

**FUNCTIONS OF CHILDREN'S GAMES AND GAME SONGS WITH  
SPECIAL REFERENCE TO SOUTHERN ISINDEBELE: THE  
YOUNG ADULT'S REFLECTIONS**

**by**

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## **DECLARATION**

I hereby declare that, **FUNCTIONS OF CHILDREN'S GAMES AND GAME SONGS WITH SPECIAL REFERENCE TO SOUTHERN ISINDEBELE: THE YOUNG ADULT'S REFLECTIONS** is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete referencing.



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J.N. Malobola-Ndlovu

## **DEDICATION**

This thesis is dedicated to both my late parents, Machehu and Namkoneni Malobola, who sacrificed even their last cents to send us to the fountain of knowledge.

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The glory be to my Creator who protected and guided me through this tough journey and all people who were instrumental in this research.

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## SUMMARY

Children's games and game songs are part of the traditional literature that was handed down from generation to generation by a word of mouth. The study focuses on the functions of children's games and game songs as reflected by the young adults. The research study was conducted amongst the Southern amaNdebele in Gauteng and Mpumalanga provinces. The researcher chose two municipalities in Mpumalanga province, which is Dr JS Moroka and Thembisile Hani. In Gauteng, the research was conducted in the three townships, which are Soshanguve, Mamelodi and Atteridgeville. The researcher used both quantitative and qualitative methods to collect and analyse data. Data was collected by using interviews, questionnaires, observation and other related books and documents. The coding schemes i.e. open coding and axial coding were used to collect and interpret data. Open coding helped the researcher to identify different types of games and game songs performed by children. Axial coding assisted the researcher to regroup games and game songs with similar skills and attributes together for further analysis. Lastly, the axial coding provided the researcher with the broader functions of games and game songs. To achieve the aim of the study the researcher collected children's games and game songs, identified different types of games and game songs and provided a detailed analysis of their functions. The functions of games and game songs were outlined as follows: physical, social, emotional, psychological, moral, and fun or entertainment, mental development and to while away time. Additionally, the researcher discovered that games and game songs help in the cleaning of the environment. She further established that some games and game songs were carried forward by word of mouth from generation to generation without any changes and that neighbouring languages have influenced some. The researcher asserts that children in schools perform most games and game songs and they learn them from their peers and from the environment in which they grow up. The researcher recommended that some games and game songs could be integrated in the formal programs of teaching and learning. Furthermore, the games and game songs that have been collected should be preserved for future use.

### **Keywords**

Games  
Game songs  
Music  
Play  
Performance  
Songs  
Functions

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Introduction and background information to the study

Playing is a way of life. Nearly every child, particularly African children, in communities and societies throughout the world participates in play or know different types of games. Since time immemorial, children have played games and game songs that they have learnt orally from each other – not from books. Games and game songs are transmitted from generation to generation by word of mouth and performance. Because of this, a number of games have since been lost because they were not recorded. Saayman and van Niekerk (1996) say:

Many games are already lost and might never be recovered again, mostly because African people never kept record of most of their traditions. As children are playing, they recreate games and game songs and some wording is added or omitted.

Goslin and Goslin (2002) agree with Saayman and van Niekerk (1996) and add that 'as these games are lost; there is a risk that they will be replaced by violent and commercial games'.

According to Finnegan (1970), little interest has been taken in children's verse in Africa under oral literature, although isolated instances have been recorded. To the researcher's knowledge, no study has yet been conducted on the functions of children's games and game songs or on literature for children in isiNdebele.

Sawyer 2002 argues that play has been neglected because it seems to be unimportant and simple. Therefore, many games and game songs are forgotten simply because of new inventions. However, many primary school children still participate in games and game songs during breaks, early in the morning before school, and in the afternoon before they leave for home. They also participate in games and game songs at home after they have finished their house chores and homework.

Ellis (1973) is of the opinion that games and game songs are under attack by modernisation such as compulsory formal education that does not leave much time for play.

Nevertheless, Caplan and Caplan (1973) points out that young children play from the time they wake up until they go to sleep. In the past, children created and currently are still creating their games and game songs by making up rules and structuring the game and rhythms that must be followed by the participants. It is assumed that games songs are vital to the child's development, as they are educational, help to ease their minds, reduce tension, and calm their emotions. A child who cannot participate freely in games either on his or her own or in groups, is often thought to have certain problems.

The study seeks to look at the functions of children's games and game songs among the amaNdebele communities of South Africa. The amaNdebele are found in South Africa and Zimbabwe. Before the new dispensation, the amaNdebele in South Africa were known as the 'Transvaal Ndebele'. The name 'Transvaal Ndebele' was initially used by Van Warmelo (1930) in the 1930s to distinguish between the Ndebele living in the then Transvaal (now known as South Africa) from the Zimbabwean Ndebele. The Transvaal Ndebele included the Northern Ndebele who are concentrated in the current Limpopo Province and the Southern Ndebele who are concentrated in Mpumalanga and loosely scattered in Gauteng, North West and Limpopo.

According to Van Warmelo (1930:7), the Transvaal Ndebele arrived in the former Transvaal long before the incursion of those under Mzilikazi, who originated from KwaZulu. Fourie (1921) and Van Warmelo (1930) are of the view that the Transvaal Ndebele originated from the main Nguni group, meaning that they originated from KwaZulu. Ziervogel (1969:13) classifies the Northern Ndebele under the Tekela sub-group, whilst the Southern Ndebele are classified under the Zunda sub-group. However, according to *Statistics South Africa* (2012), no distinction is made between these two Ndebele groups. Linguistically, the Southern amaNdebele were classified as a Zunda sub-group of the Nguni language (Skhosana, 2009). Today, they form two clans, namely the Manala and Nzunza. The Manala is the senior clan according to Van Vuuren (1983:130) and Hambrook (1981:5). The two clans maintain their traditions, language and culture; they speak the Southern isiNdebele of the Republic of South Africa. While the Southern Ndebele trace back their

origin to KwaZulu-Natal, according to the 2011 census, approximately 109 0223 people speak isiNdebele in all nine provinces of South Africa. Approximately 37% of amaNdebele are found in Mpumalanga, 35% in Gauteng, 10% in Limpopo, 10% in KwaZulu-Natal, and small percentages are in the other remaining five provinces.

On 1 January 1985, Southern isiNdebele became an official language of tuition in all primary schools in Mpumalanga (Taljaard, 1993:229). Southern isiNdebele, being the youngest developed language, was never developed into a written form by the early missionaries for teaching, learning and for spreading the gospel, such as done with Setswana, Sesotho sa Leboa, isiXhosa and isiZulu. The assumption by some scholars and speech community members that the history of the Southern isiNdebele was not recorded in the true sense has still to be investigated. Today, isiNdebele is taught in many schools in Mpumalanga, Limpopo and Gauteng and the language is offered at four universities, i.e. the University of Pretoria in 1997, the University of Venda in 2011, Mpumalanga University in 2013, and the University of South Africa in 2014. A translation of the Bible into Southern isiNdebele was completed and launched in November 2012. Nevertheless, there is still a shortage of literature in these institutions, especially children's literature.

As mentioned above, no study has yet been conducted on the functions of children's games and game songs or on literature for children in isiNdebele. Thus, more studies need to be done on isiNdebele children's literature and on game songs in particular.

## **1.2 Research problem statement**

As an educator, having taught in several schools at both primary and secondary level under the Department of Education, the researcher was deeply touched by the monologue game songs played by some of children in primary schools, as learners ranging from Grade R to Grade 6 often aired experiences that they could not easily share. Most talk about what they experience in their homes, including the fights between the mother and father/stepfather, and some narrate to themselves how they were sexually abused. The children start playing these game songs anywhere; they will even play them in the classroom beating out the rhythm on a desk or book with a pen whilst the educator is teaching. As the child beats harder on the book or desk, the action becomes more intense. The

study will establish why some of these game songs are performed and young adults will either confirm or dispute the findings as they reflect on their childhood experiences.

After having listened to different children, the researcher realised that games and game songs have functions in the lives of children and that teachers need to listen to what the children are saying or singing and take the necessary steps to help them when necessary. However, it is generally taken for granted that games and game songs are performed for the purpose of entertainment. The researcher also realised that games can affect learning either positively or negatively.

The researcher is concerned about the role played by these games and game songs in the lives of children, whether they are performed in or outside the classroom. The hypothesis of the research project is that games and game songs are vital to the child's development as they are educational, help to ease their minds, reduce tension, calm their emotions, and can be used for socialisation. This study will explore the different functions of games and game songs, as the young adults will be reflecting on their childhood experiences in order to bring its importance to the attention of all stakeholders who are involved in education.

### **1.3 Research questions**

The research questions that the study hopes to answer are the importance of games and game songs in the lives of children. These will help to direct the focus of the study and to help to identify the aim that the study will be addressing. In this study, research intends to answer the following questions:

- How can games and game songs be classified into different types and how is each game or game song performed?
- What are the functions of games and game songs in children's development?
- Which skills can children learn from games and game songs?
- How can certain types of games and game songs be incorporated into formal programs of teaching and learning?
- How can games and game songs be preserved for future use?

## **1.4 Aim and objectives of the study**

### **1.4.1 Aim**

The aim of the study is to investigate the types and functions of children's games and game songs among the amaNdebele.

### **1.4.2 Objectives**

The objectives of the study are to:

- classify games and game songs according to the different types. Classification will help provide reasons why particular games are, for example, played by a certain sex group and not by the opposite sex group. Classifying games and game songs will also help to track continuity, i.e. from the past to date, as it is known that games are part of the oral tradition
- explore different functions of games and game songs.
- identify the different skills each game or game song holds for the children
- describe how games and game songs can be used with other programs of formal teaching in order to improve learning results.
- document some of the games and game songs performed by children to make sure that they are available for the next generation. It is hoped that this will encourage children to play instead of making too much use of technology, such as television and computers that is fast becoming more important than actual playing.

As mentioned above, there is a shortage of isiNdebele literature in general. While there are books available on isiNdebele folklore that contain riddles, proverbs, idioms, and lullabies, most libraries in Mpumalanga, specifically in the Nkangala region, have no children's picture books, for example, toy books, storybooks, educational books or even any children's Bible stories written in isiNdebele. The availability of such material, in addition to this research report, would provide information on a particular subject, stimulate the children's thinking and encourage a love for the language. To date, little research has been conducted on games and game songs, and few books have been written on games and game songs among the African communities in general, and amaNdebele in particular. In this regard, Ntuli (2011:5) states:

Numerous books have been written and research conducted in the field of the history of the development of children's literature in languages such as English, but children's literature in the indigenous languages of South Africa remains untouched territory.

As games and game songs are part of oral literature, more studies need to be conducted to preserve and record games and game songs, which were valued in the past. The study will serve as a foundation to the untouched part of children's literature among the Southern amaNdebele communities.

## **1.5 Justification**

Globally, games and game songs are moderately researched. Internationally, scholars such as Frith and Lobley (1971), Jui-Ching (2015), and Whittaker (2012), and nationally, scholars such as Gundani et al (2008), Mwangi (1998), Kalimbe (2016), Wanderi (2011), Masiea (1973) and Ntšihlele (2003) contributed enormously to the topic of games and game songs. Scholars based in South Africa, i.e. Manganye (2011), Nkopodi and Mosemege (2009), Mbalekwa (1994), Ntuli (2011, Madzidzela (2002) and Nkopodi (2009) investigated how some games could be incorporated into formal school programs. However, as no research has been undertaken on games and game songs in isiNdebele, this research will serve to record isiNdebele games and game songs for possible future use.

