

CONTENTS

PREFACE	xiii
INTRODUCTION	1
Creativity and Play	1
Interference With Natural Play	2
Resistance to Change	3
What Is Creativity?.....	3
The Creativity of Play.....	4
Play for All Ages	6
The Advantages of Directed Play.....	6
Mutual Advantage	7
At Risk Children	8
Exceptional Children	9
Conclusion	10
THE GAMES	
UNIT 1	
GROUP ORIENTATION	13
Face to Face.....	13
Exchanging Names	14
Cue Names.....	14
You and Me.....	15
Exercises	15
UNIT 2	
TRUST	17
Introduction	17
Catch Me Falling	18
Tossing.....	19
Yo Heave Ho	20
Leading the Blind	20
Leading by a String.....	21
Fingertips	21
Blind Running	21
Solitaire	22
Exercises	22
UNIT 3	
WARMING UP	25

Introduction	25
Let's Play Tag	26
<i>Slow-Motion Tag</i>	26
<i>One-Time Tag</i>	27
Kitty in the Corner	27
Exercises.	28
UNIT 4	
DEVELOPING THE SENSES	29
Introduction	29
The Amazing Classroom	29
Through Other Eyes	30
Exercises.	31
Listen to the Birdie	31
Exercises.	32
Recalling a Sound	32
I Remember It Well	33
Yum-Yum	33
Exercises.	34
What Am I Holding?	34
<i>Feel-Fast</i>	35
I Feel Me	35
Space Walk	36
<i>Wading</i>	36
<i>Jam</i>	37
Space Adventure	37
Sense Diary	38
Exercises.	39
UNIT 5	
COORDINATION AND INTERACTION	41
Introduction	41
Mirror	41
<i>Mirror II</i>	42
King of the Circle	43
Follow Me	43
<i>Follow Me With Music</i>	44
<i>Zig-Zag</i>	44
Unfolding Hands	45
<i>Hands II</i>	45
<i>Hands III</i>	45
<i>Hands IV</i>	46

<i>Hands V</i>	46
Happy Fingers	46
Hands On — Hands Off	46
<i>Pinkie!</i>	47
Exercises.	47
UNIT 6	
COOPERATION	49
Introduction	49
The Card Exchange	49
Exercises.	51
UNIT 7	
REALITY	53
Introduction	53
Light and Heavy	54
<i>Light and Heavy II</i>	55
Exercises.	55
Fire!	55
It's Stuck or Something	56
Let's Skip Rope	56
Play Ball	57
<i>Ball II</i>	58
<i>Ball III</i>	58
Tug of War — Preparatory Exercise	59
<i>Duel</i>	59
<i>Tug of War</i>	59
What Am I Doing?	60
I'd Like to Be... ..	62
What's Going On?	62
Exercises.	63
All Together Now	63
Join In	64
<i>Join In II</i>	64
The Importance of Place	65
<i>How Do I Know Where I Am?</i>	65
<i>Where Am I?</i>	66
Creating an Environment	67
<i>Where Are We?</i>	67
Exercises.	68

UNIT 8

SENSITIVITY AND COMMUNICATION	69
Introduction	69
There's Plenty of Room	69
Telepathy	70
Exercises	71
Don't Come Too Close	71
Exercises	71
Duel	72
Exercises	73
Rhythm Kings	73
<i>Rhythm Kings I</i>	74
<i>Rhythm Kings II</i>	74
What Did You Say?	75
Exercises	75
Building a Machine	75
<i>Machine I</i>	75
<i>Machine II</i>	76
<i>Machine III</i>	76
<i>Machine IV</i>	77
<i>Machine V</i>	77
Flower Garden	77
Exercises	78
Living Pictures	78
What's Happening Now?	79
Use Your Whole Body	79
Gobbledygook	80
<i>What's That?</i>	82
<i>Salesperson</i>	82
Exercises	82
<i>That <u>Is</u> Interesting!</i>	83
<i>As I Was Saying</i>	83
<i>Nursery Rhymes</i>	84
Exercises	84
<i>Knockity-Knock</i>	85
Caring Puppets	86
Exercises	87

UNIT 9

TRANSFORMATION, DISCOVERY AND SPONTANEITY .	89
Introduction	89
It's a Bird, It's a Plane, It's Superdraw!	90
Exercises.	92
The Bag of Tricks	92
It's Something Else	92
Exercises.	93
Find the Link	93
Exercises.	94
<i>Rummy</i>	94
<i>Memory Links</i>	94
Exercises.	94
I Went on Holiday and Took	94
A Long Piece of String	95
<i>How Many Ways?</i>	95
<i>Math, Geography, Etc.</i>	95
Exercises.	96
Figure-It	96
<i>Variation I — Titles</i>	97
<i>Variation II — Fill in the Background</i>	98
<i>Variation III — Act It Out</i>	98
Surprise Yourself	99
Pass It On	99
Sculpture Garden	100
<i>Human Sculptures</i>	100
<i>Variation I</i>	100
<i>Variation II</i>	101
Exercises.	101
<i>Variation III</i>	101
Playground	102
Tall and Short	103
<i>Art Gallery</i>	104
Exercises.	105
Music Moves	106
<i>Preliminary Exercise — Moving Pictures</i>	107
<i>Enter the Picture</i>	108
Exercises	110

