



ERASMUS + PROJECT

**“PLAY TO LEARN, LEARN TO PLAY”
2018-1-LT01-KA229-047004**



FOLK GAMES AND TOYS AROUND EUROPE





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ETHNIC CULTURE AND FOLK GAMES



Ethnic culture

Ethnic culture includes the sum of cultural properties created by the entire nation (ethos) over hundred of years, passed from generation to generation and constantly renewed, which makes it possible to preserve the national identity, consciousness and uniqueness of the community/ region.

It is the foundation for the existence and strength of the nation.

Ethnic culture can be discussed in such aspects as

National identity and self awareness

Tradition

Innovation

Values and ethics

Material and non material cultural heritage

Connections with the nature, etc.

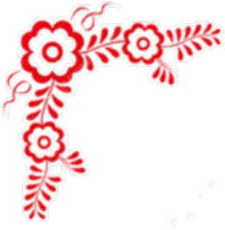
Sometimes it is supposed that ethnic culture is related to and based only on the concepts, ideas and elements of the previous generations. Therefore ethnic culture is enclosed and stagnant system losing its importance and attractiveness for the wide audience.

In fact ethnic culture is a living organism changing after the circumstances, events and challenges of nowadays.

There is a very clear proportion between the tradition and innovation in ethnic culture of nowadays.

Refusing and declining outdated traditions and practices ethnic culture incorporates and adapts the new ones strengthening national self-consciousness and identity.





Vitality and active practising of the elements of ethnic culture among the people depends on its internalization through the various levels of the modern life including such aspects as politics, culture, ethic norms and rules, personal attitudes and interests, etc.

Ethnic culture combines the heritage of the generations and so called “living” tradition and practice.

Cultural heritage covers a large field of values, objects and places containing and representing enduring value, having historical and cultural significance or another form of worth that is expected to last well into the future:

Architecture, including small architecture

National cuisine

National costume

Fine arts and handicrafts

Songs and dances

Music and musical instruments

Legends, myths and fairy tales

Sayings, riddles and rhymes

Games

The “living” tradition and practice ensure continuity of the ethnic culture in daily life of the people.

It is based on 3 main aspects:

to know and cognize the heritage

to personalize and value it,

to include the particular elements in the daily life.

Unfortunately nowadays the practice of the traditional values and elements often takes just formal way without touching meaningful fields of the personal life.

The meaning of the traditions is missing year after year. Without meaning they seem “empty” and “outdated”.

Children and youth need help to interpret the symbols and customs getting acquainted with them and practising them.





ETHNIC CULTURE AND GAMES

Folk games is a part of ethnic culture very important for the children socialization.

They realize such functions as

Learning of the rules and values

Entertainment

Leisure activity

Enrichment of the inner world

Building up the groups

Strengthening ties in the community

Improving physical coordination and fine motor skills

Developing language skills

The folk games are rather simple not requiring special skills or tools.

Usually an unlimited number of the players can take part in these games.

The folk games contain a secret power: they share the experience of the generations.

They improve the linguistic skills and train the brain and mind developing imagination, memory, attention, ability to focus, sense of rhythm, etc.

The folk games teach to keep the rules, communicate and collaborate and overcome the obstacles.

Folk games cover a large field of the activities including

Counting out rhymes

Nursery rhymes

Imitation games

Role playing games

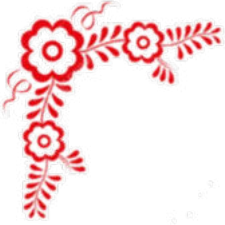
Dancing games: circles and roundelays

Trick games

Seek and hide games

Races and other sports games, etc.





NURSERY RHYMES WHILE PLAYING THE ANGER GOES AWAY

Each child, baby and newborn is a miracle of this world. There can be found the image of the cradle in the centre of the world in the folklore.

Starting with the first days of life there are the special games – nursery rhymes – to calm down the kid, make fun for him and build up the first interpersonal ties.

They are short in their duration and include simple movements (using fingers, claps, rocking on the knees or legs, etc.) and text.

The adults touch, fondle and talk with the babies playing the nursery rhymes. They tickle and rock them clapping the palms and bending the fingers.

The babies and kids learn to focus their attention, explore the surrounding environment, develop gross motor skills, etc.

IF YOU GET BORED YOU WILL NOT RELAX AND TAKE REST

When you are a child the world seems full of colours, sounds and miracles. Each day brings new adventures and discoveries.

Children believe in miracles but on the other hand they understand simple and concrete things from their environment and involve them to their activities and games in particular.

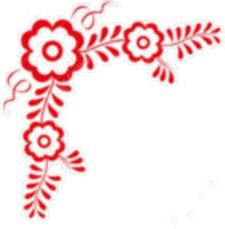
FOLKLORE IS THAT PLACE WHERE COMMON OBJECTS FROM EVERYDAY LIFE ARE COLOURED BY PHANTASY AND IMAGINATION

The names and content of the folk games reveal the roles for children to take on participating in them:

cats, mice, wolves, geese, sparrow, sheeps, clover, willow, etc.

That means the children personalize themselves as a part of surrounding nature and environment. Through such games they start to learn the basic principles of nature and everyday life realizing the strong mutual connection between human being and nature.





PLAY, DANCE AND LAUGH: SHOW WHO YOU ARE IN TRUTH

Imitation and role playing games connected with the storylines help children to learn and perform various actions on themselves as well as involving others.

In a funny way children get acquainted with the surrounding environment, daily routine, roles in the community, etc.

They practice to build up the personal ties, take the specific responsibilities and respect the others.

Folk games – circles or roundelays help to train physical coordination and fine motor skills.

Through such games children are taught to work under the common rhythm listening to each other and coordinating the movements for the collective performance.

Trick games and jokes help to relax and have fun as well as train your brains and motor skills.

In addition such games teach to make fun in appropriate ways avoiding teasing and mocking which could hurt other persons.

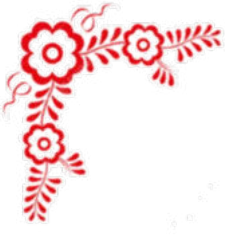
PERSONS WHO KNOW HOW TO WORK ALSO KNOW HOW TO MAKE FUN

Physical and exercise games help to improve physical coordination as well as strength.

Taking part in such kinds of games children learn to work in groups, taking turns, help each other and take the roles of the leaders.

Hide and seek games, races, various games with the balls, etc. are included in this category of the folk games.





FOLK GAME AS A TOOL FOR EDUCATION

The folk games combine the cognitive and developing elements with the fun and playful elements.

Analyzing the folk games in such aspect it is possible to define 4 main parts of the game:

- educational task
- rules of the game
- play actions
- result of the game

Such structure can differ a little bit because of the type of the game maintaining the common features.

The educational task usually is hidden in the content of the game and realized through the play actions (e.g. to learn the names of the particular plants, animals, etc., to focus the attention, to make turn, etc.)

The rules of the game specify the actions and ways how to play.

They discipline the players and teach self-control.

The rules design the frame for the game without restriction and limitation. There is left a wide field for the creativity and freedom of the actions.

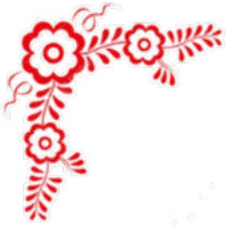
Through the play actions the players practice and improve various skills achieving the particular result.

Depending on the type of the game there are individual or collective actions to achieve the goal.

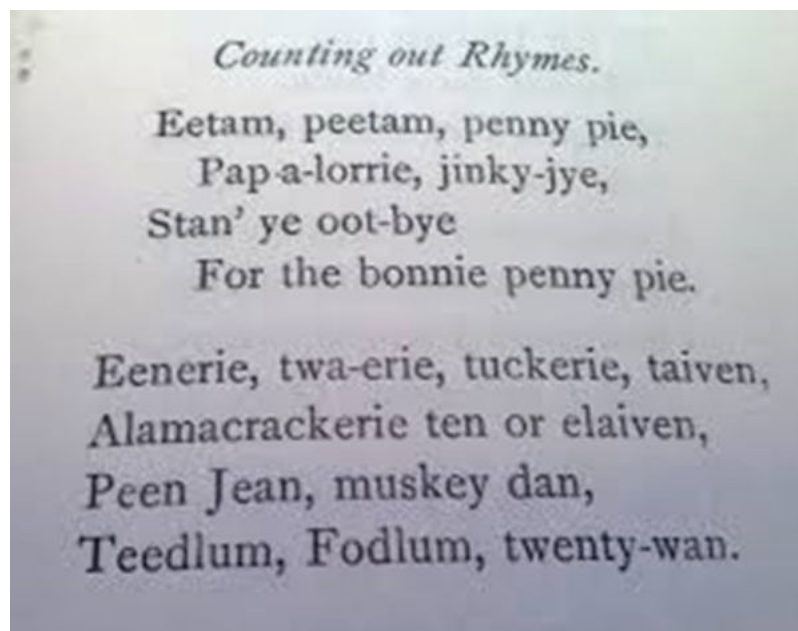
Because of the wide range of the types and content the folk games can be used as an educational tool in the various classes (e.g. Physical education, music, languages, etc.) especially for the Primary school students.

Involvement of the folk games in the teaching and learning environment also helps children to get closer to the ethnic culture.



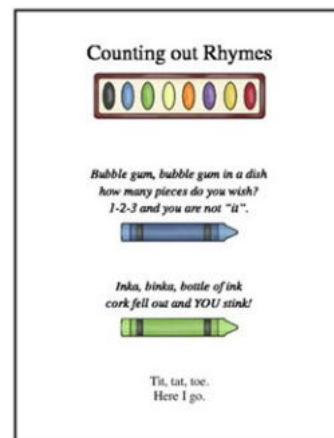


COUNTING OUT RHYMES



COUNTING OUT

To start a game we often need to decide who will be “it”. There is a variety of ways to do that fairly and counting out is one of them.



COUNTING OUT RHYMES

How does it work:

Children stand (sit) in a circle or in a row. The leader begins with the counting-out rhyme, appropriating a word (or syllable) to each person, till he comes to the person who receives the last word (syllable). There are a few options:

the person who gets the last word is out and that means “it”;

the leader repeats the counting out rhyme for a few times and the last person becomes “it”;

the person who gets the last word has to answer the question or say a number which is used by the leader to continue the counting out process.

It is fascinating that the procedure of counting out has not changed fundamentally in more than 150 years.

Of course, each generation has its own favourite words, rhythm and rhymes but the process remains the same as it was years ago.

The main common characteristic of the counting out rhymes in many languages is using of the “nonsense” words.

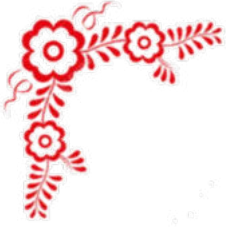
Such words help

to create new and often humorous images

to produce internal rhyme and alliteration;

to keep rhythm.





LITHUANIAN COUNTING OUT RHYMES



Aš turėjau dviratuką,
 Vienas ratas nesisuko.
 Per kiemelį važiavau,
 Penkis kiškius pagavau.

I had a bicycle
 with no spinning wheel.
 I caught five rabbits
 while driving through the yard.

Vaikas bėgo per ražieną,
 Įsidūrė koją vieną.
 Bėgo mamai pasakyti,
 Įsidūrė antrą sykį.

Running through the stubble
 The kid hurted his foot.
 Running to tell that to the mother
 Hurted it for the second time.