## **1.6 Significance of the study**

This study will be of help to teachers, parents and other stakeholders by providing ways to help curb behavioural problems in children such as bullying, school violence and even suicide. These behavioural problems can be minimised because through games and game songs, children will be able to air their frustrations and release their anger constructively.

Help in the form of counselling can also be provided to the affected children. Teachers, in partnership with the Department of Education, can introduce the different games or game songs during life skills (physical education, personal and social well-being, and creative arts, including visual and performing arts). Teachers should be able to identify children with emotional or/and behavioural problems and either assist the learners themselves or refer them to other professionals.

After having read this study, parents will be able to understand their children better and be able to help them with minor social behaviour and coping skills. A channel of communication will be open between parents and children. Children will feel free to communicate with their parents about any subject without fear. Ultimately, abused, sodomised and bullied children will be able to talk to their parents about the ordeal and not have to wait too long to disclose their experience to a life skill teacher at school. Children will learn about trust and honesty from their parents and know that they are loved.

Stakeholders, such as governing bodies, non-profit organisations, churches, and community members who study the research project, will be aware of the importance of keeping the environment safe and free from child abusers and child molesters, and of keeping an eye over children while their parents are at work. For instance, during school holidays, the chairpersons of different governing bodies could keep children safe and busy by organising competitions using games and game songs. Churches can also introduce games and game songs during children's church and Sunday school. This study could encourage community members to support the initiatives provided by schools, churches and the department by accompanying their children to the venues where different activities are held, and provide moral support.

The results of the study will be made available to the public in the form of brochures, a website, a memorandum via the district offices of the Department of Education, and by engaging both the community and national radio stations to promote the importance of games and game songs.

## **1.7 Definitions of terms**

The terms that are the anchor of the research project are defined as games, songs and game songs.

### **1.7.1 Games**

Games are activities that are organised according to rules and performed strictly for fun. The rules help children to avoid or handle conflict better. Linder (1993:77) adds:

Games with rules help children to understand their roles in games. Rules help the children to understand themselves and others better and foster the social cohesion.

Chapman (1971:37) declares that 'a game follows certain rules'. Rules encourage the smooth running of games without any fights. Children will also learn to accept and follow rules, e.g. at home and school.

Wehmeier (2005:612) defines a game as an activity or sport with rules in which people are competing against each other and that are performed for fun. Games are therefore activities performed for fun; participants value them and participation is voluntary. Participants can either win or lose in the game.

Avedon et al (1971) as cited by Whittaker (2012:275), mentions four elements that seem to be essential for a game to exist, i.e. rules, challenge or contest, voluntary action, and uncertain outcome. Folklorists also recognise these four elements. The above elements distinguish a game from a child at play, where there are no rules, challenges or outcomes.

Mwangi (1998) points out that parents do not have any influence over how children play. Children's participation is natural, unplanned and independent. Children participate in games and game songs or play activities on their own without being forced to do so by anybody. No one tells the child what to play, when to play, and how to play. Children play by themselves, at any time, and use whatever material that is at their disposal. Stern as quoted by Ellis (1973) says 'play is a voluntary and self-reliant activity'. Caplan and Caplan (1973: xii) states that play is a child's way of life practically from infancy to his or her eighth year and that a young child plays from when he or she wakes up until he or she goes to sleep at night. In the child's mind, the term 'lonely' does not exist as her/his mind is always occupied with playing, be it in pairs or monologue play. Children enjoy playing, as it is part of their development.

However, for the purpose of this study, the terms 'game' and 'play' will be used interchangeably. Both definitions mention that games have rules and are for fun. The researcher concurs with both definitions because children play games to have fun and to while away the time, especially during monologue play. Competition only comes into play when more than one child is involved. Therefore, 'game' in game songs is associated with fun, pleasure and enjoyment; although children also develop mentally, physically and psychologically while participating in games and game songs.

### 1.7.2 Songs

A song is a short piece of music that accompanies a play or a game (Wehmeier, 2005:1405). In most cases, children's songs are short and contain repetitive words that are easy to memorise. Songs were very important in the preliterate era, as they were used to record history, send coded messages, and censure, although they were mainly used for entertainment (Fasan, 2015). The songs the children perform contain language, history, and different messages. They are often used to disapprove and/or ridicule bad behaviour. As children sing, they do not always reproduce the rehearsed song; changes may be made to suit the occasion (Malobola, 2001). For instance, as children are performing a particular game song and they happen to forget one word in the phrase or line, they easily improvise by replacing the forgotten word with a nonsensical word to avoid breaking the rhythm of the game song.

### 1.7.3 Game Songs

Game songs are play sometimes accompanied by rhythm, songs and/or clapping. Game songs are fascinating in that they enable children to learn in an informal way. Ntšihlele (2003:26) describes game songs as games that are accompanied by songs that are subsidiary to the games as such songs do not affect the structure of the games in anyway.

Children between five and twelve years of age usually perform game songs. Some game songs that are performed by children during their leisure time are part of their culture, e.g. skipping (*iqathulo*) and *ukweqa iqathulo* (to be in trouble). Children and games are inseparable. From time immemorial, children have been playing a variety of games and game songs that were passed down orally from generation to generation. Finnegan (1970:303) says:

Like children elsewhere, African children seem to have the familiar range of games and verse for their own play – nonsense songs, singing games, catch rhymes, and so on.

Through games or game songs, the child learns the language that is part of the culture of the society. Children also learn other norms and practices of that particular society through games. Children learn by observing, listening and doing. Kalliala (2006:23) supports the above statement by saying that we cannot separate children's play culture from the general culture of any society.

The above statement clearly indicates that games are as old as oral literature itself. Amongst Africans, narratives and stylised didactic prose were used to educate children, as there was no formal teaching. As riddling was used to test wittiness and the ability to think fast, games were used to while away the time and teach different types of skills such as jumping, counting, speaking and moulding, e.g. boys often mould cows, birds, and humans using clay. Kalliala (2006:20) asserts:

Children seem to learn various skills while playing and generate 'learning products'. Games were not written down for the purpose of preserving them and ensuring continuity as part of oral literature. Game songs and other rhythmic games did not receive the required attention like other folk narratives, proverbs, riddles, lullabies, etc.

Finnegan (1970:299) confirms this when she says, 'Little systematic interest has been taken in children's verses in Africa, although isolated instances have been recorded'. Therefore, the study will investigate different skills that can be acquired by children as they participate in games and game songs.

Smidt (2011) says as children are playing, they try to solve a problem they have set themselves; they explore and experience something that interests, concerns, scares, or excites them and they express and communicate their feelings related to their experiences. For example, in a game song such as the narrative or solitary game (*umcociso*), children communicate their feelings, fears and experiences; they also try to solve their problems while doing so. All the above facts will be confirmed or disputed by young adults as they reflect on their childhood experiences on monologue/solitary play (*umcociso*).

There are generic games for both sexes and there are game songs for boys only and for girls only. For example, the *ukudlala iswazi* (stick game) is meant to be played by boys only and is aimed at developing them physically. *Ukuphekaphekisa* (playing house), is meant to be played by girls only, as it equips them with the skills of motherhood. *Umabhacelana* (hide and seek) is a generic game played by both sexes. When playing house (*ukuphekaphekisa*), children imitate a real life situation in the kitchen. Caplan and Caplan (1973) agrees with the above statement by saying 'play is a way

of learning adult roles'. When children play with dolls (*abonopopi*), they learn the adult role of how to care for a child, which is a skill needed to raise a child in a family.

## **1.8 Research design**

Research is a logical and systematic search for new and useful information using a certain topic (Rajasekar et al, 2013). Mouton and Marais (1988) refer to research as:

... a shared activity by means of which a given phenomenon in reality is studied in an objective manner with the view of establishing a valid understanding of that phenomenon.

This research/study will try to uncover useful answers to some questions on the significance of games and game songs. The study will be descriptive (a descriptive research) applying a qualitative strategy in which the researcher will study an interactive cultural group in a natural setting by collecting data through observation, questionnaires and interviews.

The research design refers to the plan, structure and strategy of research. It can be understood as the planning of any research from the first step up to the last step (Bless and Higson-Smith, 1995). Creswell (2009) describes research designs as plans and procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. Bickman and Rog (2009:11) add that:

The design serves as the architectural blueprint of a research project, linking design, data collection, and analysis activities to the research questions and ensuring that the complete research agenda will be addressed.

Therefore, research design is a plan that will guide the researcher when collecting data, when choosing relevant methods for collecting data, the sample and population, and when analysing all the facts. The research methods used in this study are qualitative and quantitative. Therefore, this research entails the collection of data and the analysis thereof in order to test new ideas and/or disapprove the existing ones. This study will attempt to prove the validity of the assertion that games and game songs are vital in the development of a child and to investigate the functions of

games and game songs as performed by African children in general and amaNdebele children in particular, as confirmed by young adults when they reflect on childhood experiences.

### **1.8.1 Methods of research**

Research methodology focuses on processes of research development and the decisions that the researcher has to take to complete the research project (Brynard et al, 2014). For the purpose of this study, qualitative and quantitative methods will be relevant or used.

#### **1.8.1.1 Qualitative Method**

The research is interested in how people value games and game songs, how they interpret the experience of games and game songs, and the use of games as part of a child's development. The qualitative approach will be used in this research to generate knowledge. Brynard et al (2014: 39) say the qualitative method refers to research that produces descriptive data – generally the participant's own spoken or written words pertaining to their experience or perception. The experiences may be related to the phenomenon or actions based on their real life situations. This approach is not descriptive, but applies the use of words and reasoning, and deals with participants who are human beings. Hence, in this research study, young adults are going to be the participants. The qualitative approach is exploratory and focuses on discovery. The aim of this approach is to collect data using a variety of techniques and to categorise the data into different themes and functions.

In most cases, qualitative researchers use open-ended questions so that the participants are able to express their views. Observation and detailed interviews will be used to get information from the young adults. At the end of the research, data will be analysed and the findings will be checked for accuracy. All the stakeholders will be informed about the findings of the research topic. As this approach uses narratives, phenomenology and grounded theory, it is suitable for this study. As qualitative research normally takes place in a natural setting, the researcher will conduct the research in the homes of the participants or at other convenient places. Creswell (2014: 247) confirms the above statement when he says:

Qualitative research is a means for exploring and understanding the meaning individuals, or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures; collecting data in the participants' setting; analysing data inductively, building from particulars to general themes and making of the interpretations of the meaning of data.

The researcher will have to interact with and know the people in the social space, and through the qualitative approach, she will be able to describe and interpret their actions. Dahlberg and McCaig (2010:112) support Creswell (2014) by saying 'qualitative research produces data that tells us about the nature or quality of people's lives, circumstances or situation'. The qualitative method will assist the researcher to understand how the amaNdebele communities view the value of games and game songs. Interviews will be used to understand the wide range of experiences delivered by the young adults as they reflect their understanding of this phenomenon. The researcher will use open-ended questions to get more and detailed spoken information from the participants on games and game songs.

At the end of the research, the researcher will categorise data or information based on themes and draw conclusions about the meaning, functions and theory.

### **1.8.1.2 Quantitative method**

The aim of quantitative approach is to test or verify the theory. Numbers are used to verify the theory that is tested.