<i>Group Moves</i>	110
<i>Given Images</i>	111
<i>Animals</i>	111
Finger Theatre	112
<i>Preliminary Exercise — Floppy Fingers</i>	112
<i>Two Hands in Search of an Author</i>	112
Exercises	114
<i>Talking Fingers</i>	114
Exercises	114
Change Change Change	114
<i>Variation I</i>	115
Exercises	115
UNIT 10	
CHARACTERS AND STORIES	117
Introduction	117
Who's Who?	117
Exercises	118
One Plus One	119
Exercises	119
Keep It in Mind	119
You'd Never Guess	120
Exercises	120
The Dress-Up Box	121
<i>Dress-Up Theatre</i>	121
Tell Us a Story	122
The Magic Material	123
Headlines	124
Tall Tale	125
Marionettes	125
Beginning to End	125
Trapped	126
Exercises	127
The Great All-Purpose Do-It-Yourself Dialog	127
Exercises	129
UNIT 11	
DRAWING TO MUSIC	131
Introduction	131
Some Examples	131
Diagnostic Aids	133

UNIT 12	
CREATIVE QUOTATIONS	139
Introduction	139
Exercises	139
APPENDIX	
SAMPLE WORKSHOPS	145
Introduction	145
General Formats	145
Sample Workshops	146
Performance Workshops	147
SELECTED BIBLIOGRAPHY	148
INDEX	149
ABOUT THE AUTHOR	151

PREFACE

For Whom This Book Is Written

I have been passionately interested in theatre all my life and have been fortunate enough to have been instructed by some very fine teachers. They include Jacqueline Kronberg, a former member of Chicago's *Second City Theater*, who introduced me to theatre games, and Ted Kazanoff, under whom I studied acting at Brandeis University. Later, when I was teaching acting in the theatre department of Tel-Aviv University, I was asked to conduct Theatre and Creativity Games classes and workshops in that university's department of education.

This experience plunged me into an exhilarating new world, and I came to realize just how valuable theatre training techniques can be throughout the entire educational field. Since then, I have enthusiastically pursued this line of investigation in the most practical of all possible ways. I have worked with teachers and students, preschoolers, at risk and exceptional children, groups of foster parents, army officers in charge of cultural and educational activities, adults in evening classes, pensioners, and kids at summer camp. I hope I have helped some of these people to widen their horizons and learn something about themselves. I know that their creativity, curiosity, spontaneity and constant feedback have taught me more than I ever dreamed of when I started.

I do not claim to be the originator of more than a few of the games described here. Many of them are derived from acting and mime exercises and theatre games, some stem from traditional children's games, while others have been suggested by teachers and other participants in my workshops. In most cases, however, they are applied in a wider context than before and I suggest ways in which variations of the games can be devised for specific groups.

So this book has been written for myself, for all those who work with groups of people from kindergarten to the aged, and for all those who like, or would like, to play.

How the Book Is Organized

For the sake of convenience I have grouped the games and exercises under general headings such as *Group Orientation*, *Trust*,

Developing the Senses, and so on. I should make it clear that there is tremendous overlap and that virtually all of the games involve several elements simultaneously. Thus “reality” games may require considerable coordination and cooperation with other players and will also help to develop the senses. Some qualities, such as concentration or relaxation, are so integral to all the games that I have not listed them as a separate category.

The book starts with a general introduction, but a great deal of further explanatory material is incorporated in the descriptions of the games themselves. Readers will find that many of the comments and examples appearing under one heading are not irrelevant to other sections.

Exercises

A major theme running through this book is that individual players, group leaders and teachers can and should devise variations of the games, or add to the repertoire by adapting others they know about, or creating new ones. In addition, suggestions for further exercises are offered after many of the games and most sections.

Sample Workshops

In the Appendix, a number of sample workshop formats are offered that are suited to various age groups. However, these are only rough guides, and actual workshop sessions rarely conform exactly to plan. Often, one game is so successful that it takes up much more time than originally planned, or an incident in the session sparks off a diversion. These deviations from the plan are to be welcomed, and flexibility is no bad thing, as long as there is *some* structure to the session.

Apology

I have made some attempt to avoid referring to people of both sexes as “him,” but I confess that sometimes I have found the needed grammatical circumlocutions just too clumsy and have then fallen back on the masculine pronoun to represent both male and female. No discrimination is intended.