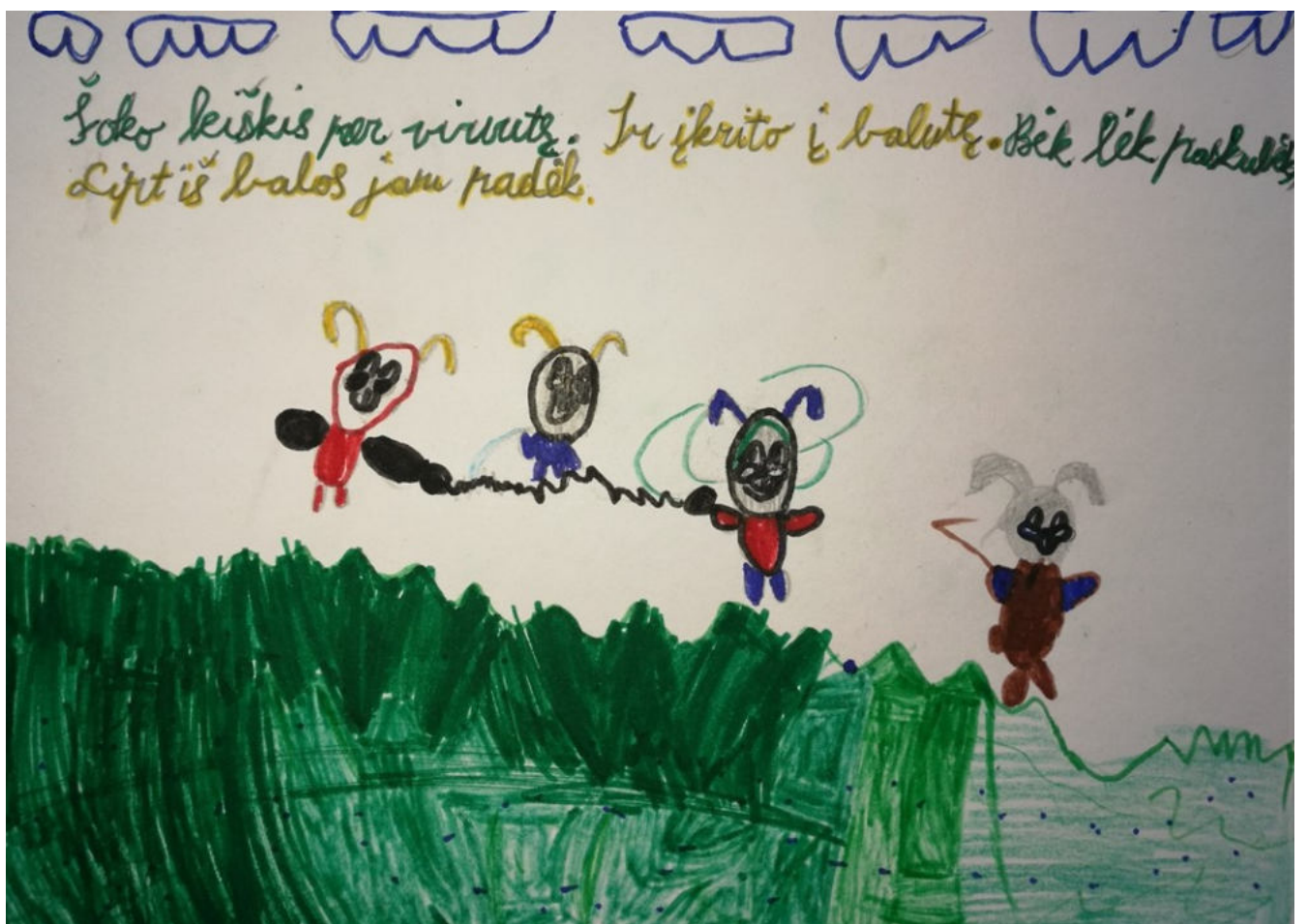
Šoko kiškis per virvutę ir įkrito į balutę.
 Bėk, lėk, paskubėk,
 Lipt iš balos jam padėk.

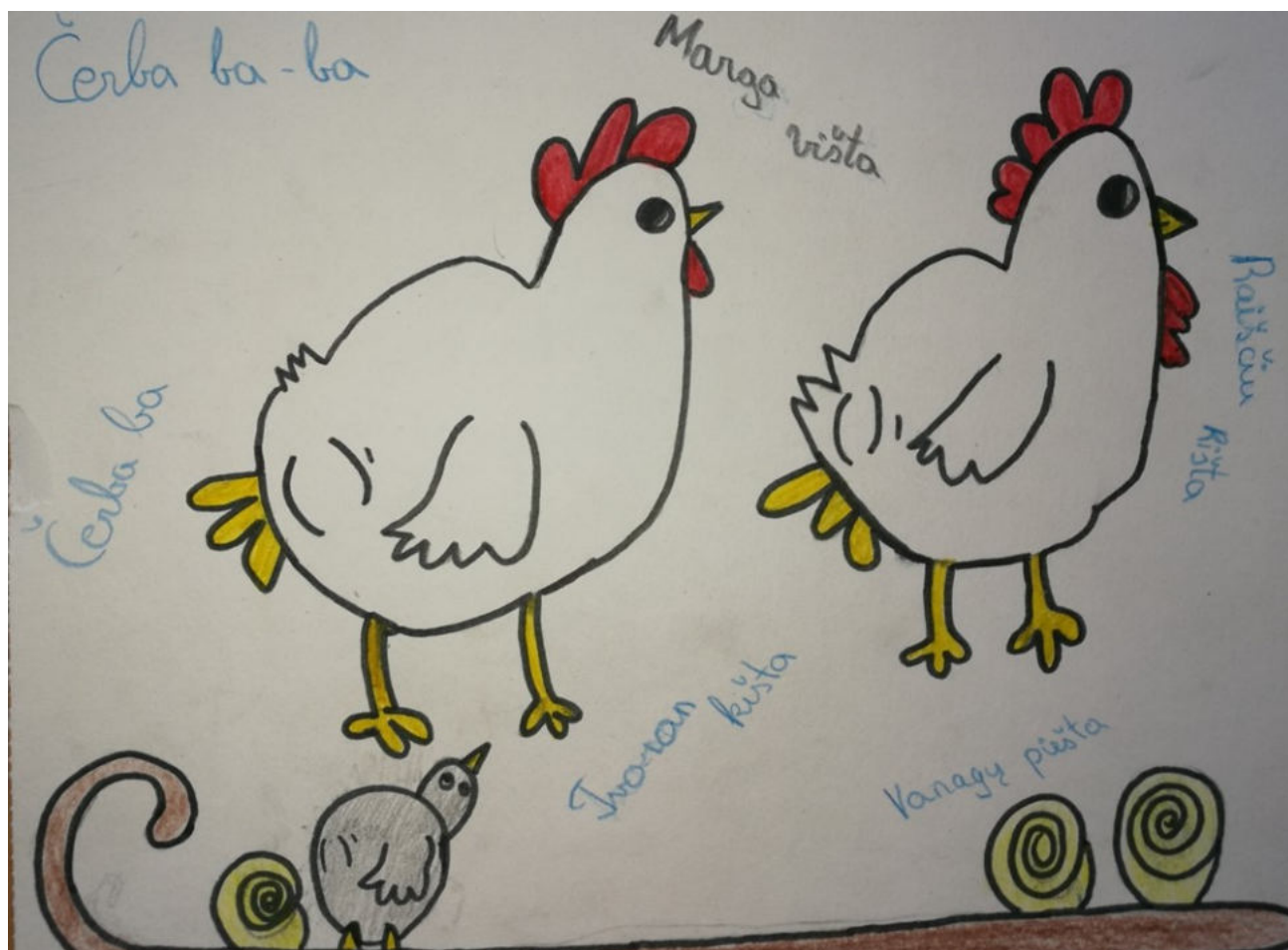
Jumping the rope the rabbit fell into the swamp.
 Hurry up, scoot and run,
 Help the rabbit to get out the swamp.

Čerbaba čerbaba
 Marga višta.
 Tvoron kišta
 Raiščiu rišta
 Vanagų pešta.
 Lap lap lap

Cherbaba cherbaba
 Speckled chicken
 Put in the fence
 Bonded with the band
 Caught by the hawks
 Lap lap lap









ITALIAN COUNTING OUT RHYMES

The counting out with rhymes are original, imaginative, fun and musical. The rhythm is simple and it belongs to us like the beating of the heart or the breath. They are fun because the rhyme makes it easier to memorize. In the past the gestures were really important and justified the use of bad words, the use of non-sense, and it was possible to ironize or making fun of someone bigger or more authoritative (kings, queens, princes, soldiers).

They fascinate us because they resemble magic formulas, enchantments.

They are involved both for those who recite it and for those who participate in the "counting", because the one feels pleasure in expressing himself in a strange language between the spoken word and the sung, while the others are attentive and amazed because, at that moment, they feel part of a real collective rite.

This is one of the most popular Italian "counting out". It is very likely that "ambarabà" derives from the Latin "Hanc para ab hac", i.e. that is "repair this (hand) from this (other hand)". It had been used in a child counting when people, who were taking part in a game, were reviewed while they are declaiming rhyme's words. The meaning of this "counting out" probably derives from an ancient Greek legend. The owl was a sacred animal to the goddess Athena.

When the princesses reached the marriage's age, the Gods offered them three owls. The first one could satisfy all the wishes; the second one could provide to the girl the ideal husband and the third gave wisdom and knowledge. But those silly girls usually preferred the first two, rejecting the third, that was the most precious instead. So, the spiteful Gods gave to those princesses only the third owl, because it was the only one they needed.

For children it is something very fascinating to watch the water coming from the sky. Then, there are clouds, lightnings, thunder and rainbow if in the meantime there is also the sun.

When it rains it's nice to stay at home, but also under the umbrella to listen to the ticking of the water.