Quantitative research is a process that is systematic and objective in its ways of using numerical data from only a selected subgroup of a universe (or population) to generalise the findings to the universe that is studied (Maree, 2016: 162).

This research study seeks to explore the value of games and game songs amongst the amaNdebele communities as reflected by the young adults. The researcher will use a certain number of a population and interview them by using the questionnaire formatted in the same way to all the possible participants. Data collected will be generalised to all the amaNdebele population on games and game songs according to the sample presented. The approach employs numbers, i.e. it is not descriptive. For instance, a certain number of Ndebele speaking young adults from the community will form a sample to test their assertion. In the quantitative approach, the outcomes

are often presented in graphs and are conclusive (Rajasekar et al, 2013). The outcomes of games and game songs will be presented under various themes.

The research design will be outlined in both descriptive and explanatory research. Data will be collected by making use of in-depth interviews, face-to-face interviews, researcher's observation, recordings, and document analysis. Data will be gathered by distributing questionnaires to young adults +120 (ages 18-35 years) which will contain questions that require one word answers and some form of explanation. Intensive interviews will also be conducted when more clarity on a particular game or game song is needed. Participants willing to demonstrate how a particular game that he/she used to play in his/her childhood will be allowed to do so. In that way, observation will also be used. The researcher will also conduct short informal interviews with selected and willing participants with the aim of acquiring their opinions on the value and functions of games and game songs. Recordings and detailed written notes will be used to collect data, as participants will be talking about or demonstrating their experience of games and game songs.

Creswell (2009:141) recommends that qualitative researchers ask at least one central question and several sub- questions, e.g. who? what? where? when? how? and how many? The interpretation of data will involve the number of participants per each game/game song; the resources used, where the games and game songs took place, and the manner in which they were played. The study seeks to involve only a small number of participants in order to establish functions of children's games and game songs as reflected by young adults amongst the amaNdebele community. The study will be conducted in a private environment where participants may respond without being hindered, e.g. in boardrooms and the homes of the participants.

### **1.8.2 Data collection**

Aspects of data collection methods, population, sampling and setting will be addressed. Basic techniques for collecting data, i.e. interviews, questionnaires, observation, recordings and detailed note taking will be employed.

### **1.8.2.1 Research population and sampling**

#### **(a) Research population**

A research population is a group of people about whom the researcher will be making some generalisation. 'It can be defined as a group of individuals from which a sample is drawn and to which results can be generalised' (McMillan & Schumacher, 2010). Bless and Higson-Smith (1995) concur with McMillan and Schumacher (2010) as follows:

a population – sometimes referred to as a target population – is a set of elements that the researcher focuses upon and to which the results obtained by testing the sample should be generalized.

Bickman and Rog (1998) add that:

The target population for a study is the group about which the researcher would like to be able to speak in the reports and presentations that they develop from the findings.

As the researcher agrees with the above scholars, she will use the group who represent a population. A sample will be drawn from the amaNdebele living in the Mpumalanga, Gauteng, Northwest and Limpopo provinces because the population not only speaks isiNdebele but possibly has also played games and sung game songs in their childhood.

#### **(b) Research sampling**

A sample refers to the people that the researcher has chosen to interview (Seale, 2004). This implies that the researcher should know exactly who her informants would be. A sample is a sub-unit of the population involved in the researcher's work. A sample can be defined as a smaller group selected from the whole population for testing. In other words, a sample is made up of the participants who one observes, interviews and from whom one collects data. McMillan and Schumacher (2010:129) add that:

The sample can be selected from the larger group of persons, identified as population, or can simply refer to the group of subjects from whom data is collected (even though the subjects are not selected from the population).

Therefore, the researcher will have to choose a sample from the environment that will display the same characteristics as the larger group.

Bless and Higson-Smith (1995:86) mention the following advantages of using sampling compared to collecting data from the whole population:

- Gathering data on a sample is less time consuming.
- Gathering data on a sample is less costly since the costs of research are proportional to the number of hours spent on data collection.
- Sampling may be the only practicable method of data collection.
- Sampling is a practical way to collect data when the population is infinite or extremely large, thus making a study of all its elements impossible.

Hall and Hall (1996) also align themselves with the above scholars and add that the researcher has to be realistic about the size of sample that is actually achievable within the time and resource available. Therefore, in order to manage time efficiently and lessen the cost of data collection, the researcher will draw a sample from the population of Southern Ndebele since it is a big population and it will not be costly to the researcher to use more resources and time than is necessary. For the purpose of this study, the focus will be on the Southern Ndebele speech communities. Approximately 120 young adults, both male and female, between the ages of 18 and 35 years of age will be interviewed and some will complete questionnaires with the aim of obtaining their childhood experiences with games and game songs. The researcher will observe certain natural actions during play and recall the years that she was a teacher. Other sources will include literary works, journals and articles on games and game songs.

Sampling design refers to that part of the research plan that indicates how cases are to be selected for observation (Singleton et al, 1988:137). Brynard et al (2014) agree with Singleton et al (1988) when defining sampling as a technique employed in the selection of a small group or sample, with the view of determining the characteristics of a large group or a population. Sampling design is divided into two categories, probability and non-probability sampling. Under probability sampling, the researcher knows to which population the sample may be generalised as well as the

limitation of generalisation. Singleton et al (1988) state that probability sampling is based on a process of random selection which gives each case in the population an equal chance of being included in the population.

Non-probability sampling focuses on quantitative data, where numbers count, whereas probability centres on cases where the researcher can choose the data he/she wants. Under non-probability sampling, the population itself is undefined and the laws of probability do not apply (Singleton et al, 1988). The researcher will have to choose a sample method that will be representative of the entire population. Maree (2007) says sampling in qualitative research is flexible, and often continues until no new theme from the data collection process occurs. This is referred to as data saturation. Various scholars identify different types of sampling. Patton (1990), as cited by Maree (2007), identifies 16 sampling strategies. The three most commonly used methods of sampling are stratified purposive sampling, snowball or network sampling, and criterion sampling.

**(i) Stratified or purposive sampling**

Stratified or purposive sampling is a strategy where respondents are selected based on pre-selected criteria relevant to a particular research question. The term 'purposive' refers to the choosing of a sample with a purpose in mind. A sample will be chosen based on what the researcher considers to be an average person. Bryman (2012), as cited by Ritchie et al (2003), confirms that sample units are chosen because they have particular features or characteristics that enable detailed exploration and understanding of the central themes and questions that the researcher wishes to study. Roller and Lavrakas (2015) agree that purposive sampling is the deliberate selection of particular individuals or groups of people for interviewing and observation because of their relationship to the research problem. Purposive sampling will be used in this research study.

The researcher will sample elements that seem to be representative of the selected population. Members sampled will represent the population of Southern Ndebele speech communities. The sample will consist of members between 18 and 35 years of age who have been involved in games and have sung game songs in their childhood, as their reflections on their childhood experiences form an integral part of the study. Elements sampled may be typical for the present era but may not be typical for future studies. The sample must be able to address the research questions and

qualitative samples are usually small for practical reasons to do with costs, in terms of time, travelling and fees for analysis and transcribing of questions (Mason, 2002). For this type of sampling, the numbers per municipality or township will be limited to 30 participants. The size of the sample is determined judgementally and depending on time and resource limits, more cases will be sampled until the required information is obtained. Data will also be collected from various other sources such as literary works, journals, theses and articles, as well as from discussions about games and game songs. Ultimately, the data collected from all the sources will be compared with the data obtained from the participants. It will then be analysed. Sampling is very useful and practical when collecting data from an extremely large population (Bless & Higson-Smith, 1995). Gathering data on a sample is less time consuming and more cost effective. Participants will spend only 30 minutes of their time to answer the questions. In purposive sampling, the respondents or participants are selected because of having significant relation to the research questions. This type of sampling allows the researcher to choose a small group that is likely to be well informed about the phenomenon of interest (McMillan and Schumacher, 2010). Stratified or purposive sampling will be used in this research as the researcher finds it to be more suitable.

**(ii) Snowball sampling or network sampling**

According to Maree (2007), snowball sampling or network sampling refers to chain referral sampling. In snowball sampling, respondents are obtained by referrals from people who share the same characteristics, i.e. a chain of people who refer other people to the researcher. Snowballing starts with one or a few people and spreads out based on links to the initial cases. The researcher will have numerous starting points for snowballing to obtain more than one link. Therefore, networking or snowballing was relevant for this research as there is no population list available. The participants were used as informants to identify and locate other individuals who qualified to be included in the sample. The disadvantage of snowball sampling is that the referee may give false information solely because he/she wants to impress the interviewer or wants to be taken as someone who is famous in the community.

**(iii) Criterion sampling**

The criterion for sampling will be the selection of participants that are most likely to possess the experience, knowledge and insight of the research topic. Patton (1990) says criteria might include

age, place of residence, class, gender, profession, marital status, etc. In this study, the criteria used will be language, knowledge and age. The researcher will collect data from young adults between the ages 18 and 35, who know or speak isiNdebele (the Southern isiNdebele) and who have played games and game songs in their childhood. This strategy of criteria sampling can be used with stratified purposive sampling because criteria of age and language are common to both strategies.

### **(c) Sample Size**

The researcher has to decide on the size of the sample and take into consideration whether the population is well represented. Ritchie et al (2003) maintain that samples do influence the quality of the study. For instance, if the sample is too small, it will contain too little diversity to explore the value of games and game songs among children. That is why it is important for a researcher always to have the purpose of the sample in mind. Sommer and Sommer (1991) further say the entire group in a category is called a population but a smaller group selected for testing is referred as a sample. Patton (2002) as cited by de Vos et al (2011) asserts that:

there are no rules for sample size in qualitative inquiry. Sample size depends on what we want to know, the purpose of inquiry, what is at stake, what will be useful, what will have credibility, and what can be done with the available resource.

Sampling will be undertaken after the actual inquiry has begun. In this research study, sample size will be determined by the purpose of the study as well as what is stated about the value of games and game songs. Normally qualitative researchers will not know beforehand exactly how many people will participate in the research study, as the sample size can change depending on the information that is researched. In this study, the tentative total number of possible participants can be up to one hundred and twenty (120). From this number, the researcher will draw generalisations based on the significance of games and game songs.

### **(d) Setting**

A setting is a place, environment or venue where the researcher interviews all potential participants. Neuman (1997:350) defines a setting or field of site as 'the context in which events or activities take place'. Both Seale (2004) and Neuman (1997) state that the setting in which an interview takes place has an impact on the interview, i.e. an interview conducted in a noisy setting

or where participants are not at ease may have a negative effect on the interviews. The researcher will choose a location where the participants will be in a relaxed state and free from external disturbances and noise. The researcher will avoid public places like taxi ranks, church meetings and shopping malls as that may influence the interview results. The interviewee should always be guaranteed a quiet and private space, (Pereira et al, 2014). In some venues, the researcher will have to sit down and wait for the participant to complete the questionnaire, to observe and to take notes.

### **1.8.2.2 Data Collection Methods**

Data is the plural form of datum, which means information. Seale (2004: 506) refers to data as a record of an observation. Data can consist of words and can be numerical or images. Jandagh and Martin (2010:69) support the above opinion when saying qualitative data are spoken, written and actions behaviour characterised by a lack of statistical procedures. Quantitative data are represented in the form of numbers and require a statistical method to be analysed and interpreted (Neuman, 1997: 62). In this study, both quantitative and qualitative data will be recorded and interpreted. Data collection methods are a set of specific procedures, tools and techniques used to gather and analyse data (Wahyum, 2012). Methods used to gather data in this study are interviews, self-completion questionnaires, observation, recordings and note taking.

