. A boy has been told (falsely) that a girl likes him. Actually, the girl's best friend likes the boy but he doesn't know. All three meet at the school's cafeteria. (**for a group of three players**)
13. In a disco a young man is chatting up a girl who is expecting her boyfriend to come back with the drinks. (**for a group of three players**)
14. Three friends are in a restaurant. They try to order from the menu, but each has some dietary restriction that requires them to change the preparation of each dish. The waiter is new to the job. (**for a group of four players**)
15. Four people are going to the movies, but two want to see one movie (choose a type) and the other two want to see a different one (choose something radically different from first). (**for a group of four players**)



## Do you remember?

**"Seek, above all, for a game worth playing."**

Robert S. de Ropp

In this lesson we have played some games. So, let's remember and evaluate them. Ask yourself 5 questions:

1. What was the name of the game?

2. What kind of game was it:

- invasion
- cooperative
- net/wall/racket
- fielding & striking
- target
- relay
- chase & tag
- wrestling
- mind game

Remember, sometimes a game may be classified in more than one category.

3. Which skills did I have to use?

4. Did I have fun? If it was not fun, how could we change the game?

5. Which mark does the game deserve?

A – very good

B – good

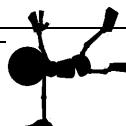
C – middle

D – bad

E – very bad

### The Games of Lesson 4:

	NAME	CATEGORY	SKILLS	Evaluation	Mark
1					
2					



3					
4					
5					
6					



## LESSON 6: THE GAMES' LAB

### Introduction

Students! Your help is required! A new game is needed for our P.E class. C'mon, get into groups of three classmates, enter the virtual games' lab and create a new game! Talk it over in your group, rack your brains and make something up together. You may invent a game on your own or adapt an existing one to our class situation. Make us happy. Give us a game – your game!

### Assignments

1. Get into groups of three classmates.
2. **Think** about what kind of game you want to create.
3. Look for some **resources** if necessary.
4. Create or readapt a game.
5. Find a **name** for your game (you can also do this step later).
6. Create the **rules** of how to play it.
7. Define the type of field or **playing area** the game will be played on.
8. Write down the **skills** that are needed to play the game, e.g. running, jumping, throwing, acting... How long is the game? (**timing**, e.g. innings, quarters, periods, or play to a certain score.)
9. **Safety factors** for the game (rules) and players.
10. How will you **organize the class**? (e.g. pairs, groups of how many players?, teams...)
11. What **equipment** will you need (e.g. 3 balls, 1 volleyball) ?
12. **Distribute the tasks** within your group for the presentation.
13. Write a **hand-out** about how the game is played. The rules, number of players, skills involved in the game, how the game is scored, safety factors, and a list of background references (can be included).
14. You have worked out something that is not easy: the *creation of a game takes a lot of thought and planning before it can be played. So this effort is worth explaining.* Write down the **creative process** of your game. And finally, on this same paper, evaluate (= give your opinion) about all the things you have done together and how you coped with your **teaching experience individually**.





In order to clarify what you are expected to do, look at the following table.

	<b>STEPS</b>	<b>TASKS</b>	<b>EXAMPLES</b>
1	<b>Preparation</b>	think, discuss, research, adapt, create, try, give a name	
2	<b>Written Hand-out</b>	<b>1. Name</b>	'The Loopy Loo'
		<b>2. Type of game</b>	Chase & Tag Game
		<b>3. Equipment</b>	2 balls, 3 benches
		<b>4. Playing field</b>	gym, beach, park
		<b>5. Number of players</b>	3 teams of 7 players
		<b>6. Line-up</b>	players sit in a circle
		<b>7. How to play</b>	rules, scoring, timing
		<b>8. Required skills</b>	running, dodging...
3	<b>Oral Presentation</b>	play teacher's role, explain, listen, answer questions, organize, distribute, encourage, referee, observe, clarify, solve problems, adapt, improvise, modify rules if necessary	
4	<b>Written Reflections</b>	<b>1. How did we work together?</b>	
		<b>2. How did we create our game?</b>	
		<b>3. Did we use any resources?</b>	
		<b>4. How was <u>my</u> teaching experience?</b>	
		<b>5. What could we have done better?</b>	

To describe your game you will need a lot of words. Here are some of the most commonly used words in sports & games.