Probably this «counting out» was a



Ambarabà cici cocò
(Ambarabà cici cocò)



Ambarabà



Cici



Cocò



Tre civette sul comò
Three owls on the dresser

three owls on the dresser



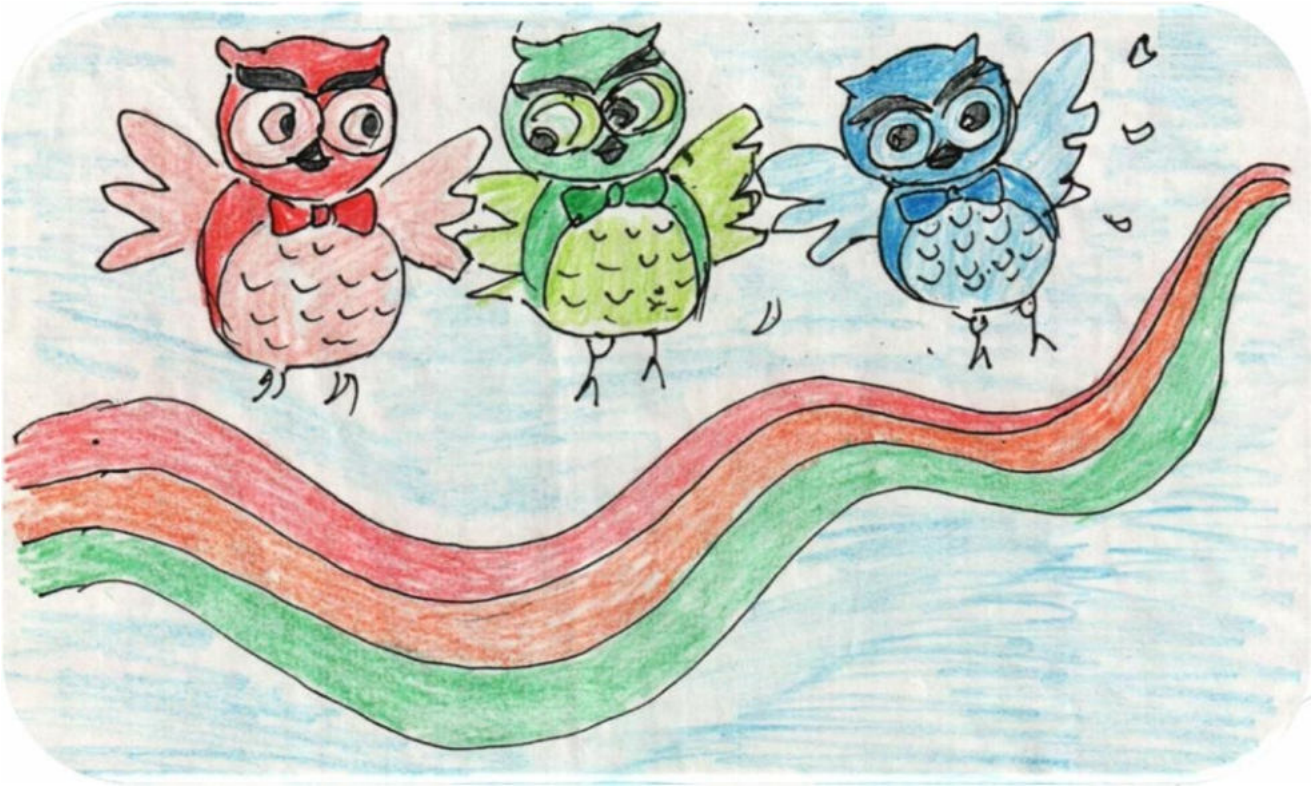
Che facevano l'amore con la figlia
del dottore
Making love with the doctor's daughter



Il dottore si ammalò
The doctor felt ill !!

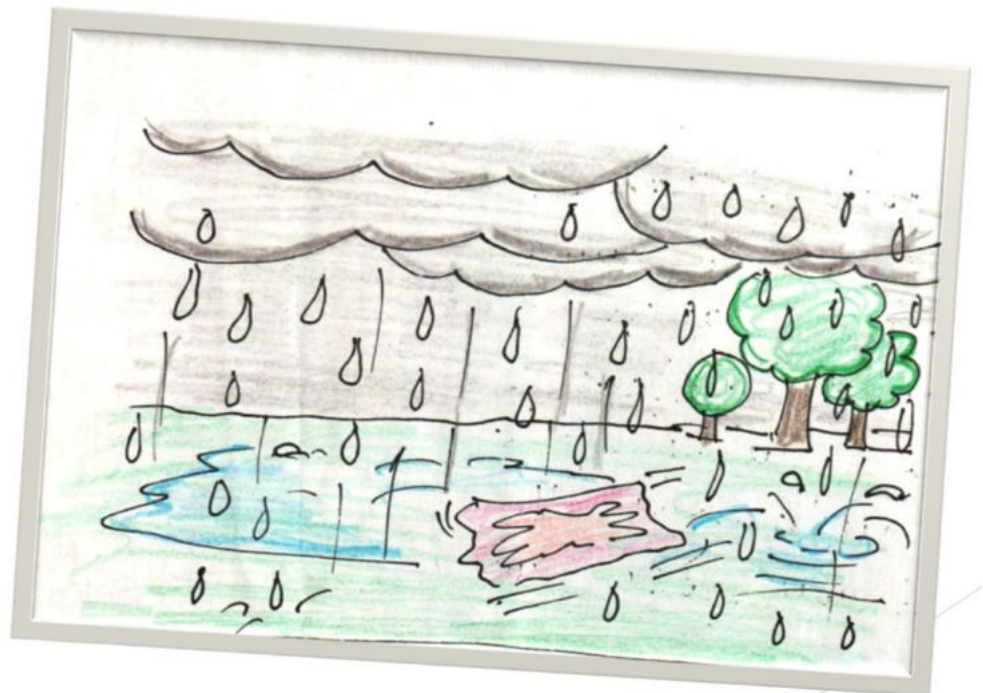


Ambarabà Cici Cocò



Piove , pioviccola

Rains ,rains, drizzle,



La carta s'appiccica, s'appiccica sul muro

The paper sticks, it sticks on the wall,



Suona il tamburo. Tamburo tamburello,
He plays the drum, drum and tambourine,



Apri l'ombrello, ti ci metti sotto tu ...
open the umbrella, you're under it ...



E così non ti bagni più!
So you do not get wet anymore!





TURKISH COUNTING OUT RHYMES

"Eeny, meeny, miny, moe"

PORTAKALI SOYDUM, BAŞUCUMA KOYDUM, BEN BİR YALAN UYDURDUM

which can be spelled a number of ways — is a similar Turkish children's counting rhyme, used to select a person in games such as tag, or for selecting various other things.

It is one of a large group of similar rhymes in which the child who is pointed to by the chanter on the last syllable is either "chosen" or "counted out". The rhyme has existed in various forms and is common in many languages with similar-sounding nonsense syllables.

PORTAKALI SOYDUM I PEELED THE ORANGE

Portakalı Soydum	I peeled the orange
Baş Ucuma Koydum	I put it next to my head
Ben Bir Yalan Uydurdum	I told a lie
Duma Duma Dum	Duma Duma Dum
Kırmızı Mum	Red candle
Dolapta Pekmez	The jam is in the fridge
Yala Yala Bitmez	It never finishes by licking
Ayşecik Cık Cık Cık	
Fatmacık Cık Cık Cık	
Sen Bu Oyundan Çık	Leave this game

O PİTİ PİTİ KARMELA SEPETİ

It is also the same and one of a large group of similar rhymes in which the child who is pointed to by the chanter on the last syllable is either "chosen" or "counted out". The rhyme has existed in various forms and is common in many languages with similar-sounding nonsense syllables.

O piti piti ,Karamela sepeti
A basket of Chocolate mix

Terazi lastik jimnastik
Scales ,elastic,gymnastic
Biz size geldik bitlendik
We came to your home and we got
liced to.







GREEK COUNTING OUT RHYMES

With the term “Lachnismata” are called mainly children's songs with a monotonous traditional rhythm, which are called before the beginning of group games such as “the hide and seek” to be determined by drawing lots either the first or the last one from whom the children will start. Usually the lot is the last syllable of these songs.

A beba blom
To kithe blom
A beba blom
To kithe blom
Blim blom

Anévika stin piperiá na kópso éna pipéri ki i piperiá tsakístike kai mou 'kopse to chéri. Dós' mou to mantiláki sou to chrysokentiméno na déso to cheráki mou, pou éinai matoméno.

“I went up the pepper tree to cut a pepper and the pepper crushed and cut my hand. Give me your handkerchief the golden jewel to bind my hand, which is blooded.







POLISH COUNTING OUT RHYMES

AN OLD BEAR IS SLEEPING

Stary niedźwiedź mocno śpi,
 stary niedźwiedź mocno śpi,
 my się go boimy na palcach chodzimy,
 jak się zbudzi to nas zje, jak się zbudzi to nas zje,
 pierwsza godzina niedźwiedź śpi,
 druga godzina niedźwiedź chrapie,
 trzecia godzina niedźwiedź łapie.

The old bear is sleeping tightly,
 The old bear is sleeping tightly,
 We fear him, we're walking on the fingers,
 If it wakes up, it will eat us,
 If it wakes up, it will eat us,
 The first hour the bear is sleeping ,
 The second hour the bear is snoring,
 The third hour the bear is catching.

It is also can be played as a game:

The children stand in a circle, hold hands, a volunteer is in the middle –“ an old bear” who covers his eyes with the hands. Participants walk around “the bear” “on the fingers so as not to wake it up. At the end of the stanza the children stop, disconnect their hands and say words: The first hour.....For words: it catches- they run away, a bear tries to grab one of them. A caught child becomes a bear, the game is repeated.





GEESE



A- Gąski, gąski, do domu!

B- Boimy się!

A- Czego?

B- Wilka złego!

A- A gdzie ten wilk?

B- Za płotem.

A- Co robi?

B- Łapie koty!

A- Dużo złapał?

B- Trzy kopy.

A- Co pije?

B- Pomyje.

A- Co je?

B- Suchy ser.

A- Czym się przykrywa?

B- Wilczym ogonem!

Gąski, gąski do domu!

Geese, geese go to the house!

-Geese, geese go to the house!

-We are afraid!

-What?

-The wolf of evil!

-And where is the wolf?

-Behind the fence!

-What is he doing?

-He's catching the cats!

-Has caught a lot?

-Three kicks!

-What's he drinking?

-Wash.

-What's he eating?

-Dry cheese!

-What's he covered with?

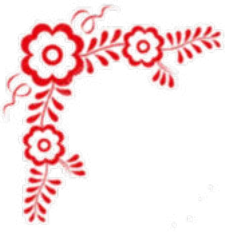
-With the wolf's tail!

-Geese, geese go to the house!



Two children volunteer to play the roles 'mum' of the geese and 'wolf'.





Two children volunteer to play the roles 'mum' of the geese' and 'wolf'. The rest of the children are casual geese . The presenter of the game agrees with participants which places will be 'the house' and the courtyard. The wolf stands in a half way between the house and the courtyard. Mum is calling children and the geese are responding. For words: "The wolf is angry", mum is calling again: "Geese, geese go to the house!" . Geese are trying to get into the house, the wolf is trying to catch them in the yard. The game lasts until the wolf catches all of them.





ROMANIAN COUNTING OUT RHYMES

CIREȘICA

Children are in a circle holding hands. They start chanting next verse while using their palms from one to another:

„Cireșica vinde mere,	Ciresica sells apples
Cireșel vine și cere.	Ciresel asks for free apples
Cireșica nu se-ndură	Ciresica doesn't bother
Cireșel vine și fură.	Ciresel steals the apples
Spune tu adevărat	You tell me the truth
Câte mere ai furat?”	How many apples did you steal?

When the chanting stops, one of the players has to choose a number. Using their palms, children count until the number and then gently slap the next player. This one has to pay attention not to be touched by the player near him. If he is touched, then he will be removed from the game. The game ends when there is only one player left.

FROM THE PACIFIC OCEAN

The game is based on counting out rhymes in order to eliminate the players one by one. The players chant the next verse:

„Din oceanul Pacific a ieșit un pește mic
Și pe coada lui scria „Ieși afară dumneata””.

The English translation sounds like this:
„A fish went out from the Pacific Ocean
And on his tail was written „You get out””.

The game ends when there is only one player left.





TRADITIONAL GAMES





LITHUANIAN FOLK GAMES

PULL A TURNIP OUT

Objectives:

To develop cooperation and collaboration skills.

To improve coordination and motor skills.

Number of Players

Even number of the players

Materials

A stick/ a rope/a scarf

The players are divided into two groups.

The members of each group stand one behind the other in a line hugging each other around the waist.

One group sits down. The another one stands in front of it.

The first player of the sitting group keeps a particular object in his hands (a stick, rope, scarf...).

The first player of the standing group takes the free end of the object in his hands.

The standing group tries to pull the sitting ones out.

The group who loses the object or its members don't join together loses the games.