#### **(a) Interviews**

Interviews are a set of questions for respondents to answer in order to draw information from the respondents. By using interviews, the researcher is able to obtain information that would not be attainable in other sources such as articles and books (Pereira et al, 2015)

Interviews are widely used as an instrument to access people's experiences, opinions, attitudes and feelings about a particular phenomenon/topic within a particular cultural context. Sommer and Sommer (1991:107) say 'interviews provide an exceptional way of exploring complex feelings and attitudes'. Interviews are similar to questionnaires except that a trained interviewer or a researcher conducts interviews and the responses are recorded. Interviews can be formal or informal and can be conducted face-to-face or over the telephone. Interviews can be structured, semi-structured or unstructured. Well-trained interviewers visit respondents, ask them questions and record their answers (Maree, 2007:158). The researcher will utilize the same set of questions applied in the

questionnaire to get information from the interviewees. During the interview, the researcher is free to clarify the question if it is not understood or to probe the interviewee to get more information.

Semi-structured questions are interview questions that allow for individual open-ended responses (McMillan and Schumacher, 2010). Open-ended questions will enable the participants to respond openly and to give more views, interpretations, experiences and opinions. The questions will contain information that will assist in building data based on games and game songs.

Interviewing is advantageous to the research as it provides the researcher with relevant and utilizable information. Goodwin and Goodwin (1996: 134) add that:

Interviewing allows the researcher to gain insight into the other's perspectives about the phenomena under study; it is particularly useful for ascertaining thoughts, perceptions, feelings and retrospective accounts of events.

In this research, open-ended questions were used to draw data from the participants. The participants were informed that the exercise was going to take only forty-five minutes of their time. More time was taken only if the participants agree to it. After each interview, the researcher will give the participants an opportunity to ask questions related to the interview, make comments and if possible, add any other information that might be relevant to the interview (Wahyum, 2012). Some interviewees were also be given the opportunity to demonstrate how each game or game song was performed.

### **Advantages of interviews**

- The response rate is high.
- Interviews will provide the researcher with first-hand information about issues revolving around games and game songs.
- Interviews may take a longer time depending on how deep the interviewer probes interviewees for more and detailed information.
- The interviewer can assist and clarify issues when necessary.

### **Disadvantages of interviews**

- They can be time consuming, as one might have to wait for respondents who are late or busy with important business.
- Travelling costs are high.
- Interview bias is a major and possible risk.
- Possible participants with lower educational level that is those who did not complete primary education and those who have a higher education can be interviewed.

Participants who may be unwilling to write may be encouraged to talk. Talking may take up less time than completing the questionnaire. Interviewing also requires thorough preparation, time management and some additional effort. For instance, making travelling arrangements, securing permission and, where necessary, incurring additional expenses rescheduling appointments in emergencies.

The researcher will visit the respondents, interview them on a one-on-one basis and record all their answers – from the highly educated to the poorly educated. The researcher should manage her/his time in order to respect the time of the participants, i.e. not exceed the time initially requested. The researcher will also explain to the participants that participation is voluntary and that a participant can withdraw at any given time during the interview. The interviewee should not be coerced into partaking in the interview without the full understanding of the project. Participants will also be allowed to ask questions about the project and its funders. The interview may commence after all the questions that the participants might have fully answered. Participants will be requested to sign a consent form, which will be signed by both the participant and the researcher.

Before the interview begins, the researcher explains the nature of the research and purpose of the interview to the interviewee and answers any questions that he or she may have. This includes telling the interviewee how the data are to be used. If the data are to be recorded and, in particular, if the data are to be made available to the other people, the interviewee's permission must be sought (Nunan, 1992:152).

Participants will be informed that they participate voluntarily and that they have the right not to sign the given consent form. Participants may withdraw at any time without penalty or charge and they have the right not to answer certain questions that form part of the questionnaire or interview. Participants may object if they do not want to be recorded on tape and may state if they want to

remain anonymous or otherwise. The researcher acknowledges that the participants have rights and that they are entitled to know as much as possible about the project prior to their participation (Dahlberg and McCaig, 2010).

### **(i) Structured interviews**

Bless and Higson-Smith (1995) define structured interviews as 'a way of drawing information directly from the participants using a planned structured interview'. Seale (2004:180) says 'interviews are a very important form of communication, a means of digging out different forms of information from individuals and groups'. Structured interviews are based on an established questionnaire containing a set of questions with the same wording and presentation, as well as a directive as to how to answer each question. In this way, the researcher will minimize influencing the interviewees and enable a more objective comparison of the results. The researcher can administer interview questions herself without direct personal contact with the respondents.

#### ***Advantages of structured interviews***

- They can be administered to all types of participants, those who are educated, poor or those without formal education.
- They help to clear any misunderstanding and in most cases, the answers are clearer.

#### ***Disadvantages of structured interviews***

- The presence of the interviewer may somehow lead to the distortion of information, e.g. the respondent may somehow be biased and give information that is negative or one sided.
- This type of interview is time consuming and expensive.

***Open-ended questions*** are definitely going to get a more considered response than close questions; they also allow respondents to relax when answering the questions and to express themselves in the language that they understand best. Open-ended questions have some flexibility in allowing research topics to be approached in a variety of ways (Seale, 2004:182).

Open-ended questions may relieve the nervousness of participants of giving 'false' answers since they can speak freely. This may also lead to the revelation of more information that can be useful to the research topic (Bless and Higson-Smith, 1995).

**(ii) Unstructured interviews**

During an unstructured interview, an interviewer does not strictly follow the prepared list of questions. In other words,

the interviews do not rely on a list of questions that are set by the researcher; instead, interviewees are free to tell their story in their own way and order, although possibly with guidance from the researcher (Dahlberg and McCaig, 2010:121).

Corbetta (2003) aligns himself with the above scholars by indicating that in an unstructured interview, the content or the form of the question is not fixed; it may vary from one respondent to another. The researcher will use unstructured interviews in this study to probe the respondents to give more information. The main advantage of using unstructured interviews is that the researcher can gather more information that has not been thought of initially. Unstructured interviews may also allow the researcher an opportunity to test his or her preliminary understanding. By using unstructured interviews, the participants may explore the subject further.

**(iii) Semi-structured interviews**

In semi-structured interviews, the content of the questions is fixed (Corbetta, 2003). Dahlberg and McCaig (2010:119) are in agreement with the above scholar and say that during semi-structured interviews the same questions are asked and usually in the same order. In this type of research, the interviewer is compelled to cover all the topics during the development of the conversation, but wording of the questions is left to the interviewer's discretion. The researcher will ask the same questions in the same format for all the participants.

**(b) Questionnaires**

A questionnaire is a research instrument consisting of a number of open-ended questions prepared well in advanced for gathering data from the respondents (Marshall and Rossman, 1989). The researcher will also employ questionnaires to collect data from participants who live far from

where the amaNdebele are concentrated. The researcher will travel to different places and request possible participants to converge in a quiet place where questionnaires can be distributed. The researcher chooses not to post and email questionnaires to possible participants because the participants may not be interested and willing to complete questionnaires if they do not see and hear the interviewer. It is common among academics to delete the questionnaires that are emailed to them as they feel that they are too busy to complete the questionnaires. The researcher is also saving the possible participants the cost of returning the questionnaires after completion. The respondents will be afforded time to think about the answers to the questions in the questionnaire.

**The disadvantage of questionnaires** is that the researcher cannot probe the participants to give more information as he/she will disturb the other participants who are still completing the questionnaires. For the purpose of this study, interview questions and a questionnaire will contain the same information and the same number of questions. The questions will be at the end of the study in the form of an appendix.

### **(c) Observation**

Observation is a process whereby the researcher becomes directly involved with the activities or actions that are performed by the participants. Through observation, the researcher looks at the participants without interfering (Dahlberg and McCaig, 2010). The researcher observed how games and game songs were performed, how many participants are in certain games, and how resources for a certain play are utilised.

### **1.8.3 Theoretical approaches**

Theories in a scientific study are logical constructions that explain natural phenomenon (Sommer and Sommer 1991:4). Many theories may be used in a social research. Glaser and Strauss (1967) as quoted by Richards (2015:147), says:

The theory in sociology is a strategy for handling data in the research, providing modes of conceptualisation for describing and explaining. The theory should provide clear enough categories and hypotheses so that crucial ones can be verified in present and future research; they must be clear enough to be readily operationalized in quantitative studies when these are appropriate. The theory must also be readily understandable to sociologists of any viewpoint, to students and to significant laymen.

Theory that can meet these requirements must fit the situation being researched, and work when put into use.

Theories can provide the researcher with the reason for the occurrence of natural phenomenon by explaining what the major causes and main outcomes of the target phenomenon are. A suitable theory will provide the researcher with the relevant and meaningful behaviour to be studied.

Different types of theories or approaches could be used when dealing with a study of this nature. The researcher will use the functional, oral formulaic, psychoanalytic and play therapy approaches to analyse the data.

### **1.8.3.1 Functional Approach**

Okpewho (1992:173) explains the functional approach as:

a method of studying the life and culture of a society by examining the functions or roles performed by anything practiced in the society ... as well as the ways in which these functions help to ensure the survival of the society.

Mooney et al (2007) support the above scholar when saying the functionalist perspective emphasizes the interconnectedness of society by focusing on how each part influences and is influenced by the other parts, e.g. if a child is emotionally disturbed, he/she cannot perform well academically and his/her relations with other children will be affected. The mentally challenged child will continuously show signs of aggression, self-pity, or loneliness even if he/she is in the company of other children. Merton (1968) as quoted by Mooney et al, (2007) reveals that as children are playing, there are consequences that are intended and commonly recognised, meaning that children benefit from games and game songs. Some of the hidden benefits of games and game songs are physical, social, and mental development, but children are often not even aware that games and game songs are valuable to them.

The functional approach is relevant to this study because it is a way of understanding how children use games and game songs for different purposes. Children learn their culture through playing and they learn how to use and appreciate their languages. According to Rundell and Fox (2002:582), 'functional' means relating to the purpose or way in which something works or to how useful it is.

Therefore, games and games songs are going to be analysed using the above approach. The studies by Fraser (1996) and Manganye (2011) will also be of help, as they touch on the development of the child and preserving games.

Tomlinson (2004:80-81) states that:

Play is valuable in the development because it encourages exploration, stimulation, imagination, creativity, and work through emotional experience.

The different functions of games and game songs, such as emotional development, physical development, cognitive development and social development, will be unpacked.

This theory is used because the games and game songs look like they have certain functions in the development of the child. The different functions of games and game songs will be addressed in this study. The researcher will further categorise games and game songs according to different themes.

### **1.8.3.2 Psychoanalytic approach**

According to Thompson (1952), 'psychoanalysis is the theory and method designed to help human beings master life's difficulties'. Difficulties in life can affect the child's total development, i.e. mental, psychological, cognitive, social, etc. Games and game songs could help the children to control their anger, anxiety and other social behaviours that can be detected at the developmental stages of their lives.