## Useful vocabulary

### a) actions

**to achieve** – aconseguir

**to advance** (3 steps) - avançar

**to allow** – permetre

**to appoint (a responsible person)** – designar un responsable

**to approach** - acostar-se



**to argue** – discutir  
**to arrange** (materials) - col.locar  
**to assume a role** – fer el paper de...  
**to attack** - atacar  
**to avoid** – evitar  
**to award** – premiar  
**to balance** - fer equilibri  
**to bat** – batejar  
**to be 'It'** – pillar, ser el que pilla  
**to be a good sport** – tenir esperit de bon esportista  
**to be good at** – ser bo en  
**to be out** – estar eliminat  
**to be positioned = to be lined up** – estar col.locat(s)  
**to be square = to be even** – estar empatats  
**to beat = to defeat** - derrotar  
**to bend** (knees) – doblegar  
**to block** (the ball) – bloquejar  
**to blow the whistle = to whistle** – xiular  
**to bounce** (the ball) – botar  
**to box in a locker** – tancar en una taquilla  
**to break free** – alliberar-se, salvar-se  
**to break the rules** – infringir les regles  
**to break through** (the guard) – trencar  
**to bring down** – fer caure  
**to bump = to charge = to bull** (an opponent) – embestir  
**to call out** – cridar  
**to capture** - capturar  
**to carry** (a weight, the ball) – portar  
**to catch** (the ball) – agafar  
**to change** (direction, pace) – canviar (de direcció, ritme)  
**to change of ends** – canviar de camp  
**to chase** –perseguir  
**to check** – comprobar  
**to cheer = to applaud** – aplaudir  
**to chose** - triar  
**to clear** (the ball) – desempallagar-se (“despejar”)  
**to climb** – escalar  
**to compete in/against/with** – competir en/contra/amb  
**to congratulate** – felicitar  
**to control** (the ball) – controlar  
**to cool down** – calmar-se  
**to cover an angle** – cobrir un angle  
**to crawl** – arrossegar-se de genolls  
**to creep** – arrossegar-se  
**to cross** (the line) – travessar  
**to deceive** (an opponent) – enganyar



**to decide** (an action) – decidir  
**to delay** (the game) – endarrerir  
**to develop** – desenvolupar  
**to disqualify** (a player) – desqualificar  
**to divide** – dividir  
**to dodge away** (from your opponent) – esquivar  
**to dominate** (the game) – dominar  
**to dribble** (the ball) – regatejar  
**to drill = to train** – entrenar, repetir moltes vegades  
**to drive = to impel** – impulsar-se  
**to drop** (the ball) – deixar caure  
**to eliminate** – eliminar  
**to embrace** (an opponent) – abraçar  
**to encourage** ( a player) – animar  
**to end a match in a draw** – acabar empatats  
**to ensure** – assegurar-se  
**to equalize the score** – igualar el marcador  
**to face** (a situation) – afrontar  
**to feint** – fintar  
**to foul** (an opponent) – cometre una falta  
**to get into pairs** – distribuir-se per parelles  
**to get stiff** – engarrotar-se, agafar agulletes  
**to give support** – donar suport, recolçament  
**to grasp** (the ball) – aferrar, apoderar-se  
**to grow** – créixer  
**to guard** (an opponent) – vigilar  
**to hand over** – donar, passar una cosa a algú  
**to hang** – penjar  
**to have a try** – fer un intent  
**to hinder** – entorpir, obstaculitzar  
**to hit** – pegar  
**to hold** (the ball, hands) – mantenir  
**to hold a record** – mantenir un record  
**to hop** – saltar a la pata coixa  
**to hunt** – caçar  
**to improve** – millorar  
**to intercept** (the ball) – interceptar  
**to interfere** – interferir  
**to interrupt** (the game) – interrompre  
**to invade** – envair  
**to jog** – trotar  
**to join** (a team) – unir-se  
**to jump** – saltar  
**to keep** (legs straight, pace) – mantenir  
**to keep pace** – mantenir el ritme  
**to kick** – xutar