FIND A RING/HUNT A RING

Objectives:

To develop cooperation and collaboration skills.

To improve coordination and motor skills.

Number of Players

Unlimited number of the players

Materials

A small object (a ring/ a button/ a coin)

Two players are chosen to be “a leader“ and “a cat“.

Other players are sitting in a circle keeping their hands (palms) closed on the knees.

The leader has a special object (a ring, button ...). He goes around and pretends giving the object to each player. In fact he gives the object to one chosen player.

The cat follows the leader and tries to see who gets the object.

If he guesses correctly, he becomes a leader.





OUR BEAUTIFUL FAMILY

Objectives:

To develop cooperation and collaboration skills

To improve coordination and gross motor skills.

Number of players:

Even number of the players

Materials:

Tune “Graži mūsų šeimynėlė” (Our beautiful family)

The players are divided into the pairs.

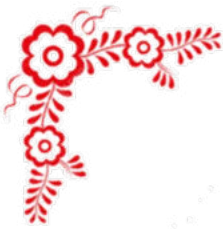
The pairs stand in a circle joining the hands together.

The players go round and sing.

Singing the words “clap your hands“ and “stamp your feet“ they make the relevant movements.

Singing the words “good morning to you“ and “good night for all us“ each player leaves his pair and runs around while he meets his partner:
 the player who stands in the pair on the left side runs in the right direction,
 the players who stands in the pair on the right side runs in the left direction.





OI RA OI RA (RAMTADRITA)



Objectives:

- To develop cooperation and collaboration skills
- To improve coordination and gross motor skills

Number of players:

Even number of the players

Materials:

Tune “Oi ra Oi ra” (“Ramtadrita”)

The players stand in pairs one behind the other making a circle. Boys stand inside and girls stand outside the circle.

They go around, then stop. Each pair turns face to face holding each other hands.

Singing

Ramtadrita koja koja

They 2 times touch each other by the right foot

Then singing

Ramtadrita kita kita

2 times touch each other by the left foot.

Ramtadrita petį petį

They 2 times touch each other by the right shoulder

Ramtadrita kitą kitą

They 2 times touch each other by the left shoulder

Ramtadrita galvą galvą

They 2 times touch each other by the head

Ramtadrita oira oira

They 2 times touch each other by the back

Ramtadrita atsitūpę

They squat down and stand up

Ramtadrita griebiam kitą

The boys keep standing in their places and girls change their pairs moving to the right side to the next dancer





ITALIAN FOLK GAMES

QUEEN, PRETTY QUEEN

Objectives:

Develop socialization, coordination and motor skills. Learn to respect the rules. To foster and experience historical knowledge through play activities

To educate on values, a sense of responsibility and solidarity through traditions.

Number of players:

Max 10

That can seem a game for girls only but everyone can play the Queen's part.

The first "queen" is chosen after a counting out. She places herself at a certain distance in front of the row of the other players. Each player, in turn, performs the "nursery rhyme".

(Queen, pretty Queen, how many steps do I have to do to get to the castle whit the wedding ring?)

(adapted in English) Queen, pretty Queen, how many steps do I have to do so I will be close to you?

The "queen" can answer how she likes, i.e. "Four steps like an elephant" or "Two steps like a chicken", and so on.

Who arrives first up to the "queen", will replace it.

The aim of the game is not to lose the place of queen.





ONE, TWO, THREE... STAR

Objectives:

Development of socialization, ability to control one's body. To foster and experience historical knowledge through play activities

To educate on values, a sense of responsibility and solidarity through traditions.

Number of players:

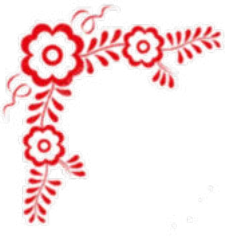
Unlimited

A player takes the role of “star” and positions himself giving his back to the others

players who try to reach the opposite line moving and stopping at the command of the “Star”. He/she, after pronouncing aloud: "One, two, three, star!", turns quickly. Who has not stopped or remained perfectly

still, must return to the starting line. The one who arrives first on the opposite side takes the place of the "star". The star's ability is not make others to understand the exact moment in which it is turning around.





THE HIDDEN OBJECT

Objectives:

Develop socialization , improve insight and sense of direction skills. Develop creativity and imagination.

Number of players:

Unlimited

Materials:

A few small objects

It's a very simple game. You need some small items. A child is blindfolded, while another child hides the object being careful not to make noise. After that the bandage is removed from the child who starts looking . The other children help him using the words "water ... water" if the seeker moves away from the hiding place; "Small fire ... small fire" if it is approaching; "Fire ... fire" if it is very close. Then the child will only look for in that area until he has found it.. At this point you can start again with another player.





THE BEAUTIFUL WASHERWOMAN

Objectives:

Development of socialization and respect for others.
through traditions.

Development creativity and rhythmic / motor skills. To educate on values,
a sense of responsibility and solidarity imagination.

Number of players:

Unlimited

Materials:

One handkerchief

The first washerwoman is chooses randomly after a “counting out” After that, the “lavanderina” stands at the center of the circle formed by the other players. The group turns round a child in the middle who has to imitate the movements sung by the other children.

ITALIAN TEXT

La bella lavanderina che lava I fazzoletti per i poveretti della città.

Fai un salto, fanne un altro, fai la riverenza, fai la penitenza, Guarda in sù, guarda in giù, dai un bacio a chi vuoi tu.

TRANSLATION

The beautiful lavanderina washing the tissues for the poor people of the city. Take a jump, do another, turn around, do it again, look up, look down, give a kiss to whoever you want!

At the end of the song the washerwoman kisses another player who will be the next washerwoman . So the game starts all over again.

It's a game for girls but, with a little imagination (e.g. putting a heads-carf on the head) even the boys can play the washerwoman , kiss their favorite girl and have more fun.





THE AMBASSADOR IS HERE

Objectives:

Develop the ability to relate past and present.

To foster and experience historical knowledge through play activities

To educate on values, a sense of responsibility and solidarity through traditions.

Develop creativity and imagination.

Improve motor/musical skills

Number of players:

Even number of the players.

Materials:

-

The children are placed in two opposite rows, (on one side girls and on the other side boys) with arms crossed. While they are singing, alternating each other, do four steps forward and four steps back. ITALIAN TEXT

E' arrivato l'ambasciatore, l'ariullilu litu lirullà Cosa vuole l'ambasciatore? (similare)

Sta cercando una fanciulla E che cosa le darà?

TRANSLATION

The ambassador is here, l'ariullilu litu lirullà (twice, boys)

What does the ambassador want? l'ariullilu litu lirullà (twice, girls) He is looking for a girl! l'ariullilu litu lirullà (twice, boys)

What gift will he do? l'ariullilu litu lirullà (twice, girls)

When they sing the question "What gift will he do?" the ambassadors first offer a bad present, so the girls group responds

:»This no, we do not like, it is awful!«. And so on! Finally, when the ambassadors offer a beautiful gift, the girls answer "This is suitable". In the finale two ambassadorial children cross their arms to form a chair for the chosen girl who is carried in triumph.





MY NAME'S LOLA

Objectives:

Develop socialization , concentration, rhythmic / motor and synchronization skills. To foster and experience historical knowledge through play activities

To educate on values, a sense of responsibility and solidarity through traditions.

Number of players:

Unlimited number of players

This is a couple game.

ITALIAN TEXT AND TRANSLATION

Mi chiamo Lola e son Spagnola

per imparare l'Italiano vado a scuola, le mie sorelle son tutte belle

i miei fratelli son asinelli

la mia mammina è parigina

il mio papà è imperatore della Cina Cina Cina coccodè ,

mi congratulo con te

Tutto a me , niente a te Ehm ehm flash

My name is Lola and I'm Spanish

to learn Italian I go to school

my sisters are all beautiful, my brothers are donkeys

my mom is Parisian

my dad is emperor of China China China pampered,

Congratulations to you

Everything to me, nothing to you ehm ehm flash.

Two boys/girls stand facing each other singing the nursery rhyme and clapping their hands in time according to a pre-established patterns:

clap own hands.

clap with the partner

beat the right with that of the partner

beat the left with that of the partner. And start again.

The difficulty of the game is to speed up the rhythm of the song.





TURKISH FOLK GAMES

MENDİL KAPMACA GRABBING THE HANDKERCHIEF

Objectives:

To develop the physical activities, swiftness among kids, and to increase the collaboration among them

Number of players:

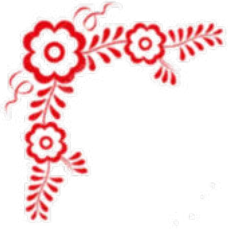
5,6 or more

Materials:

A piece of cloth, or a handkerchief

The children divide into two equal teams. Each player has a number. The “judge,” sitting in the middle of a circle holding a handkerchief, calls the players by numbers. One of the most common bluffs used in the game is to make as if one will grab the handkerchief, and allow the opponent to catch the handkerchief and catch him. Whichever team succeeds in grabbing the handkerchief the most times, wins the game. The losing team is “punished” by being made to carry the other children on their backs, sing a song, or forced to do some ridiculous act. Sometimes the winning team gets a prize put in the center. This game is played between 2 kids also in some regions. The one who grabs the handkerchief first and goes to his team’s place without being caught wins the game.





KÖREBE **BLIND KID (BLIND MAN'S BLUFF)**

Objectives:

To develop collaboration among kids, to increase personal confidence, and to rise up perception, to have fun with friends.

Number of players:

5,6 or more

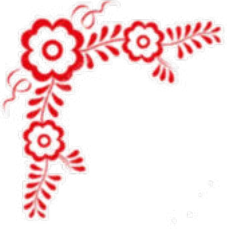
Materials:

A piece of cloth

In Turkish, the word for “it” is ebe; literally, “the midwife.” The player to be “it” is chosen with the following rhyme: “I peeled an orange, and put it by my pillow, I thought up a lie, Duma duma dum”

The “blind midwife’s” eyes are bound with whatever piece of cloth is available. The players draw a large circle out of which none of them may exit. As they walk around the blind midwife, they sing this song: “We sing a song and walk around, Go on, guess who we are! With your cane, blind midwife Show us who we are!” The children also try and get the “midwife” made by saying “beni ebelesene, beni ebelesene” (why don’t you turn me into a midwife?). If the blind midwife gets too close to the edge of the circle, the players warn “her” saying “don’t go there, it’s dangerous.” Whoever the blind midwife catches, he/she must then identify with eyes still bound. Whoever the midwife identifies, become the next “blind midwife.”





FIVE STONES--- BEŞ TAŞ



Objectives:

To develop the swiftness by hands, and to develop the awareness and focus onto certain materials.

Number of players:

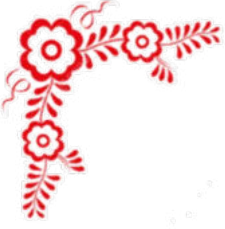
2 - 3

Materials:

Five round stones

Stones are left free on the table . Player selects appropriate stone. Player throws chosen stone into the air and catches one stone from table then catches chosen stone.. Process continues until the end of the last stones. If you can not get the stone thrown into the air or one of the stone touches another stone, player will try again after the other players playing • Stones are left free on the table. Player selects appropriate stone. Player throws chosen stone into the air and catches two stone from table then catches chosen stone. • Stones are left free on the table. Player selects appropriate stone. Player throws chosen stone into the air and catches one Stone from table then catches chosen stone. Player selects appropriate stones. Player throws chosen stone into the air and catches three Stone from table then catches chosen stone • Stones are left free on the table . Player selects appropriate stone. Player throws chosen stone into the air and catches four Stone from table then catches chosen stone. • Stones are left free on the table. Player does bridge with fingers. Player selects appropriate stone. The other player chooses one Stone which will be played at the end ..Player throws chosen stone into the air and throw one Stone into the hands bridge then catches chosen stone. Player have two chance to do this. Process continues like this for every stone. If you can not get the stone thrown into the air or one of the stone touches another stone, player will try again after the other players playing Finally, All of the stones in the palm of player's hand, throw up and catches Stones with palm reverse. Player wins the game who catches much Stone.