The psychoanalytic approach has to do with the way minds are trained to conform to certain situations. The approach can be viewed as freeing the imagination from hurtful emotions or experiences. Craib (1989:11) adds that:

... psychoanalysis is concerned directly and intimately with what we might call human creativity. With the ways in which our unconscious affects and often inhibits the way we live, but also with the ability to use it to produce something new: new ways of living, realising our potentialities, perhaps in artistic terms.

This approach emphasises the recognition of childhood events and experiences that could potentially influence the mental functioning of adults. The approach also explains what a defence mechanism is and why individuals, including children, react differently in similar situations. As this study focuses on the reflection of young adults on games and game songs, they may also react differently to similar situations that might have occurred in their childhood. Some may be reserved, some may harbour anger, and some may cry easily when triggered even by a minor action (Caplan and Caplan, 1973:284).

Tomlinson (2004:83) supports the above statement by saying:

Traumatised children might act out their frightening and dangerous experiences through play. The acting out could be an attempt to resolve their trauma by working through it.

Psychiatrists, psychoanalysts and psychologists use play to ascertain children's inner needs and emotional disturbances. Some use play therapeutically to encourage children to confront their difficulties. Yawkey et al (1986: 5) add that:

Through play activities, children take information about objects and people, practise new skills, create situations they can deal with and control, gain confidence in their own abilities, and learn to solve problems.

Caplan and Caplan (1973: 49) concur by saying:

Children, who act out painful scenes repeatedly, are not doing it to preserve the pain, but to try to make it understandable and bearable ... This is one of the ways in which they bring under control the feelings and frustrations that are often experienced by children.

It is therefore evident that children's emotional disturbances or problems could be resolved in a play therapy session. This research project will not go into detail about the processes that are applied in psychology, i.e. where the therapist and the client are engaged in a formal therapeutic environment. John et al (2016) used a play narrative known as *masekitlana* and recommended that

this traditional game song be incorporated in the body of knowledge that bridges a gap between Western and indigenous forms of psychological therapy.

Incorporating familiar traditional games/game songs in the therapy sessions could encourage children to be more open to therapy, unlike when puppets, drawings and colouring are used. This will also minimise the trend that says Africans embrace all that is Western and let go what is African. Therapy play could enable children who are emotionally disturbed to air their frustrations through games and game songs and help them to deal with their challenges. Some of the challenges that children face is changing school, the fear of losing friends, the death of one or both parents, divorce, sickness in the family, and loss of employment by a parent or parents. All the above factors can cause stress and children may show signs of confusion, anger, anxiety and aggression. Therefore, in such situations, games and game songs may assist in reducing their anxiety and help them feel content (Timberlake and Curter, 2001).

### **1.8.3.3 Oral formulaic approach**

The oral-formulaic theory, also known as 'Parry-Lord Theory', originates from the names of its first two major proposers. This theory is a general theory of oral tradition that includes riddles, poetry, and songs. However, for the purpose of this study, the oral-formulaic theory will focus on game songs performed by children. Foley (1988:11) pronounces that:

every capable singer always improvises his song for the presentation of the moment so that he is never in the situation of reciting a song in precisely the same way twice.

Oral-formulaic seeks to explain the process that enables oral poets or singers to improvise, i.e. use other words in case their memory fails. Olsen (1986) agrees that singers make changes from time to time when they are performing but do not necessarily change the song.

Palumbo (1977) confirms that as children are singing, they are repeating and assimilating what they heard from their peers. However, their singing could be made up of formulas that differ greatly from the source. While singing the songs/game songs, children adapt and change the song to suit the situation. Songs rendered orally in short verses can be produced later in written form.

Foley (1988) further goes on to say formulas are mainly found in oral composition, i.e. not in written text. Palumbo (1977) is of the view that formulas serve as the line fillers, which are used to expand and enhance the original game song and to ensure continuity in performance.

This approach is related to poetry where traditional material is improvised at each performance using verbal formulas as an aid to memory. Formulaic is related to the standard patterns of games and game songs that have been used many times before and which are no longer interesting and original. (Lord, 1994) describes the oral-formulaic approach as a process of recreation of what children have learned. Children's games/game songs display a lot of creativity and originality. Kalliala (2006:44) concurs by saying:

Once children know the structure and function of traditional nonsense rhymes, they can then replace these with their own 'home made' rhymes.

Children learn games and game songs from their environment and it is easy for them to replace the wording to suit the time and communicate different messages. Games and game songs are best learnt at school (Finnegan, 1970). These games are performed orally and some are handed down from generation to generation by word of mouth.

According to Lord (1981) as cited by Ferioli (2010:3):

Formulas are 'the phrases and clauses and sentences of the poets' specialised grammar which he learns 'by hearing them in other singers' songs', the process of memorisation is thus unconscious and 'follows the same principles as learning the language itself'.

As children are playing or singing, they learn the language by heart and at times when repeating the game/song, they use their own words so that the game can flow and to avoid some penalties. Therefore, oral-formulaic phrases allow children to be creative.

Some formulas are repetitions, called lexical formulas. The oral-formulaic approach is concerned with composition in the course of performance. The relation within the line, a relation among syllables, stresses, alliteration and tone will be analysed in a given game or game song (Palumbo,

1977). As children are performing games or game songs, they improvise and re-compose while playing/singing. If the child fails to remember a particular word while performing a game/game song, he or she will improvise with a pre-made word without having to interrupt the game.

This study explores how games and game songs are created and recreated by children as they play and how children develop in the process of playing as explored and explained by the young adults.

#### **1.8.3.4 Play Therapy**

Play therapy is an interactive process that goes on between the child, the play therapist, and the systems in which the child is involved. Its success depends on the attitudes, knowledge, and skills of the play therapist, the child's capacity for change, and the ability of systems in which that child is embedded to support or at least not resist change (O'Connor and Ammen, 1997: ix)

Children use games and game songs as a therapy to soothe their pain, frustration and anger. The pain and frustration might be caused by death or illness in the family, an economic reason such as a parent's loss of employment, etc. Mentally disturbed children find it difficult to perform well in class; such children are vulnerable and easily frightened and confused. Each time the pain or anger crosses the child's mind, he/she will direct it to play, especially narrative plays. If the teacher identifies such children, he/she should refer them to the play therapist who will apply or suggest detailed interventions as prescribed by their level of professionalism. However, healing and the success of the therapy will depend on the attitude and willingness of the child to accept change. For the purpose of this research project, play therapy will be dealt with on a very low level. The detailed processes of interventions where the therapist and the child are involved will be left to the play therapist after the child has been referred through the proper channels. It is important to include all the stakeholders in the education of children, i.e. parents, the governing body, the health representatives, social workers, and non-profit organisations that have an interest in education.

Children are able to express themselves more naturally in games and game songs or in a play without adult supervision. Ellis (1973) says play therapy

may be described as an opportunity that is offered to the child to experience growth under the most favourable conditions. Since play is his natural medium for self-expression, the child is given the opportunity to play out his accumulated feelings of tension, frustration, insecurity, aggression, fear, bewilderment, confusion. By playing out these feelings, he brings them to the surface, gets them out in the open, faces them, learns to control them, or abandons them.

As children participate in games and game songs, they experience growth in different ways. They are also offered the opportunity of playing out feelings that might have affected them, e.g. anger, happiness, etc. Van Hoorn et al (1993:7) concur with Ellis (1973) by saying 'as children are playing, they communicate their feelings and ideas'. Therefore, games and game songs offer the participants a safe haven and help to develop emotionally and mentally because they encourage exploration, imagination, and creativity. Children participate in games and game songs with the end aim of fun and enjoyment, but at the same time, they play out their feelings, fears and frustrations.

Drewes and Schaefer (2016) assert that group play therapy allows for a playful, flexible environment in which peers can learn cooperative play while building friendships. Narrative and play therapy could be used to assist children with unsettled traumas to help them express and process their fears and anger and to alleviate any social skill difficulties. Traumatized children normally are identified by an imbalance in their emotional, behavioural, social, cognitive and physiological development, e.g. imbalances in cognitive development might be identified by some language problems, memory loss and poor concentration. The study will confirm whether play therapy is useful in the development of children, as the young adults will be reflecting on their own experiences of play.

### **1.9. Ethical processes**

To render the research ethical, human rights were respected as stated in Chapter 2 of the South African Constitution. The ethical processes of the University of South Africa were followed to the latter before data could be collected from the participants. The ethics certificate was produced where necessary. Permission was granted by some gatekeepers prior visiting some institutions and communities where data will be collected.

A consent letter was produced and given to the participants to sign before participating in the activities of the research project. Participation was voluntary and the participants were permitted to feel free to withdraw at any given time. The researcher answered all of the respondents' questions regarding the research project before the interviews and before the respondents were required to complete the questionnaire. The researcher also explained to the participants that the research was not a project for personal monetary gain, but a scientific study.

The aim of ethical processes was to protect the participants from harm. A brief written agreement explaining what was expected from the participants in terms of the activities and duration of the research was drawn up for the participants and researcher to sign.

### **1.10 Organisation of chapters**

In Chapter 1, the background to the study will be presented. The introduction will include the historical background of Southern amaNdebele, the speech community in which the study will be conducted. The study sketches the research problem statement, aim and objectives, justification, significance of the study, definition of key concepts, research design, and the research approaches.

In Chapter 2, a comprehensive literature review into children's games and game songs in general, and in the Southern amaNdebele community in particular, will be submitted.

In Chapter 3, the focus will be on data collection and interpretation. Questionnaires, interviews, observation and other sources will be the basic techniques of collecting data.

In Chapter 4, analysis of the data collected will be given. The analysis will not be achieved without classifying children's games and game songs into different types. The different types of children games and game songs will be explored and a general conclusion on the classification of games and game songs will be provided.

In Chapter 5, further analysis of the functions of children's games and game songs will be presented. The functions will be divided into physical development, emotional development,

cognitive development, social development, perceptual development and other functions related to children's games and game songs.

In Chapter 6, the focus will be on the findings of the study based on the types and functions of children's games and games songs.

In Chapter 7, the summary and recommendations will be presented.

# CHAPTER TWO

## LITERATURE REVIEW

### 2.1. Introduction

A literature review is the searching out of information on the topic under research in order to identify gaps, and strengthen and improve on the previous studies/research. Nunan (1992) supports the above by saying that the purpose of a literature review is to provide the related information on the research question and to identify what others have said or discovered about the topic in question. Curtis and Curtis (2011:226) list the following reasons for doing a literature review before embarking on a research project:

- To identify gaps in the literature
- To avoid reinventing the wheel
- To carry on from where others have already reached
- To identify other people working in the same fields
- To identify opposing views
- To put your work into perspective
- To demonstrate that you can identify previous work in an area
- To identify information and ideas that may be relevant to your project
- To identify methods that could be relevant to your project.

A literature review can provide the researcher with new ideas about the research he or she is conducting and reveal sources of data that the researcher might not have known of previously. Therefore, a literature review in any research study is very important because it equips the researcher with the necessary knowledge in the field of research and helps him or her to identify the gaps that need to be filled. Marshal and Rossman (1994:28) add that:

it demonstrates that the researcher is thoroughly knowledgeable about the related research and the intellectual traditions that surround and support the study. ... it

shows that the researcher has identified the gaps in the previous research and that the proposed study will fill a demonstrated need.

By doing a literature review, the researcher will be informed of previous work conducted in the field of study and be alerted about problems or pitfalls in the chosen area. A literature review will provide the researcher with innovative, fresh ideas, knowledge and approaches on how to tackle the research on the functions of children's games and game songs, as reflected by the young adults and the literary works. It will help the researcher identify opposing views in that particular topic, reveal sources the researcher might not have known of before, and show how other researchers have dealt with the topic. Lastly, a literature review will assist the researcher with methods of dealing with similar problem situations.