**to kneel down** – agenollar-se  
**to land** – aterrar, caure  
**to lead** – anar per davant  
**to lie** (face down/face up) – estar estirat (bocaterrossa, boca amunt)  
**to lift** (the ball) – aixecar  
**to line up = to align** – alinear-se  
**to link hands** – donar-se les mans  
**to look for gaps** – buscar els forats  
**to lose** (the ball) – perdre  
**to make passes** – fer passades  
**to mark** (your opponent) – marcar  
**to miss** (a chance) – desaprofitar (una oportunitat)  
**to miss the ball** – errar la pilota, fallar  
**to mouth off** – buscar raons  
**to move** (into an open space) – moure's (a un espai obert)  
**to number** (the players) – numerar  
**to offer resistance** – oferir resistència  
**to overtake** – avançar, adelantar  
**to pass** (back) – fer una passada (enrere)  
**to pick up teams** – fer equips  
**to place** (the ball) – posar  
**to play** (fair, rough) – jugar (net, brut)  
**to play by the rules** – jugar segons les regles  
**to play the ball forward** – jugar la pilota endavant  
**to possess** (the ball) – posseir  
**to practice** – practicar  
**to press** – presionar  
**to protect** (the ball) – protegir  
**to pull** – estirar  
**to push** – empènyer  
**to put the ball in play** – posar la pilota en joc  
**to racket about** – armar sarao, liar-la  
**to raid** – fer una incursió  
**to raise** (body) – aixecar(-se)  
**to reach** (hands) – arribar (amb les mans)  
**to receive** (the ball) – rebre  
**to referee** – arbitrar  
**to replace** – tornar al seu lloc, substituir  
**to rest** – descansar, reposar  
**to retire** (3 steps) – retirar-se, anar enrere  
**to retrieve** (the ball) – recuperar  
**to return** (to the game) – tornar a  
**to roll** (the ball) – fer rodar  
**to run** – córrer  
**to save = to free = to rescue = to release** – salvar



**to save a goal** – fer una parada  
**to scatter** – escampar(-se)  
**to score a goal** – marcar un gol  
**to seize** (a chance) – aprofitar  
**to serve** (the ball) – servir  
**to set the pace** – marcar el ritme  
**to shake off** (an opponent) – desempallagar-se  
**to shift weight** – desplaçar, canviar el pes  
**to shoot** – tirar amb força, xutar  
**to show off** – presumir, donar la nota  
**to shuttle** – anar i venir  
**to sit** (down) – seure  
**to skip** – saltar corda  
**to slide** – lliscar, moure's cap a un costat  
**to slip** – rrelliscar  
**to slow down = to decelerate** – reduir velocitat, alentir-se  
**to snatch** (the ball) – arrebatat  
**to speed up = to accelerate** – anar més ràpid, augmentar la velocitat  
**to spike** – fer una esmaixada  
**to split into 2 groups** – fer 2 grups  
**to squat down = to crouch down** – ajupir-se, baixar a la gatzoneta  
**to stall the match** – endarrerir el joc  
**to stand in line** – col·locar-se en línia  
**to stand up** – aixecar-se  
**to start** – sortir, començar  
**to step** – fer una passa  
**to stop** – aturar-se  
**to stretch** – estirar, fer estiraments  
**to strike** (the ball) – colpejar  
**to stumble** – emntrabancar-se  
**to substitute** – relevar  
**to suffer** (a defeat) – patir (una derrota)  
**to swing** (legs, arms) – bambolegar, oscil·lar  
**to tackle** (an oponent) – placar, fer una entrada  
**to tag** – pillar  
**to tap = to touch** – tocar  
**to throw** (the ball) – llançar  
**to throw in** – llençar la pilota des de fora  
**to throw the match** – desapropitar, regalar un partit  
**to time** (the pass) – triar el moment oportú per fer una passada  
**to tiptoe** – caminar de puntetes  
**to trap the ball** – atrapar la pilota  
**to travel** (with a ball) – avançar (amb la pilota)