YAĞ SATARIM BAL SATARIM DROP THE HANDKERCHIEF

Objectives:

To develop collaboration among kids, to increase personal confidence, and to rise up perception, to have fun with friends.

Number of players:

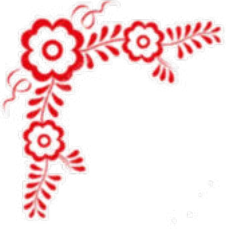
10 or more

Materials:

A knotted handkerchief;

This is a group game played outdoors. A player stands. The others make a circle around him or her and crouch down. The standing player holds a handkerchief in his (her) hand and turns around the circle by jumping and singing the melody of the game. The words of the melody are like this: I sell oil, I sell honey, my chief is dead, I sell them, Color of my chief is yellow, if I sell it's fifteen liras, Zambak, zumbak, turn your back and look careful. Crouching players in the circle also sing and clap their hands with him. In the middle of the song, the turning first player puts the handkerchief on one of the player's backside. If the other player realizes the handkerchief at his backside, immediately takes it and runs after the first player to catch him around the circle. If he can catch the first player before finishing his one full tour, he hits his back with the handkerchief and the first player doesn't change and continues his turn. But if the crouching player can't catch the first player before finishing his one full tour, the first player changes and the crouching player becomes the first player. And the game goes on like this.





AÇ KAPIYI BEZİRGANBAŞI-- OPEN THE DOOR, HEAD MERCHANT

Objectives:

Developing physical movements, directed warm-up and motivation movements.

Number of players:

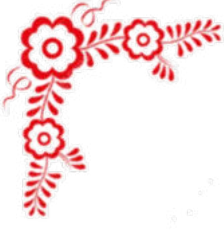
5 - 6

Materials:

-

It's an outdoor game of minimum 10 players and without any instruments) How to Play: Two players are selected by the other players as "it"s. The selected two players choose names for themselves from fruits or from flowers or from trees etc. and they don't say these names to the others. The selected players turn face to face and hold their hands up. They begin to sing the melody of the game. The other players make a line and pass one by one under their arms. The words of the song are like this: Open the gate Merchant's Chief, What will you want for opening of the gate? Let the one behind me be a memory After finishing of the melody, the two players begin to catch the other players in the line one by one by counting: "First rat", "second rat" and "the third rat is captured in the hole". Then they secretly ask the third player to choose one of the names that the two players have. The third one makes his decision, after that, makes a line behind the player according to his/her choice, and the game goes on like this. After finishing of the last one, the two players have their teams in line behind them. Then they draw a line between teams at ground, and the two groups in lines begin to try to pull the other group to their side. The team which manages to pull the other one to their side will be the winner.





KUTU KUTU PENSE-"RING AROUND THE ROSIE"

Objectives:

To develop collaboration among kids, to increase personal confidence, Friendship, to have fun with friends,

Number of players:

6 - 8

Materials:

-

"Ring a Ring o' Roses" or "Ring Around the Rosie" or "Ring a Ring o' Rosie" is a nursery rhyme or folksong and playground singing game. This game is played in a large area. There is no material for it. Players clasp and form a circle. They start to rotate. When they rotate, they say 'kutu kutu pense elmamı yerse arkadaşım (a name of the kids playing) arkasını dönse ' They say one of the player's name. Whose name is said, he/she returns and the game continues until last player.

"Kutu kutu pense, elmamı yerse, arkadaşım Meltem arkasını dönse!"
"Ecoutez écoutez pensez"





POLISH FOLK GAMES

PIKOR

Objectives:

Co-operation, perception, team work, follow the rules, socialization, movement.

Number of players:

10

Materials:

A long, sharp stick; 10 small sticks

Children sit in a circle and sing a song. In the middle of the circle Picorah is a sharpened and placed into the ground stick, One of the players stands at this main pickorah. The rest of the team, holding their poles in the hands at a distance of about 15 steps from the centrally placed pickorah. Players on the signal throw their poles towards the circle with the main pickorah and run in the direction to capture them.

During this time a person standing at the main pickorah tries to touch one of the players with his stick. If he succeeds, the person is beaten and stays at the pickorah. Attention: if during an attempt to aim at a player with a stick, another player knocks out a pickorah with his stick (touches with the stick), the one standing at the main pickorah repeats his turn and again becomes the guardian of the main pickorah.





RINGO



Objectives:

Body coordination, motor activity, follow the rules

Number of players:

2 persons or 2 teams

Materials:

A small rubber ring

Ringo is played on a rectangular court with a raised net, similar to volleyball or badminton. Individual players or teams stand on opposite sides of the net and throw a small rubber ring back and forth, without letting it hit the ground. When it is played one by one, then there is only one ring, when more - two. The winner of the game is the person/team that will first score 15 points. To score a point the ring has to hit the floor on the opponent's side. Players can catch the ring with both left and right hands, but they have to throw it with the same hand they caught it with. With the ring in hand the player can make four steps, then he or she has to throw it.

You lose a point when:

- you touch the ring with some other part of the body than a hand,
- the ring hits the net and falls on your side,
- you change the hand in which you held the ring,
- you throw the ring with both your feet in the air,
- you throw the ring in an inappropriate way.





CLASSES

Objectives:

Follow the rules, motor activity, movement, relaxation.

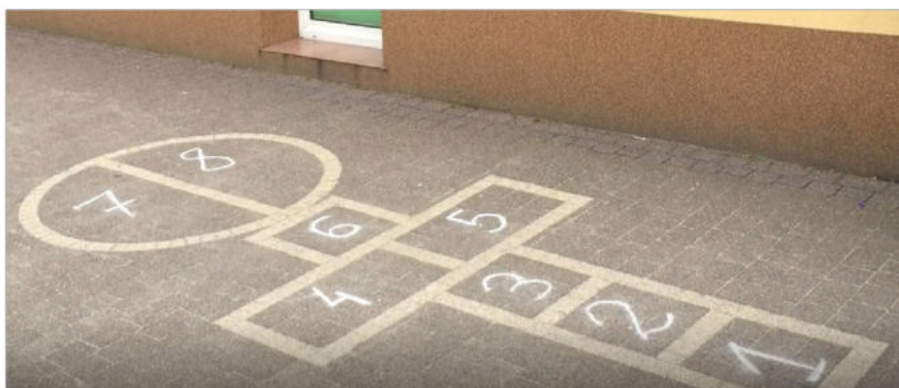
Number of players:

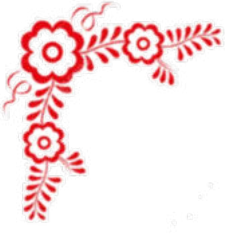
At least 2

Materials:

A rock, a piece of chalk to draw classes

The participant starts by throwing a rock into the field with name "1" - then she/he jumps with one leg and picks the rock up; continue jumping on the same one leg through all the sections (classes) keeping the balance, making sure that the leg does not touch the line. If the participant would make this fault - the next person starts and she/he needs to repeat it after waiting for her/his tour again. After a participant finishes a tour successfully, she/he can continue by throwing the rock into the field number "2" and repeating the same thing until she/he successfully finishes all 6 rounds. The first one who finishes the all rounds wins. The game can be modified - if the participant would throw the rock in the halfcircle niebo (heaven) instead of section (class) "3" he would have one extra round, if he would throw the ball into pieklo (hell) instead of "6" he would lose one round.





I HAVE A HANDKERCHIEF EMBROIDERED

Objectives:

Integration, socialization, sense of rhythm, orientation.

Number of players:

10

Materials:

A Handkerchief

Children sit in a circle and sing a song. In the middle of the circle rhythmically one child comes, waving a handkerchief and pointing to the person referred to in the song. Who will throw the handkerchief under his feet kneels on it, in front of him, so does the child from the middle of the circle and sends kisses, (if you wish, you can cluck the cheeks). A child who was in the middle, sits on the empty space, and the child who was kissed comes with a handkerchief.

I have a handkerchief embroidered,
which has four corners, whom I love,
whom I like,

I'll throw it at his feet.

I don't love her, I don't like her, I won't kiss her,
and I will give you an embroidered handkerchief.





LABADA

Objectives:

Developing of sense of rhythm, memory, coordination, musicality



Number of players:

10

While singing the song the children are walking around – for the first two verses they are walking to the right side, after that, they are changing the direction to the left. They can cross their legs and make the regular steps.

They repeat the game for a few times: every single time they are holding each another for a different part of the body that is mentioned by a chairman of the game.

A little girl, a small circle (hands)
We're dancing labada, labada, labada
We're dancing labada, a small waltz
We're dancing this dance, this dance, this dance
Grown scouts are dancing it and little scouts, too.
A little girl, a small circle....

- 1) hands
- 2) shoulders
- 3) heads
- 4) ears
- 5) elbows
- 6) knees

A little girl, a small circle, hands.
We're dancing labada, labada, labada
We're dancing labada, a small waltz.
We're dancing this dance, this dance, this dance
Grown scouts are dancing it and little scouts, too.
A little girl, a small circle, hands, elbows.
We're dancing labada...
A little girl, a small circle, hands, elbows, heads.
We're dancing labada...
A little girl, a small circle, hands, elbows, heads, ears.
We're dancing labada...
A little girl, a small circle, hands, elbows, head, ears, shoulders.
We're dancing labada...
A little girl, a small circle, hands, elbows, heads, ears, shoulders, hips.
We're dancing labada...

A little girl, a small circle, hands, elbows, heads, ears,
shoulders, hips, knees.

We're dancing labada...





PENGUIN

Objectives:

Musicality, sensitivity to a word, socialization, motor activity

Number of players:

10

Materials:

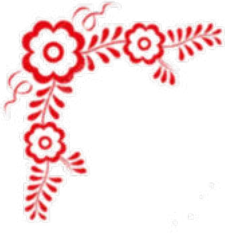
-

Children are standing one after another. Everyone is putting hands on the child's hips who is standing before him. They all are walking making a circle and singing the song. At words: 'once a leg to the left' they are extending left legs to the left side and they are jumping on the right legs (two times). They are doing the same, changing only the legs and singing: 'once a leg to the right'. After that, they are jumping forward once, back once and then again forward, but this time for three times.

Oh, oh how good and how funny is playing this penguin game, game, game

Once a leg to the left, once a leg to the right
Forward, back and one, two, three.





ROMANIAN FOLK GAMES

THE LAMB AND THE WOLF

The game can be played by an unlimited number of players. The children are forming a big circle holding hands. One player will be the lamb and will stand inside the circle for the begging. Another player will be the wolf and will stand outside the circle. At a giving time, the wolf has to run and catch the lamb. If he succeeds, the lamb will turn into the wolf and choose another child from the circle to be a lamb. While running, the lamb is allowed to walk in the circle to rest.