Unfortunately, the literature review revealed that no study was conducted in isiNdebele on the functions of games and game songs as reflected by young adults. This chapter will provide a review of literature on children games and game songs in general. This chapter aims to give a general idea of the type of literature and scholarly research that is available. The literature review will be used to inform the study as a whole, and material will be taken from books, dissertations, theses, journal articles, and other works of scholars who have dealt with the subject under investigation.

## **2.2 Review of literatures**

The themes under which the literature review will be discussed will cover the following sub-topics: children's games and game songs, performance of games and game songs, classification of games and game songs, and the functions of games and game songs.

### **2.2.1 Children's games and game songs**

In their book, *Playing inside and out*, Yawkey et al (1986) discuss how to promote social growth and learning in young children, including developmentally delayed children. They indicate that games are natural activities that help to promote the development of children in various ways and that play contributes to the intellectual, cognitive, and emotional growth of children. Yawkey et al. (1986) stress that play is a natural form of learning regardless of age, e.g. by playing, children learn adult roles and problemsolving. Yawkey et al (1986) divide children's physical development into small and large motor activities. The small motor activities refer to the growth of the small

muscles of the fingers and toes. A physically developed child will be able to use body coordination correctly, e.g. eye-hand coordination is a prerequisite to playing the pebble game and in copying notes from the board in the classroom, and large muscles and gross-body coordination is used outside the classroom and entails being able to do house chores allocated to young children. For instance, physically developed children are able to run, jump, kick and throw, as the muscles in their legs, arms, and trunk assist them to perform those tasks easily. These authors designed playgrounds to make playing more pleasant and enjoyable, and suggest that educators need to encourage children to learn by providing them with imaginative and creative plays.

Msimang (1975) wrote an isiZulu book titled *Kusadliwa Ngoludala* that touched on different subjects such as the duties that are assigned to females and males, diseases, and how a cow is slaughtered. Children's games and game songs in this book are divided into narratives and riddles to while away the time. Msimang (1975) listed a number of games and game songs to be performed in the evening after the house chores are done. The author sometimes provides guidelines on how each game is performed and the number of participants required, e.g. *ukugenda* (the pebble game). Some games are performed by boys, some by girls, and some by both girls and boys.

Msimang (1975) briefly mentioned physical games such as hide and seek (*umacashelana*), tree climbing, and sliding games that were played by the amaZulu children. Creativity games included crafts and moulding, and girl's games included the pebble game (*ukugenda*) and skipping (*ingqathu*). Riddles and lullabies (*imilolozelo*) were also classified under games and game songs. Msimang (1975) mentioned that riddles help to sharpen the minds of children whilst jumping and skipping help children to use their energy. Msimang (1975) explained how these games are performed and what their purpose is.

In the article, '*Jowe-Jowe: Traditional Kalanga Girls Song Game*' by Gundani et al (2011) the authors examine the *jowe-jowe* as a traditional and indigenous game, the features of the *jowe-jowe*, ways to include the game in the Zimbabwean Schools Physical Education Curriculum, and how to document and preserve the *jowe-jowe* game for future use. The researchers explain who the Kalanga people of Zimbabwe are, and collected data from the population of the Kalanga women of the Masendu ward. Gundani et al (2011) used individuals, demonstrations, visual and audio

recordings to capture the physical skills, patterns, and techniques. In their discussion, it emerged that women and girls perform the *jowe-jowe* game in the afternoon, and that the number of performers varies depending on the number of women involved in the pounding activity. Children as young as three years old to the elderly participate in the game, which is accompanied by singing and actions. The article explains in detail how the *jowe-jowe* game is performed and its functions, such as enjoyment, teaching adult roles to the young children, and appreciation of their cultural inheritance. Gundani et al (2011) indicate that the Kalanga *jowe-jowe* game carries indigenous and cultural knowledge and mention that it could be used in the formal education system as an educational tool to provide psychomotor, cognitive and social outcomes. The article states that skills, values and attitudes are learnt through the *jowe-jowe* game song and learning by example is encouraged and promoted.

In their article, 'Shona traditional children's games and play songs as indigenous ways of knowing', Nyota and Mapara (2008) emphasised the importance of using games and play in the education of Shona children. The authors explained that the aim of the article was to indicate that Shona traditional games and play songs contain knowledge and are a way of learning. The article examined Shona traditional games using information from developmental psychology and indigenous knowledge systems. In their analysis, the researchers employed different games and game songs. After mentioning the type of each game, the authors explained in detail who the participants were, e.g. the *nhodo*, which is performed by girls ranging from five to thirteen years of age. They provided the resources, structure, and the number of participants and how the game was performed. The researchers said they use indigenous knowledge to analyse games. From what the authors said, the *nhodo* game teaches the children counting in an orderly manner. The article concluded by stressing that Shona traditional children's games and play songs, help children to learn. The article highlights how lessons and cognitive skills are implanted in children's games and play. The authors further indicated that skills and values learnt from games and play songs are used to prepare children for adulthood.

In their article 'Incorporating the Indigenous Games of *morabaraba* in the Learning of Mathematics', Nkopodi and Mosemege (2009), stress the importance of incorporating the indigenous knowledge game *morabaraba* in the teaching and learning of mathematics. The article

aimed at showing that some cultural aspects related to indigenous knowledge games could be incorporated in teaching and learning of mathematics. The authors argue that many learners who come from disadvantaged communities fail mathematics because the South African educational system is based on Western culture and many children, especially those from disadvantaged backgrounds, cannot see the link between the education they receive in schools and their everyday experiences. Nkopodi and Mosemege (2009) assume that this might have contributed to the lack of interest and high failure rate in mathematics. The researchers strongly believe that indigenous knowledge could be used to promote the teaching of mathematics in multicultural classes. The authors define games and their use in teaching mathematics. The study used the qualitative method, observation and the actual teaching of mathematics in classrooms to provide first-hand information on the benefit of *morabaraba*. The authors piloted their project over the past years in different communities in South Africa and neighbouring countries such as Lesotho and Mozambique. They mentioned that games are recreational, have a competitive element, are enjoyable, and promote sportsmanship. Nkopodi and Mosemege (2009) found that children in multicultural classes enjoy playing *morabaraba* and that it promoted interaction amongst learners across cultures. The researchers concluded that *morabaraba* could be incorporated into the teaching of mathematics because children can learn mathematical operations, such as counting and deducting, using playing tokens, geometrical patterns, symmetry and special relations.

### **2.2.2 Performance of games and game songs**

According to Finnegan (1970), games and game songs are part of oral literature that are transmitted by word of mouth from generation to generation. Many scholars across all the African language groups never took games and games songs seriously as part of written literature. Even though children were involved in play from time immemorial, games were taken for granted by the researchers and publishing houses. One reason why play has been neglected is that it seems to be unimportant and simple (Sawyer 2002). Children recreate and improvise games and game songs according to the era in which they live and as those recreated games and game songs are short-lived, maybe that is why they are neglected. For instance, the *igutjha*, requires young children to use old pantyhose in a skilful jumping game known as skipping, *iqathulo*. The researcher agrees that games are transmitted from generation to generation but with few variations.

In her study titled *From oral performance to picture books: A perspective on Zulu children's literature*, Ntuli (2011) emphasized the importance of printed and oral literature for children as a way of generating interest and developing authentic contemporary children's books in South African languages. The researcher explained that like adult literature, children's literature is rich and it is not researched. The researcher focussed on isiZulu children's literature including the traditional oral literature, i.e. folktales, lullabies, and children's game songs. The author mentioned different types of folktales, their transcriptions, their functions and the messages contained in each folktale. Ntuli's (2011) study has a chapter on children's oral poetry that includes lullabies, children's games, and how they are performed. The author also explained the different functions of games, i.e. entertainment, socialisation, learning a language, among others, and the benefit of different types of picture books in African languages and their functions. In conclusion, Ntuli (2011) observed that the classification of Zulu children's poetry poses a problem for many authors. Ntuli's (2011) discovered that game songs, called *izidlaliso*, are under researched, possibly because the isiZulu oral children's poetry retained its originality, i.e. it was not influenced by the missionaries. The study reveals that there are no contemporary children's book written in indigenous African languages and authors of African languages are to blame. The author suggests that various investigations should be conducted in the so-called 'old-and-new' field of research in order to generate new and fresh ideas. The author further recommended that authors should be identified, trained and commissioned by different publishing houses to write picture books.

Leary and von Schneden (1982) wrote a book titled *Simon says is not the only game*. He collected and documented a number of concept games and game songs from teachers across the country that children who are partially sighted, blind, mentally challenged, deaf, and sighted, could use. The main aim of this book was to formulate ways of alleviating some difficulties in teaching concepts to blind and visually handicapped children. Leary and von Schneden (1982) stated that they chose games/game songs that could teach the children different concepts and skills. Under each game more information is mentioned on the number of participants, how each game is performed, and the variations and modification of each game is mentioned. Parents and interested parties contributed different games in the book. Leary and von Schneden (1982) state that teachers, therapists, parents, etc. could use the games in their book and that the games could be varied to suit each user.

### **2.2.3 Classification of games and game songs**

Ntšihlele (2003), in her study titled *Games, gestures and learning in Basotho children's play songs*, aimed at gaining a deeper understanding of Basotho children's games, and demonstrating that Western ideas of music and games are not necessarily the same as those of the Basotho. Ntšihlele (2003) used interviews and observation to collect data and mentioned that she did not need an interpreter because Sesotho was her home language. She indicated that games encourage children to acquire different skills and that some skills are lifelong.

Ntšihlele (2003) divided her study into categories, i.e. infant games, games of identity, didactic games, games for concentration, games with stones, games for observation, games for mental skills, and miscellaneous games. She discussed each game, gave the number of participants, and explained how the game is performed. She also provided photos to help the readers understand what is required. The major functions of the games identified by Ntšihlele (2003) are for cognitive, affective, and psychomotor development. She classified games in categories that suited her study and the games are based mainly on the Sesotho culture that she was familiar with as a child. In her study, it emerged that the children's melodies and chants are not just haphazardly structured; they are assisted by a well-defined rhythm to give meaning to the movements, rhythm and gestures.

The article, *The South African Indigenous Games Research Project of 2001/2002* by Burnett and Hollander (2004) addressed the need for indigenous knowledge research, and involved 11 tertiary institutions of South Africa. Both qualitative and quantitative methods were used, and data was collected using different tools such as questionnaires, focus groups, case studies, observation and recordings. In their discussions, it emerged that some traditional play behaviours are becoming obsolete and some were adapted to suit a different purpose and environment. They discovered that play patterns of games develop through cultural influences such as cultural exchange in schools. Games were placed in seven categories, i.e. games that were physically challenging, games involving physical skill and strategy; group interaction; rhythmic and singing games; games requiring imagination; mind games, and environmental games. The article provided different reasons why children engage in indigenous games, e.g. to entertain, to improve mental alertness, to keep out of trouble, to improve co-ordination and skills, to have fun, and for social interaction. Burnett and Hollander (2004) concluded that there were challenges in documenting indigenous

knowledge systems relating to the physical and games culture of different South African ethnic groups, and that a convincing framework for the classification and analysis of games is needed. The article highlights that children still participate in games and also create, recreate or adapt many games to suit their needs.