**to turn round = to spin** – girar-se  
**to volunteer** – sortir voluntari  
**to wait one's turn** – esperar el seu torn  
**to walk** – caminar  
**to warm up** – escalfar  
**to waste time** – perdre temps  
**to win** – guanyar, vèncer  
**to wrestle** – lluitar cos a cos

## b) equipment

**badminton racket** – raqueta de badminton  
**badminton shuttlecock** – volants de badminton  
**band = ribbon** – cinta  
**bar** – pica, barra  
**baseball bat & gloves** – bat & guants de beisbol  
**basketball** – pilota de basquet  
**basketball stand** – porteria de basquet  
**bench** – banc  
**bib** – peto  
**box** – plint  
**cone** – con  
**crash mat** – “quitamiedos”  
**crossbar** – larguer (de porteria)  
**equipment = kit** – equipament, material  
**fit ball** – pilota gegant  
**foam ball** – pilota d'escuma  
**foam sword** – espasa d'escuma  
**football** – pilota de futbol  
**frisbee** – frisbee  
**goal** – porteria  
**handball** – pilota d'handbol  
**hockey stick** – stick de hoquei  
**hula hoop** – aro  
**juggling plates** – plats de malabars  
**lacrosse stick** – stick de lacrosse  
**locker** – taquilla  
**mark** – marca  
**mat** – matalàs  
**medicine ball** – baló medicinal  
**mini-hockey goals** – porteries de minihoquei  
**mini-tramp** – mini-trampolí  
**net** – xarxa  
**post = pole** – poste  
**relay baton** – testimoni de relleus  
**run** – carrera  
**skill** – habilitat





**skipping rope** – corda de saltar  
**spectator** – espectador  
**steps** – steps  
**stilts** – xanques  
**stopwatch** - cronòmetre  
**store room** – magatzem  
**tennis ball** – pilota de tennis  
**tennis racket** – raqueta de tennis  
**to do the split** – fer l’espagat  
**to shake** – sacsejar  
**to toss = to throw** – llançar  
**vaulting board** – palanca de salts  
**volleyball** – pilota de voleibol  
**wooden wallbars** – espatlles

### c) organization

**accuracy** – precisió  
**advantage** – avantatge  
**assignments = tasks** – tasques  
**at top speed** – a tota velocitat  
**attacker** – atacant  
**award** – premi  
**back** – defensa  
**ball carrier** – portador de la pilota  
**bend** - curva  
**bent back** – inclinat enrere  
**bent forward** – inclinat endavant  
**boundary** – límit  
**centre line** – línia central  
**circle** – cercle, rotllana  
**competitor** – competidor  
**compulsory** – obligatori  
**confronted teams** – equips oposats  
**cooperation** – cooperació  
**corner** – corner, cantonada  
**counter attack** – contraatac  
**dead race** – empat (en una carrera)  
**defender** – defensor  
**delay** - retard  
**dressing room** – vestidors  
**duration of the game** – duració del partit  
**elimination system** – sistema eliminatori  
**end line** – línia de fons  
**event** – concurs  
**facility** – instal·lació  
**fairness** – joc net