DUCK, DUCK.....GOOSE

The players are forming a circle, but not holding hands. One player is standing outside the circle. He/she is walking and touching the head of the other players by naming them „duck” or „goose”. He/she can say „duck” as many times as he wants, but when he is saying „goose”, the player touched on the head has to pay attention and to catch him, because he is going to run. The goal is to run faster and take the place of the goose in the circle.

MAGICAL NUMBERS

This game is played with the help of the teacher. It can be played by at least five players. The children are pretending to play, dance or do another kind of activity, but has to pay attention to the teacher. At one point teacher will say a number. The players has to form groups of children according to the number. Those who make mistakes, get out of the game.





THE SLEEPING BEAR

Children are in a circle around the „sleeping bear”. Those in the circle repeat the chant below singing while moving together around the circle. When finished with the verse, bear may try to tag another person to become the “bear.” While touching another person, the „sleeping bear” has to guess whom he touched. Otherwise, another person is selected to become the bear. The Romanian chant sounds like this:

„Ursul doarme, ursul doarme (The bear is sleeping, the bear is sleeping)
 Și-a uitat de mult de foame. (He has long forgotten about being hungry)
 Ursule hop, ursule hop, (Bear hop, bear hop)
 Ieși afară din bârlog.” (Get out of the den)

THE STONE BRIDGE

The game contains musical elements. Two children are standing in line one by one holding hands in order to form a bridge. The other players has to pass under the bridge while singing the lyrics:

„Podul de piatră s-a dărâmat.
 (The stone bridge collapsed)
 A venit apa și l-a luat.
 (The water came and took it away)
 Vom face altul pe râu în jos,
 (We`re going to build another one down the river)
 Altul mai trainic și mai frumos!”
 (Another one stronger and prettier)

When the lyrics end, the child caught in the arms of the bridge, has to replace one of the two children forming the bridge. The game has unlimited number of players. It can last as long as the children want.





I'VE LOST MY HANDKERCHIEF

The game can be played by an unlimited number of players. Children are forming all a big circle. One player is standing outside the circle holding a handkerchief. All the players are staring to sing the lyrics, while the players forming the circle are closing their eyes:

„Mi-am pierdut o batistuță,	(I've lost my handkerchief)
Mă bate mămica.	(My mom is going to beat me)
Cine-o are să mi-o dea,	(Who found it, please give it back)
Că-i sărut gurița.	(And I will kiss her cheek)
Batistuța-i parfumată,	(The handkerchief is scented)
Se află la o fată,	(It stands behind a girl)
La o fată frumoasă,	(A beautiful girl)
Pe care o iubesc.”	(That I love)

During the lyrics, the player holding the handkerchief is putting it behind of another player. When the lyrics end, the players open their eyes and check to see if they have behind the handkerchief. The one who finds it behind him/her has to kiss the one who put it there on the cheek.





GREEK FOLK GAMES

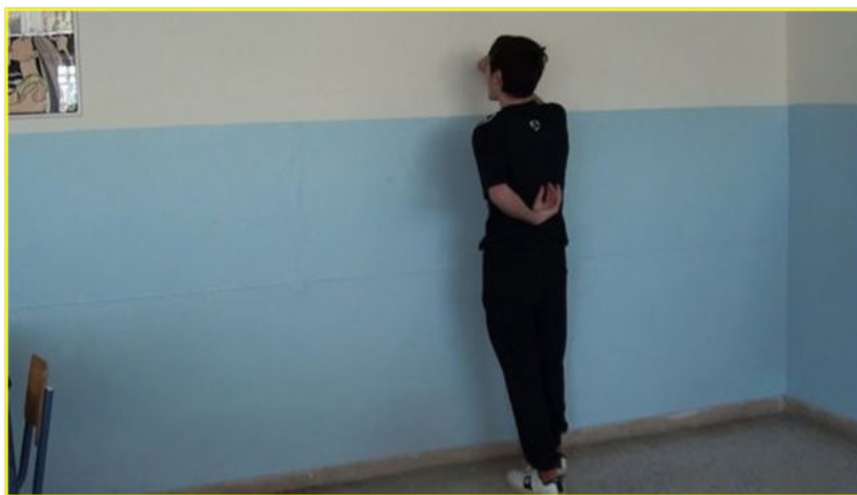
STATUETTES

All children are on the line except one. This child (the “mana”) is far from the other children and with their back turned says:

“Statuettes motionless, silent, sullen, day or night?”

When that one talks, the other children, are moving around. When they ask “day or night”, if they are not ready they shout "night" and "day" when they get a specific pose. If they say "night" the game continues and if they say "day", the child turns and all the other children stay motionless like a statue.

The first child who moves takes the mana's position and the game starts again. Whoever moves, speaks, or laughs, loses their turn and returns to the starting line. The objective is to touch the “mana” while the “mana’s” back is facing them. When that happens, the “mana” begins chasing the children. Whoever gets caught first, will act as the “mana” in the next round.





THE APPLES



In this game children are divided into two groups.

Two players of one group stand opposite one another and the players of the other group gather between them. The two players throw a ball at each other trying to hit one of the children of the rival group. If the ball hits a player then they get “burned” and exit the game. However, if a player catches the ball, he wins an “apple.” The goal of this game is to get as many “apples” as possible. Each “apple” gives the player an extra “life” they can use in case they get “burned.”

THE LITTLE HANDKERCHIEF

We are divided into two groups. We give each child a number so that every child has a number 1, number 2, etc. The teams are sitting at least thirty meters behind a line. In the middle of the playing area, equidistant from the two teams, we place a scarf on the ground. The organizer of the game starts screaming a number or numbers. Then the children with the corresponding numbers run to grab the scarf without the corresponding number of the opposing team touching them. If the player who grabbed the scarf manages to cross the line of their team, the team wins one point. If the player from the other team touch them, the other team wins one point.

THE KING ("VASILIAS")

The children draw lots and one of them becomes king. The king sits apart while the other children choose a profession to mime. When they finish, they visit the king and they have the following dialogue:

King, king with the 12 swords, what's your job?

Laziness!!

And the change?

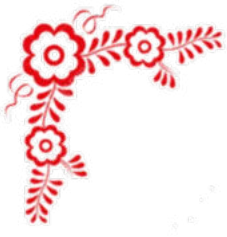
Ice-cream

Granny said that you should have a job.

What job?

Then the children mime the profession they have chosen. If the king understands what they mime, he calls it aloud and chases them to catch one that will become king. If he does not understand, he sits down again and the children mime another profession.





ABARIZA

The children are divided into two groups and each one chooses its "ABARIZA", the point (tree, column) to defend. The two "ABARIZA" must be as far apart as possible. A child from the group who plays first touches the "ABARIZA" and shouts :

- I take "ABARIZA" and go.

And he/she runs against the opponent's "ABARIZA" in order to touch it (so he/she takes it over). But immediately, by repeating the same words, a player starts from the defending group in order to prevent the first player from taking possession of the "ABARIZA", or taking over the opponent's "ABARIZA", or touching the first player (so he/she captures him/her).

Then, in succession, more children of both groups start with the same words and the same goal. They can also free their own members by touching them. The winner is the group all the children of which take over the opponent's "ABARIZA".





THE BEE GOES BY ("PERNA PERNA I MELISSA")

This is an old, traditional game. At least six children are needed. Two children are chosen to start the game are the leaders who represent two different teams. They are removed from the others and each choose a password that represents them (e.g. banana - strawberry, red - blue etc).

The two children clap their hands in the air, with a certain sequence, forming an arch in order to let the other players to pass underneath by singing the following song :'

Perna perna i Melissa me ta mellisopula , ke me ta pedopula, ke me ta pedopula''

which actually means:

The bee passes through with little bees and with little children,
zoom, zoom, zoom, bees fly
to see who we are going to get ...

The rest pass under the clapping hands. Whoever is caught must decide which of the two clapping children he/she will join by choosing one password.

Finally, when all the children have taken sides forming two teams, they play tug of war and those who do not fall down are the winners.





SALT COARSE, SALT FINE “ALATI XONTRO, ALATI PSILO”

All the kids have to sit on the ground, and form a circle with their hands behind their backs and their palms open. One of the kids, walks out of the circle, holding a handkerchief and singing:

“Salt coarse, salt fine

I lost my mother and I’m trying to find her She didn’t buy me shoes
to go to the dance

And if I don’t get them, the cuckoo comes and takes her”

While the ‘chosen’ child is singing and running behind the others, he/she has to let the handkerchief behind someone’s back. When the kid realizes that the handkerchief is behind him/her, they have to stand up and chase the ‘chosen’ while he/she is trying to sit in the other kid’s “place” If he/she doesn’t catch the “chosen”, they take the title of the “chosen” child, but if they do catch the “chosen” one, he/she has to remain “chosen”.

THE RING

The "mother" has a ring between their palms and passes through the hands of the children who have their hands together. At some point they leave the ring in a child’s hands, trying not to be noticed by the other children. Each of the children has to find out to whom the “mother” has left the ring. The one who finds it, gets the ring and becomes the "mother". As the “mother” passes the ring from hand to hand, they all sing a song :

“Where is it? Where is the ring?

Look for it, look for it, you will not find it you will not find it, you will
not find it, the ring you are looking for”

As soon as the rhyme ends each child guesses who has the ring.

The one who guesses correctly becomes the mother and the game starts over.





CHILDHOOD DREAMS: TOYS



TOYS AND THEIR IMPACT ON THE DEVELOPMENT OF A CHILD

One of the best ways to mix fun and learning is through toys.

Playing with toys can be a great way for children to develop various skills. The best toys to purchase are the ones that involve a child's senses, stimulate children's imaginations, and inspire them to interact with others. Through toys, children learn about their world, themselves, and others.

Toys can teach children to:

1. Figure out how things work.
2. Pick up new ideas.
3. Build muscle control and strength.
4. Use their imagination.
5. Solve problems.
6. Learn to cooperate with others.

When children are babies, toys can help them learn about different colors, shapes, sizes and sounds.

Rattles, toys that make music as well as toys with contrasting colors and toys that move through the use of batteries, these can help babies develop their attention spans in addition to their visual and listening skills.

As babies grow into toddlers, certain toys can help in furthering their motor skills while they play, like blocks.

Shape sorters teach them how to match similar items and provide parents the opportunity to teach them the names of the shapes. Lego blocks provide an opportunity to learn more about colors and symmetry while they develop their motor skills.

Play dough can help children develop their constructing skills in addition to pushing their creativity.

As kids get into their pre-school and kindergarten years, toys that incorporate numbers, language and even science skills. There are different toys out there that can cater to these learning objectives, for example, alphabet puzzles, electronic toys, and toy pets that speak back to the child.

Hands-on toys build eye-hand coordination, encourage ideas about how things work, and foster cooperation and problem-solving.

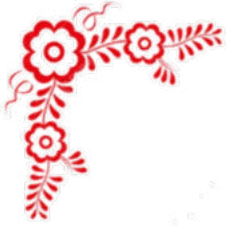
E.g., kinetic sand, Legos, sticky mosaic, road rug and cars, etc.

Books and recordings help children appreciate words, literature, and music.

Art materials foster creativity and build skills that lead to reading, writing, and seeing beauty in life.

Few toys are as durable as hardwood unit blocks, and they teach children about geometry and gravity, shapes and balance.

Construction items contribute to muscle strength and help children learn about science and number ideas.



Musical instruments and experimental materials such as sand, water, and clay offer children control while appealing to their senses.

Active play equipment builds strong muscles and confidence to meet physical challenges.