Mwenda (2014) identified and documented elements of 26 traditional games of the Gusii community in Kenya in order to preserve them. The descriptive method based on the form, participants, equipment, rules of the games, and their significance, was used. Mwenda (2014) studied different types of games, the number of participants in each game, the age group, the gender, how each game or game song was performed, and the different functions of games and game songs. The games were classified as games of strategy, survival, physical challenge, chance, and malevolence.

Kaino (2013) published an article entitled 'Traditional Knowledge in Curricular Designs: Embracing Indigenous Mathematics in Classroom Instruction' to highlight that the knowledge of traditional artefacts used by the Tchokwe tribe in Angola could be used in the teaching and learning of mathematics in the classroom. Kaino (2013) felt that there is no connection between what is taught in the classroom and what is found in the society, and indicated that school curricula are designed without including indigenous knowledge. Kaino (2013) acknowledged that while a number of studies had emphasized the importance of integrating indigenous knowledge in the teaching and learning of mathematics, most countries do not use or acknowledge it in the mathematics curricula. In his methodology, Kaino (2013) derived knowledge of numeric and geometric patterns from the Tchokwe tribe and sourced indigenous knowledge from various forms of the Tchokwe traditions, i.e. decorations, paintings, storytelling, etc. The illustrated structures indicate the advantage of using traditional artefacts to develop ideas that lead to the determination of mathematical rules and principles. Kaino (2013) suggests that indigenous knowledge be integrated into the school mathematics curricula, and that the artefacts that are available in the traditional environments are important tools that can be used to narrow the gap between what is taught in the classroom and what is found outside the classroom, i.e. in society.

In their article, '*Masekitlana: Indigenous Stone Play and Dynamic Assessment, as Therapeutic Techniques for Children Affected by HIV/AIDS in South Africa*', John, et al (2016) explore how and whether a traditional Sesotho form of narrative play would be appropriate in the counselling of isiZulu speaking children affected by HIV/AIDS in South Africa. The scholars confirmed that the game *masekitlana* was already proven effective with children of Sesotho origin in Durban, KwaZulu Natal. John, et al (2016) sampled children who were living with HIV or had experienced poverty and trauma because of family members dying from AIDS related diseases and found that if the game *masekitlana* proved to be effective across language cultures, it might narrow the gap between Western and indigenous forms of psychological therapy. John, et al (2016) are of the view that South Africans tend to embrace what is Western and disregard what is African. They concluded that indigenous games should be integrated in the counselling of children moving between their indigenous and urban worlds.

In their article, 'The Form and Content of Children's Poetry and Games on a Kaleidoscopic Cultural Terrain', Nyoni and Nyoni (2013) focus on the form and content of children's poetry and games on the Kaleidoscopic cultural terrain of Shona. They critically analysed children's poetry and games in terms of their form and content, and established what is embedded in them. Nyoni and Nyoni (2013) gathered data by observing children playing and recorded data without interrupting the performers. Nyoni and Nyoni (2013) selected a few children's poems and games according to their form and content, and made a distinction between a poem and the game before analysing the data. Some poems are different from games in the nature of their performance; the poems took the form of a call and response, whereas the games were performed in groups, in pairs, and by individuals. Nyoni and Nyoni (2013) wrote down the names of each game or poem, their interpretations, the number of participants required, and how they are performed. Nyoni and Nyoni (2013) concluded that some traditional poems and games are dialogues (kaleidoscopic), that the form and content touch on both the material and non-material culture of the people, and that themes such as *ubuntu* (humanness), courtship, love, hospitality advice, etc. continue to inform children's poetry and games.

In the article 'Using Games to Promote Multicultural Mathematics', Nkopodi (2009) uses two games, *morabaraba* and *moruba* as examples of traditional games that can be used in teaching

mathematics. Nkopodi (2009) feels that there is no connection between the education that children receive in schools and their everyday experiences, and explains that while games are used for fun, the rules in the identified games should be followed. Nkopodi (2009) mentions the name of each game and provides its structure, the resources required to perform it, the number of players needed, and detailed instructions on how it is to be performed. Nkopodi (2009) adds that when playing the two games, logical thinking and planning of the moves are needed in advance. Nkopodi (2009) explains that by using *morabaraba* as a tool for teaching, learners are able to identify different shapes and angles, measure angles, tell the number of stones used in the game, and identify the different mathematical operations taking place as the game progresses. Nkopodi (2009) concludes that some traditional games should be used in promoting mathematics in schools, and that ethno-mathematics should be used as a complement to the current South African teaching practice in mathematics education that is based on Western culture.

In the article 'Integrating Indigenous Games and Knowledge into Physical Education', Roux (2009) points out the possibility of incorporating indigenous isiZulu game skills and knowledge into physical education as part of Life Orientation. Roux (2009) explains that Life Orientation replaced physical education during the inception of outcome-based education, and highlights that Life Orientation is a compulsory subject for all learners. Roux (2009) used qualitative and quantitative data, and 13 structured games containing the cultural elements were selected and analysed. The author mentioned the educational value of games, their functions such as social, cognitive, affective and psychomotor development. Roux (2009) concluded his study by emphasising that selected indigenous isiZulu games could be used to promote ethnic understanding; the curriculum in multicultural schools should include indigenous knowledge; and indigenous knowledge could be used towards nation building. Roux (2009) recommends that educators be given additional training on how to educate learners to develop skills, knowledge, and attitudes that promote positive inter-and intra-group relationships within a multicultural community setting. .

#### **2.2.4 Functions of games and game songs**

Jui-Ching (2015) wrote an article about the traditional Japanese children's singing games, *dolan ananak*, and their functions in developing children's cognitive and social skills. As children play, they learn to follow rules and commands for a specific purpose. Jui-Ching (2015), emphasizes that

children all over the world play, and music is generally an important part of their play. As children play, they are exposed to the cultural elements of their society where both cognitive and social development take place, and follow the rules imposed by children themselves. By so doing, they attain general information about themselves, their environment and internalize sociocultural values, such as cooperation. Jui-Ching (2015) used different games and game songs to explore different functions of children's games and game songs.

In her doctoral thesis, *Cultural plays in early childhood education in Zambia*, Kalimbe (2016) investigated the educational value of cultural play songs in early childhood education in Zambia. She focused on the use of music both in school and outside the school premises. She was motivated by her conflict of outside school music experiences that was very different from the music used in school. She argued that the knowledge gathered on the importance of play songs would enhance the understanding of how teachers in the early centres of learning could use them in their daily teaching.

Kalimbe (2016) used qualitative research, and the tools employed were questionnaires for teachers, interviews and recordings. The study revealed that the teachers' knowledge, skills and perception of cultural play in early childhood education (ECE) is very limited, and few cultural songs were found in and outside pre-school. Kalimbe (2016) acknowledged that the study contributed meaningfully towards Africanisation, however, without abandoning all that is foreign, the curriculum should reflect the learners' cultural context; collecting and transcribing the play songs found in and outside pre-school would help preserve them for future use.

Madzidzela (2002) completed a study in isiXhosa on the importance of children's games and game songs as a natural way of educating children. The aim of this research report was to highlight the importance of games and game songs in the education of children. The researcher used magazines such as *Home Talk*, *Sales House* and the *Sanlam Club Magazine*. She mentioned that she knows most of the games and game songs that she reviewed as she grew up playing them. Madzidzela (2002) defined terms like songs, tribal education, formal education, and emphasized that most children's games are accompanied by singing. Tribal education emphasises the correct behaviour that is in accordance with the customs of the tribe. She felt that this is important because it produces

children who can play and learn from their older brothers and sisters and ensures the continuity of games and game songs. Madzidzela (2002) argues that the missionaries introduced formal education. She mentions different types of games and game songs; religious games, game songs that depict originality and nature, and game songs that teach counting, language and culture.

Madzidzela (2002) listed the functions of games and game songs, such as fun, socialisation, educational, behavioural, and physical development, with the aim of recording and conserving them for future use. She concluded that games and game songs are handed down from generation to generation by word of mouth, and that they help to strengthen children's muscles; encourage children; and boost their confidence, especially when they win a game; help children to know and appreciate their environment; and discourage instability and misbehaviour.

In the book, *Traditional games of South Africa*, by Saayman and van Niekerk (1996), traditional games performed by African children are recorded for posterity. The authors considered that games contain a rich tradition and thought if they were lost forever, it would be a shame for all black South Africans. Saayman and van Niekerk (1996) classified the games under nine large categories. The games were placed in the following categories:

- Seeking games, e.g. Adam and Eve, blind man's bluff, hot potato, and hide and seek.
- Hitting games e.g. wheel and stick, *homa* (golf), and hitting a target with a stick.
- Chase and catch games, e.g. *dibeke* (the weeks), wolf-wolf, rotten egg, the sheep and the wolf. The authors described how *dibeke* (weeks) and wolf-wolf should be arranged in two teams.
- Jumping games, e.g. hopscotch, stone/jack, and skipping (*tsoro*).
- Throwing games, e.g. the donkey, goat/buck in the kraal, *angush* (rounders), *diketa* (jacks), clay stick, *blikkies* (tins/cans), and *kap kap* (marbles).
- Guessing games
- Mimic games, e.g. house-house, dolls, and police officers.
- Games without rules, e.g. riding calves, black *mampatile* (hide and seek), moulding cars, clay oxen, *morabaraba* (the board game or morabaraba game), swimming.
- Singing games.

The authors detailed how each game is performed, the number of participants, and whether they were played by boys, girls, or both boys and girls. In some of the games, two participants are required, e.g. calabash and *morabaraba* (the board game). Two teams of girls play *Dibeke* (week game). The authors also included games performed by adult men and women, e.g. *chidjaro* (the guessing game). Adult men performed the *tsoro* game (the moulding) and it requires intelligence and creativity, making clay oxen requires patience and creativity, and some of the others are just humour games.

In his mini dissertation, Indigenous Tsonga children's game songs, focused on Vatsonga game songs performed in the Malamulele rural area in the Limpopo Province. Manganye (2011) collected indigenous African game songs in Xitsonga to be preserved for future generations. He mentions that the youth are at risk of losing their indigenous culture, as many Africans have moved from rural to urban areas for better living conditions. The researcher recorded songs in staff notation and tonic-solfa; and made several DVDs. He further recorded 18 games that included *vana va nga* (my children), *ndhi rhume mfana* (I have sent a boy), *chava kondlo* (be scared of the rat/mouse), *hi navela ku kha m'roho* (we wish to pluck the veggies), *mbita ya vulombe* (the honey's pottery pot), *mpfula ya na mthothotho* (it is raining (the ideophone *ntho! Ntho!* Replicate the raindrops as they fall), *kuna ndzilo entshaveni* (there is fire on the mountain).

Manganye (2011) used an ethnographic qualitative study. To collect data, he used questionnaires for both the young and adult informants. He visited schools and collected information from schoolchildren. From the literature review, it emerged that the music of the Vatsonga people is under-researched, and that previous research failed to pinpoint differences between traditional, folk, and indigenous songs. He touched on the social and mental aspect of game songs. Manganye (2011) found that:

- Vatsonga children's games are rapidly disappearing around the area of Malamulele and Giyani
- there is a lack of recorded and noted indigenous Xitsonga children's games and
- few primary school children to date still play Xitsonga games during breaks as an extra mural activity.

Manganye (2011) recommends that schools should expose children to indigenous game songs and the curriculum should not promote only one music culture, which is the western culture.