**fault = fowl** – falta  
**final result** – resultat final  
**finish** – arribada  
**forward** – davanter  
**goal** – gol  
**goalkeeper** – porter  
**gym** – gimnàs  
**gymnastics** – gimnàstica  
**home** – “casa”  
**indoor** – a cobert  
**instructions = directions = cues** – instruccions, directrius  
**intentional** - intencionat  
**inwards** – cap a dins  
**kneeling** – de genolls  
**lap** – volta  
**league** – lliga  
**level teams** – equips equilibrats  
**line** – línia  
**loser** – perdedor  
**match** – partit  
**mate** – company  
**on the spot** – al lloc, sense desplaçar-se  
**On your marks, set, go!** – Preparats, llestos, ja!  
**opponent** – contrari  
**out of play** – fora de joc  
**outdoor** – a l’aire lliure  
**outwards** – cap a fora  
**own goal** – gol en pròpia  
**penalty** – penalti  
**performance** – actuació  
**piggyback** – “a caballito” a coll-i-be  
**player** – jugador  
**playground** – pati  
**playing field = pitch** – camp  
**point** – punt  
**props** - accessoris  
**queue** – cola  
**raid** – incursió  
**ranking** – classificació  
**rectangle** – rectangle  
**referee** – àrbitre  
**relay race** – cursa de relleus  
**result** – resultat  
**row** – fila  
**scoring table** – taula de puntuació  
**shower** – dutxa



**spot** – lloc, punt  
**square** – quadrat  
**standing** – dret  
**straight** – recta  
**substitutes' bench** – banqueta  
**sudden death rule** – regla de qui marca primer guanya  
**target** – diana, objectiu  
**team** – equip  
**team captain** – capità de l'equip  
**team mate** – company d'equip  
**team work** – treball en equip  
**tournament** – torneig  
**trial** - intent  
**triangle** – triangle  
**unbeaten** – imbatut  
**voluntary** - voluntari  
**warning** – avís  
**winner** – guanyador

## Resources

If you need some help to gather information about the variety of games before creating your own, here are some useful web-pages. Good luck!

[http://www.funandgames.org/games\\_tags.htm](http://www.funandgames.org/games_tags.htm)

[http://en.wikipedia.org/wiki/Tag\\_\(game\)](http://en.wikipedia.org/wiki/Tag_(game))

<http://www.topics-mag.com/edition11/games-tag.htm>

[http://www.gameskidsplay.net/games/chasing\\_games/index.htm](http://www.gameskidsplay.net/games/chasing_games/index.htm)

<http://web.ukonline.co.uk/conker/games/games.htm>

<http://www.primaryresources.co.uk/pe/pe.htm#invasion>

<http://www.learning-for-life.org/exploring/resources/99-720/x08.pdf>

[http://www.creativekidsathome.com/games/sculpture\\_gallery.shtml](http://www.creativekidsathome.com/games/sculpture_gallery.shtml)



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[http://en.wikipedia.org/wiki/Tag\\_\(game\)](http://en.wikipedia.org/wiki/Tag_(game))

<http://www.yorkville.k12.il.us/webquests/webqascolani/webqsascolan>

<http://www.tradgames.org.uk/games/>

<http://www.artsonthemove.co.uk/resources/gamesmethods/games.h>

<http://www.bced.gov.bc.ca/irp/drama810/apg.htm>

<http://kabaddi.jatt.com/>

<http://images.google.co.uk/imgres?imgurl=http://www.deepfun.com/>

<http://www.rugbyfootballhistory.com/originsofrugby.htm>

[http://www.sasked.gov.sk.ca/docs/artsed/g4arts\\_ed/drama.html](http://www.sasked.gov.sk.ca/docs/artsed/g4arts_ed/drama.html)

<http://www.playlink.org.uk/publications/documents/culture.pdf>

<http://haryanasports.gov.in/photogallery/images/Kabaddi.jpg>

[http://www.jatt.com/kabaddi/kabaddiimages/kabaddi\\_tip.gif](http://www.jatt.com/kabaddi/kabaddiimages/kabaddi_tip.gif)

[www.indianetzone.com/1/images/469\\_Kabaddi.jpg](http://www.indianetzone.com/1/images/469_Kabaddi.jpg)

[http://www.ludica.org.uk/Ludica\\_Sage.pdf](http://www.ludica.org.uk/Ludica_Sage.pdf)

<http://www.schoolofwisdom.com/gitanjali.html>