Pretend play objects such as dolls, stuffed animals, and dramatic figures give children a chance to try new behaviors and use their imaginations.

DOLLS, PUPPETS, STUFFED ANIMALS AND PLUSH TOYS

These kinds of toys take a special place among others.

Playing with the dolls and stuffed animals children learn self reflection and emotional identification. Children interact with the toys talking with them, taking care of them in the various situations designed after their experience and imagination.

These toys are very important for the emotional development of a child. Dolls and animal reflect the behaviour, feelings, wishes and intentions of their hosts – children. They can be happy and angry, smart and naughty depending on the situation a child is at that moment.

These toys are a kind of an ideal friend getting everything without envy and revenge.

CHOOSING TOYS

Good toys are not necessarily expensive, and children do not need very many of them. The more a child can do with a toy, the more likely it is to be educational.

Good toys are:

Appealing and interesting to the child

Proper for the child's physical capacities

Appropriate for the child's mental and social development

Suitable for use in groups of children

Well-constructed, durable, and safe for the ages of the children in the group





GET INVOLVED IN YOUR CHILD'S PLAY

Each child grows and develops at a different pace.

Parents and teachers should match toys to fit child's thinking, language, physical skills, feelings, and friendships.

Watching child's play and playing together will enable parents and teachers to choose appropriate toys and worthwhile activities for a child.

Parents who take part in pretend play with their one- to three-year-old children help them to develop more varied and complex play patterns. These children, in turn, engage in more pretend play with other children and tend to be more advanced intellectually, better able to understand others' feelings, and considered more socially competent by their teachers.

Children can absorb and learn so much just from playing. Providing children with educational toys and making time to play with them, adults give children an opportunity to connect with them, while learning and, having fun.

The objective of making children love learning can be achieved by the use of educational toys. Not only can it help them learn, it can even help them retain all that they learned, not to mention the precious memories they will have of their childhood.





FAME FALL OF THE TOYS





FAME HALL OF THE TOYS

RATTLE

A baby rattle is a rattle produced specifically for the amusement of an infant. Rattles have been used for this purpose since antiquity, and experts in child development believe they help the infant improve hand eye coordination by stimulating their senses.

Rattles can be made of wood, plastic or cloth. Many of the rattles are brightly colored, have animal or flower shapes, and typically make sounds when shaken. These sounds can range from the dull sounds typical of wooden rattles to the jingling or bell type sounds that metal rattles make.

Rattles provide a source of stimulation. Babies like the sounds they produce and follow the path of the rattle with their eyes, as well as giving them a sense of discovery as they try to grab and hold the rattle.

Many rattles have a dual function, doubling as teethingers as babies grow. They have textured surfaces which are easy on the gums and provide the stimulation that babies need





SPINNING TOP OR HUMMING TOP

A spinning top is a toy designed to spin rapidly on the ground, the motion of which causes it to remain precisely balanced on its tip due to its rotational inertia. Such toys have existed since antiquity.

Traditionally tops were constructed of wood, sometimes with an iron tip, and would be set in motion by aid of a string or rope coiled around its axis which, when pulled quickly, caused a rapid unwinding that would set the top in motion, or a special handle.

Today they are often built of plastic, and modern materials and manufacturing processes allow tops to be constructed with such precise balance that they can be set in motion by a simple twist of the fingers and twirl of the wrist without need for string or rope.





WOODEN HORSE



Since ancient times, children have played imagining that they are riding a horse and over the centuries the toy horse has taken on a wide variety of forms. A favourite toy for children who could already walk was a pull-along horse on wheels. Riding a stick was a way to copy adults riding a horse. The first rocking horses date to the seventeenth century. They were genuine masterpieces of workmanship for children belonging to well-to-do families.

In the nineteenth and twentieth centuries, new materials and techniques made toy horses simpler and cheaper becoming a staple in the rooms of many children.

Ingenuity and the care for children have created a huge array of different types of toy horses in the course of time: from fine rocking horses to more rudimental ones, from merry-go-round horses to toy horses on wheels, from stick horses to small wagons.

HORSE ON WHEELS

A favourite toy of children who could already walk was a pull-along horse on wheels. By pulling it with a string, the horse would tamely follow the child. It did not take very long before these pull-along horses on wheels became large enough to bear the weight of a child and in a short time these toys started to be made for riding. Many horses have a hole through their nostrils or a wooden stick to fasten the bridle.

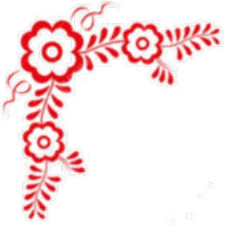
ROCKING HORSE

It is usually shaped like a horse and mounted on rockers similar to a rocking chair. There are two sorts, the one where the horse part sits rigidly attached to a pair of curved rockers that are in contact with the ground, and a second sort, where the horse hangs on a rigid frame by iron straps the horse moves only relative to the frame, which does not move.

Predecessors of the rocking horse may be seen in the rocking cradle. The toy in its current form did not appear before the 17th century, though some conflicting sources note medieval manuscripts including references to carved rocking horses, presumably of the toy kind.







A DOLL: RAG ANN

A doll is a model of a human, often used as a toy for children. Dolls have traditionally been used in magic and religious rituals throughout the world, and traditional dolls made of materials such as clay and wood are found in the Americas, Asia, Africa and Europe.

The earliest documented dolls go back to the ancient civilizations of Egypt, Greece and Rome. They have been made as crude, rudimentary playthings as well as elaborate art.

Modern doll manufacturing has its roots in Germany, from the 15th century. With industrialization and new materials such as porcelain and plastic, dolls were increasingly mass-produced.

A rag doll is a children's toy. It is a cloth figure, a doll traditionally home-made from (and stuffed with) spare scraps of material. They are one of the oldest children's toys in existence. Today, many rag dolls are commercially produced to simulate the features of the original home-made dolls, such as simple features, soft cloth bodies, and patchwork clothing.





TEDDY BEAR

A teddy bear is a soft toy in the form of a bear. Developed apparently simultaneously by toymakers Morris Michtom in the U.S. and Richard Steiff in Germany in the early years of the 20th century, and named after President Theodore "Teddy" Roosevelt, the teddy bear became an iconic children's toy, celebrated in story, song, and film.

Since the creation of the first teddy bears which sought to imitate the form of real bear cubs, "teddies" have greatly varied in form, style, color, and material. They have become collector's items, with older and rarer "teddies" appearing at public auctions.

Teddy bears are among the most popular gifts for children and are often given to adults to signify love, congratulations, or sympathy.

STUFFED ANIMALS: DOGS, CATS, RABBITS, ETC.

Stuffed toy is a toy with an outer fabric sewn from a textile and stuffed with flexible material. They are known by many names, such as plush toys, stuffed animals, plushies, stuffies, soft toys or cuddly toys. Textiles commonly used for the outer fabric include plain cloth, as well as pile textiles like plush or terry cloth, or even socks. Common stuffing materials include synthetic fiber, batting, cotton, straw, wood wool, plastic pellets, and beans.

Stuffed toys are made in many different forms, but most often resemble real animals (sometimes with exaggerated proportions or features), legendary creatures, cartoon characters, or inanimate objects. They can be used as comfort objects; for display or collecting; or given as gifts, such as for graduation, illness, condolences, Valentine's Day, Christmas, or birthdays. They are commonly gifted to children, but can be given to anybody.







A BALL

A ball is a round object (usually spherical, but can sometimes be ovoid) with various uses. It is used in ball games, where the play of the game follows the state of the ball as it is hit, kicked or thrown by players. Balls can also be used for simpler activities, such as catch or juggling.

A ball, as the essential feature in many forms of gameplay requiring physical exertion, must date from the very earliest times. A rolling object appeals not only to a human baby, but to a kitten and a puppy. Some form of game with a ball is found portrayed on Egyptian monuments, and is played among aboriginal tribes at the present day.





A TRICYCLE

A tricycle, often abbreviated to trike, is a human-powered (or gravity-powered) three-wheeled vehicle.

Tricycles are favoured by children and senior adults for their apparent stability versus a bicycle.

A three-wheeled wheelchair was built in 1655 or 1680 by a disabled German man, Stephan Farffler, who wanted to be able to maintain his mobility. Since he was a watch-maker, he was able to create a vehicle that was powered by hand cranks.

In 1789, two French inventors developed a three-wheeled vehicle, powered by pedals; They called it the tricycle.

In 1818, British inventor Denis Johnson patented his approach to designing tricycles.

A KICK SCOOTER

A kick scooter, push scooter or scooter is a human-powered street vehicle with a handlebar, deck and wheels propelled by a rider pushing off the ground. The most common scooters today are made of aluminum, titanium and steel. Some kick scooters that are made for younger children have 3 to 4 wheels and are made of plastic or don't fold. High-performance racing scooters made for adults resemble the old "penny-farthing".

Motorized scooters, historically powered by gas engines, and more recently electric motors, are self-propelled kick scooters capable of speeds of around 30 km/h (19 mph).







LITHUANIAN TOYS

TRADITIONAL TOYS

Lithuanian children's life differs depending on social status of their family. In the late 19th –the first half of the 20th century the most of the Lithuanian people lived in villages or small towns and their main source of income was agricultural activity. Toys were produced in traditional peasant family for the smallest, do not consumed special tools or materials. Toys were made of everyday materials, e.g., rags, straws, wood, pig's bladder, etc.

Sound toys: rattles, clackers, whistles and figurine whistles.

Various spinning tops.

Pull-along toys moved by being pulled by string or a stick. They resembled people, animals or technical equipment.

Rocking toys were aimed at young children. Most often this was a large horse on which a young child could sit and rock backwards and forwards.

Toy mills - simple toy mills would be made by village children from a stick with an axle and one or two wings attached, carved from wood or cut from a piece of tin, sometimes cut from paper.

Some older boys knew how to carve a mill and join the wings with wooden rattles or clackers, or add moving figurines.

Village children would also construct wooden water mills in streams or ditches with swift flowing water.

Animal toys. Hanging toy birds could be made from egg shells, woven from straw or carved from wood. These types of toys would be hung above a young child's cradle or above the table as a decoration during family and calendar celebrations.

Free-standing birds would be made from clay, woven from reeds, carved from wood or made from plaster or metal poured into moulds.

Children played with farm animal and wild animal toys as well.

Parents would make these sorts of toys for their youngest children, while older children could make them themselves.





Toy household objects and toy furniture

Dolls and clothing. Dolls could be made from dough, fabric scraps, straw or wood, while free-standing sculpturettes could be made from clay, wood or metal.

Dolls would resemble a baby or young child, often a girl. They would be made by the parents or crafts people, while older girls would make them themselves.

Mothers would make toys from dough and bake them along with the daily bread, or fathers, upon returning from town, would buy dough dolls that would serve first as toys and later as edible goodies.

Fabric dolls would be made by mothers, grandmothers or seamstresses. Older girls would sew their own dolls.

In the late 19th century some village girls had fabric dolls with porcelain heads. Girls would make straw dolls themselves.

SPINNING TOP

There are variety of traditional Lihuanian spinning tops: sukutis, sparniukai, žvirblis, ožiukas. These would turned on their axis by hand or by pulling a string.

Spinning tops, a balanėlė (small carved stick) or buttons for young children would be made by their father from bone, while older children would make them themselves.

A spinning top (sukutis) would be made from a cone- or round-shaped head with a small shaft spun by hand or a string.

Sparniukai would be carved or shaped from tin, or made from an empty spool, a wooden handle and a piece of string.

The žvirblis or vilkas was a joke-toy spun by string and released into someone's hair. Older village boys would make a žvirblis from a small bow bent from a nutwood or willow branch, with the ends tightened with a double string, and a small, light balanėlė stuck in-between the strings.

When the parents would kill a goose for a celebration, they would make a jumping ožiukas from the goose's breastbone for a young child.





GAMES WITH SPINNING TOP

Objectives:

To develop cooperation and collaboration skills.
To improve coordination and motor skills.

Number of players

Unlimited number of the players.

Individual play.

The players play with a spinning top in a turn competing who would spin a spinning top for a longer time.





TOY HOUSEHOLD OBJECTS AND TOY FURNITURE

Toy furniture can be divided according to purpose into cradles, beds, tables, benches, sofas, chairs and cupboards.

Toy furniture resembled the furniture used by peasants or manufactured by wood masters and factory-made furniture from the 19th century to the 1930s.

Parents, older children and some crafts people would make toy furniture objects for younger children.

Toy household objects can be divided according to their purpose and included dishes, food preparation tools, baskets, money-boxes and boxes. Parents, children and some crafts people would make them from clay, wood and straw. Toy dishes included cups, jugs, troughs and woven containers.

GAMES WITH HOUSEHOLD OBJECTS AND FURNITURE

Objectives

To foster social and life skills.

To improve imagination and creativity.

Number of players

Unlimited number of the players.

Individual play.

Materials

Household objects and furniture.

The household objects and furniture are used to play various games together or individually coping and designing the situations of everyday life.





A ball is a popular toy throughout the ages. There is a huge list of the games to play by using a ball.

GAMES WITH A BALL

HOT POTATOE

Objectives

To develop cooperation and collaboration skills.

To improve coordination and motor skills

Number of players

Unlimited number of the players

Materials

A ball

The players stand in a circle.

They throw a ball to each other.

If a player doesn't catch a ball he sits in a middle of a circle.

Sitting in the middle of a circle the players try to catch a ball. If someone does that he stands back in a circle and a player who threw a ball sits in a middle





TURKISH TOYS

SPINNING TOP(TOPAÇ) TURKISH TRADITIONAL,OLD FASHIONED TOY AND GAME

TOPAÇ or spinning top are used to play games in Turkey. This has been a traditional game of Turkey which used to be liked and played by every kid, but now it is losing its importance due to the interest taking priorities. This game used to be popular for kids. It is still played in the inner regions especially it was a part of life for children in Turkish villages.and towns.

The History of the Spinning Top :

- 1) The spinning top has been in existence for thousands of years. Like many traditional games, such as marbles, the earliest tops are made from clay,
- 2) wooden spinning tops emerged in around 2000 BC, and early spinning tops made from bones have been found in Europe.
- 3) Those spinning tops were much simpler than many tops found in old fashioned toy shops today, and it did spin with a twist of the fingers.
- 4) It is such a surprising thing that a wooden top can balance itself on a point of a nail. It is because of what is known as the “Gyroscopic Effect”, which combines the universal laws of inertia (& momentum), friction and gravity, and the transference of potential to kinetic energy.
- 5) Spinning tops have been used throughout history for many purposes. Children have used them for centuries as toys and pastimes. Today, spinning tops provide play and distraction. They are also used in tournaments and championships in games of skill.

Requirement for Top :

- 1) Wooden top (coloring is an option. It could be made interesting by designing it in any way we need).
- 2) Pointed nail for getting the centre.
- 3) String which is useful for spinning the top, it is also used for lifting up the spinning top.





Conditions for losing the toss :

If the top fails to rotate on its nail on the ground , which means you lose the toss.

If you fail to catch the top through the rope then you lose the toss.

The player who loses the toss will keep his top in the circle drawn on the ground. The rest of the players will have to attack on the top which is spinning in the centre of the circle.

The players who managed to win the toss successfully will try to spin their tops over the top in the circle trying to break them OR trying to get it out of the circle.

A "top duel" is played when two tops are placed in an arena while spinning, and the first top to be knocked out of the arena is the loser. You can make your own top arena by taping off a small circle with masking tape. You can make the circle as large or as small as you want, but a smaller one will be more challenging. On the count of three, each player releases his top, spinning into the arena. Watch the boundary lines carefully, as the first top to spin outside of the lines is the loser. This is a good game to play with a larger group of people, as the winner can go on to challenge another to be the ultimate champion.





MANCALA-MANGALA MODERN –POPULAR TURKISH GAME

Mangala is played on a 2x6 (or 2x7) mancala board (i.e., 2 rows of 6 or 7 pits). At game setup, 5 pieces are placed in each pit. At their turn, the player takes all the pieces from one of their pits and drops them one at a time into the following pits counterclockwise. If the last piece in a distribution is dropped in a pit that contains 1 or 3 pieces (2 or 4 with the one just dropped), all those pieces are captured by the player. Also, if there is a continuous line of pits with either 2 or 4 pieces before the one where the capture has occurred, all the seeds in those pits are captured as well. Players may capture on either side of the board. The game ends when all the pits are empty. The player who captured most pieces wins the game.





POLISH TOYS AND GAMES

GAMES WITH A BALL DODGEBALL



Objectives

Team work, integration, socialization, movement, co-operation, perceptiveness

Number of players

2 teams each of 6 players plus 2 “mothers”

Materials

Foam, cloth, a ball

At the beginning of a dodgeball game, the balls are lined up on the central dividing line. The players then simultaneously rush towards the center line and try to grab one of the dodgeballs and throw or roll it backwards to their teammates;

Once the game has commenced, players throw balls at members of the opposing team in an attempt to eliminate the players. When a player has been hit by a dodgeball "on the full" (i.e. without hitting the roof, the floor, any of the walls, or an outside object and rebounding off) and no one catches it before it becomes dead, that player has been eliminated and must leave the playground.

The same rule applies if any number of people try to catch the ball but drop it.

"Headshots" (balls thrown in dodgeball that hit an opposing player in the head) may either result in the thrower being out. If a player catches a ball thrown by the opposing team on the full, then the player who threw the ball is eliminated. As long as the ball has been caught in any way and is held is caught between the legs, the thrower is still out for at least two seconds, the thrower is out (i.e. even if the ball If a dodgeball hits an opposing player but gets caught by one of the hit player's teammates, the thrower is out, a player gets reinstated, and the player who was hit is also out.

If a player steps outside the court, including stepping on a boundary line, that player is out. If a player moves into the opponent's zone, that player is out.





Players can also get eliminated if their throw intentionally hits an opponent on the head, displays bad sportsmanship, or cheats. Kicking the balls is prohibited.

If a player gets a ball knocked out of their hands from an opposition throw, or drops the ball when it is used to deflect oncoming balls, the player is eliminated.

Once all players on either team are eliminated, the game is over.





ZOŚKA

Objectives

Integration, socialization, movement, relaxation, perceptiveness, body coordination

Number of players

3

Materials

A sack of barley or sand

Players play with the "ball" called "zoska" which is either a sack full of barley or sand, or it has a small rock on one site and a piece of wool on the other. Each player stands inside one circle ~1 m radius. Boys throw the ball by use of every part of the body except hands out of the circle - the most used parts are usually feet and knees.

The fault is if:

- the ball touches the pavement inside your circle - you need to manouver so that you would either throw the ball out or hold it on the top of your shoe for instance.

- you would cross your circle playing with the ball

- you should manouver the ball so that it would not reach the circle of the other boy.





ROMANIAN TOYS AND GAMES

TRADITIONAL TOY: THE CUCKOO

The toy is a traditional one used as a whistle. It is made of clay, ceramic or porcelain in the shape of a bird. It is very fun to play with it because it makes a sound like a cuckoo. In order for the toy to work, it has to be filled in with water. Depending on the amount of the water, the toy will make different sounds imitating the chirping of the birds. It can also be used as a musical instrument for small children.





MODERN TOY: YOYO

The toy is a modern one, not traditional. Even though the toy is actually an old one, it became very popular in Romania nowadays. It consists of an axle connected to two disks, and a string looped around the axle. It has some similarities to a slender spool. To use it, the player inserts his finger through the circle formed at the end of the thread. The player lets the two discs fall straight so that they then run back on the thread. When thrown (without letting go of the yarn) the yo-yo rotates as much as the thread allows. What is important is that the yo-yo climbs and descends as many times as possible.





GREEK TOYS AND GAMES

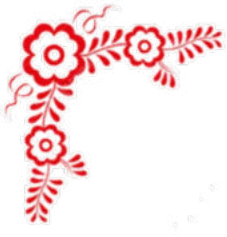
THE GREEK DOLLS

Among the first models of human dolls are included dolls made of clay with movable limbs called plangones from the ancient Greek verb platago (πλατάγω) which means to make noise. As these doll's limbs moved, they made the whole body move as well as create a particular sound. People used to believe that this sound protected them from evil so they put a plangona in the baby cradle. These dolls, also called kores (little girls or daughters) had a religious significance.

Doll making was particularly popular in ancient times. Kores represented goddesses associated with fertility (Aphrodite), virginity (Artemis), marriage (Hera) and were offered to these goddesses by young girls on their wedding day. Therefore, their toys from childhood became symbols of lost virginity and forthcoming fertility. Thus, it can be understood, that for the young girls playing with these dolls meant more than just imitating their mothers.

After the fall of the Byzantine Empire, the profession of doll makers disappeared. It was then that the families started making their own dolls. From a very early age girls had their dolls made by their mothers. These dolls which were made of rags were called koutsounes and had magic and ritual value. Koutsounes are part of the Greek folk tradition.





They seem to have appeared in Crete first; in the Cretan poem “Erotokritos” by Vincenzo Cornaro (A’ part, verse 975) the main character, Aretooussa, played with her dolls and kept them along with her most precious belongings.

A village girl would be given her first koutsouna at the age of 3, as soon as she had stopped wearing diapers. They used to keep their doll until their wedding day and didn’t wash it so as to prevent it from losing its magic power. Some koutsounes had crosses or coins hanging from their clothing. These rag dolls were used as lucky charms and would be given to the girl by her godmother on her baptism day, typically held on the child’s first birthday, to symbolize marriage and motherhood.

When the girl was 12 years old she was given a doll dressed as a bride. This bridal doll should be among the bride’s belongings and never be lost. This bridal doll is probably the evolution of ancient kores that girls used to offer to the goddesses of marriage, fertility and family- Hera, Aphrodite, Hestia.





DOLLS AND FACES

There is no parthenogenesis in art. Everything has already happened. This saying can make an artist recall forgotten memories other than create something new. Somewhere in this process, the Greek traditional doll becomes so small it can fit in a nutshell. Once the doll loses its body, the little head-the only painted part according to tradition- becomes a brooch, a necklace etc. And instead of filling the body with rags and leaves, it is filled with high-quality pillow stuffing.

It took a long time to find the ideal face for a doll. Even the word doll can be frightening because it implies something flawless. Besides, the word “doll” derives from the ancient Greek word eidolon (εἶδωλον) which means idol.

And if you do indeed reach the point where you can paint beautiful faces successfully, you need to remember that beauty is subjective, because everyone sees it differently. Pretentious is tiring. In art, in life, anywhere flawless is boring.

It was necessary to paint faces different from each other, with something special about each of them, showing various feelings, revealing the soul. The power is in the form. Either it is on a canvas, paper or cloth, every face expresses eternally the artist's emotions while creating.





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