Sahay (2013) wrote an article titled 'Traditional Children's Games of Bihar' that describes how the children of Bihar, the economically poor rural state of India, enjoy games and game songs despite having limited resources. The researcher provided the background of the people of Bihar, the land, and the people. She stated that the economy of Bihar is based on agriculture and trade. She cited the population, and the number of languages that are spoken in India, where Hindi is the official language of Bihar. Sahay (2013) mentioned that parents in Bihar insist that children should play outside the home, i.e. in parks, streets or playgrounds. The last period in school is reserved for games to promote socialisation. While games and game songs are educational, they are also fun and entertaining. A record of games is kept to preserve the culture of the people and as a link to the ancestors. Sahay (2013) says that a group of boys and girls perform some games together, while either boys or girls play other games. She adds that as the people of Bihar are poor, they cannot afford to buy toys and other resources for their children. Nevertheless, children still play games using natural resources found in the environment, e.g. grass, mud, broken bangles, old clothes and different types of seeds. She emphasised that parents encouraged children to play; some parents made swings and kites for their children. The researcher recorded a number of games and game songs, and described how they are to be performed, and the number of participants required. Sahay (2013) concludes that the poverty in Bihar does not prevent children from participating in games and game songs.

Mbalekwa (1994), in her study titled 'Urban children's action songs,' investigated the nature of text, context and texture of action in isiZulu children's action songs. She highlighted different functions of songs that included entertainment, moral shaping, and socialisation, and cited that songs are used as a vehicle to promote cultural continuity and growth. The researcher states that action songs are more meaningful and alive in their performances but children participate in action songs voluntarily. It emerged that action songs are characterised by hand clapping, movements, coordination and repetition of phrases or words. Mbalekwa (1994) collected and documented a number of action songs and provided a detail explanation of how they are performed. She further indicated that there are messages, in the action songs. Some messages are directed to the children

themselves and some are directed to the community members. The different messages refer to love, encouragement, discouragement of drinking in parents and future parents, and advise girls/boys on how to choose a life partner. Mbalekwa (1994) suggests that action songs can be researched further to close the gaps identified by other researchers. She shares the same sentiments with Masiea (1973), Saayman and van Niekerk. (1996); that if oral performances are not rerecorded, they might be lost forever. The researcher attached a number of action songs in the appendix as the way of documenting them.

In the study *Imilozelo*, Zulu children's literature in performance, Fraser (1996) reveals when isiZulu oral literature was presented in written form. She provided the importance of *imilozelo* (lullabies) as part of oral literature, and shared the following reasons for embarking on the title:

- *Imilozelo* (Lullabies) are poorly researched and they touch the lives of many isiZulu children.
- To find out to what extent lullabies (*imilozelo*) reflect the theories of orality as proposed by different scholars.
- To establish whether lullabies (*imilozelo*) reflect the rhythmic patterns of children's poetry and to explore those patterns
- To explore the non-linguistic aspects of performance.

Fraser (1996) collected data from interviews and questionnaires. Different junior and senior primary language teachers contributed greatly in this study, which asserts that lullabies (*imilozelo*) contribute to the development of children in different ways, i.e. cognitive, social, emotional, physical and perceptual-motor development. After analysing the data, Fraser (1996) concluded that lullabies (*imilozelo*) are valuable, can help children to learn the language, and should be included in the curriculum, which should cover all the important aspects of orality that amaZulu treasures and should be preserved to ensure continuity.

Jeffrey et al (1977) in their book *Let me play*, encourage parents, teachers and practitioners in the Early Child Centres (ECD's) to allow children to play, guide them in choosing activities suitable for children based on the children's life barrier, and help them to recognise when children are facing certain challenges. The authors describe the nature of play, the importance of play, the

development of play, how handicapped children play, and advise how to identify and help handicapped children. A comprehensive guide to parents is provided with the aim of encouraging parents to become involved in the education of their children. Various sections in the book deal provide information on:

- energy plays, i.e. activities that assist parents on how to educate children who cannot walk or even move.
- games performed by a single child, in pairs and in groups. Games such as climbing stairs, jumping up and down, kicking a ball, and throwing and catching objects are encouraged.
- skilful play, e.g. activities aimed at encouraging children to follow objects with their eyes, reach out and grasp objects using their fingers and thumbs, etc.
- activities focusing on how to use their hands to stack objects, thread objects, build games and draw. In this section, the children use their fine motor muscles, eye-hand coordination and creativity.

Children are taught to listen to instructions, to follow and apply rules. Social play is encouraged between parents and children, and parents are urged to provide plays that will stimulate imagination and encourage children to solve problems.

In his book, *The indigenous games of the people of the coastal region of Kenya: A cultural and educational appraisal*, Wanderi (2011) documents the traditional games of the Kenyan coastal region. Fearing that these Kenyan traditional games are becoming obsolete, Wanderi (2011) suggests that they be used in formal education. The author divides the games into the following three categories:

- Non-musical children's games of low skill organization,
- Musical children games of low skill organization
- Games of high skill organization.

Games of low skill organization are physical activities performed by children with a great deal of spontaneity and flexibility, and such games differ from group to group according to imagination,

creativity and ingenuity. Games of low skill organization are subdivided into two categories, i.e. non-musical and musical games of low skill organization. Wanderi (2011) mention various games under each category, i.e. role play games, and hide and seek (*kibe/koi/mwamjifwitzo*), how the game is played, and its significance. He also mentions their importance regarding physical development, enjoyment and the ability to choose a hideout that is not easy to spot. The researcher will investigate different games and game songs and classify them according to gender, i.e. games for boys and games for girls. Wanderi (2011) mentions different types of games, indicates how they are performed, and the number participants in each game. The author documented a number of traditional games, which are on the brink of extinction, and managed to incorporate a number of games in a formal programme at the Kenyatta University. Wanderi (2011) recommends that more research be conducted on Kenyan communities that were not covered under his project.

### **2. 3. Conclusion**

This chapter clearly indicates the most important literary material that will inform the study. The reviewed materials are classified under children's games and game songs, classification of games and game songs, performance of games and game songs, and the functions of games and game songs. All the reviewed material will assist the researcher, as the study is about the functions of games and game songs amongst the amaNdebele communities.

The researcher has identified the method of classification that could help her classify different types of games and game songs. There will be a chapter on different types of children's games and games songs, and a chapter on the functions of games and game songs. As much as the author would like to use and modify the method of classification used by the two scholars, Mwenda (2014), Wanderi (2011) and Burnett and Hollander (2004), she will be informed by the use of different coding schemes, which are open, selective and axial. The researcher acknowledges that no classification is watertight, and no classification suits the topic that each researcher hopes to investigate. Instruments used by the researcher to collect data will be interviews, questionnaires, observations and recordings, as per the information gained from the literature. She is overwhelmed by the fact that all children participate in games and game songs despite their poverty levels, nationality, disability levels, and location. This is because games and game songs perform different functions in the development of children irrespective of whether they are able bodied or disabled.

The researcher will provide outlines or structures of each game and a detailed explanation of how each game is or was performed, the number of participants, and the gender. In the study, the researcher will not use the names of the respondents when recording and analysing data, but pseudonyms or letters of the alphabet will be used to protect the identity of the respondents. The sources that the researcher will use in analysing data are Madzidzela (2002), Burnett and Hollander (2004), Mwenda (2014) and Roux (2009).

## **CHAPTER THREE**

### **DATA RECORDING AND INTERPRETATION**

#### **3.1 Introduction**

In this chapter, the main emphasis will be on data collection and data interpretation. This research entails the collection of information to test new ideas and/or disapprove existing ones. The data collected will be used to classify the different types of games and game songs and to investigate the functions of games and game songs as performed by African children in general and amaNdebele children in particular, as confirmed by young adults when they reflecting on childhood experiences. As indicated in Chapter 1, data will be collected by making use of interviews, questionnaires, documents and observation. The fourteen questions used for both interviews and questionnaire are found at the end of this study as Appendix 1. Questions are in both isiNdebele and English.

#### **3.2 Data recording and data transcription**

Data collected, especially from interviews, questionnaires and observation, need to be transcribed. As there are no standard criteria for transcribing data, the data was transcribed and kept in written form. Hardy and Bryman (2004:533) attest that qualitative data from field sources such as interviews are usually condensed into textual form.

Transcription of the interviews was done word for word from isiNdebele into English to avoid losing useful information. The researcher wrote down the responses of the informants during the interviews verbatim (LeCompte and Schensul, 2013). Some participants were recorded but those who were not willing to be recorded were not coerced to do so because ethically, each participant participated in the research project voluntarily. Hall and Hall (1996) 281) confirm that some participants may reject the use of data-gathering devices such as tape recorders. Interviews conducted in isiNdebele were later decoded into English. Detailed note taking was jotted down in isiNdebele and English because the researcher understands these languages well. The decoded

versions were language edited later. Lastly, the researcher verified the edited material against the original material for accuracy.

### 3.2.1 Recording of the responses to interviews:

The 14 questions (in both isiNdebele and English) used for both interviews and the questionnaire are found at the end of this study as Appendix 1. Interviews were used by the researcher as a tool to collect data or information from the participants (Goodwin and Goodwin, 1996). Twelve participants were interviewed. Eight participants in Mpumalanga and four in Gauteng. Less interviews than anticipated were conducted, as the interviews took longer than it took to distribute the questionnaires to prospective participants. Only 50% of the answers were recorded because the answers were almost the same.

#### Respondent A

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

***Mabitsa, kgati, diketo, skip and touch.***

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***With my friends, sister and niece.***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

***At the age of 5-10 years.***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Yes because I used to spend time with my friends and we would laugh together.***

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)  
**In the streets, at the park, and at school.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)  
**To have fun, make friends, and keep busy to avoid getting bored.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)  
**My friends and family.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)  
**Yes, they were fun and kept me busy.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)  
**We used stones and a ball.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)  
**I enjoyed playing with other children because it was more fun than playing alone and because we laughed altogether.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games

using toys that were bought by your parents/family members or did you improvise?)

**I improvised.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

**I enjoyed playing *mabitsa* because it is fun and it also makes you concentrate more on the game to have fun.**

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

**I did not like *diketo* because it makes your hands hurt from using the stone repeatedly and sometimes, the stone might hit you.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

**No.**

### Respondent AD

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

**Hand games, skipping rope.**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

**Childhood friends.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**Back between 2008 and 2010.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

**Yes, they helped me to get closer to my friends.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

**In the streets.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

**To improve cognitive skills, to socialise, to learn more about these games.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

**Older brothers and sisters.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

**Yes, we laughed a lot while playing, so it was fun.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

**Tins and old stockings.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

**In a group because we thought about each other and reminded each other how games each game is played.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*

**I liked playing with my toys.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourites and why?)*

**Isono lamaZion, as it helped me to gain leg and mind coordination.**

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani? (Which games/game songs didn't you like/enjoy the most and why?)*

**Nolitje, because it was very challenging to pick up a stone while jumping.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*

**No.**

#### **Respondent AK**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*

**Hide and seek.**

2. *Bewuyidlala nabobani? (With whom did you play those games?)*

**With my friends.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki? (How old were you when you played those games?)*

**When I was young, around 2005.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala? (Did you enjoy playing games? Yes/No. Give a reason for your answer.)*

**Yes, because they kept me connected with my friends.**

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*

**At home or at my friend's home.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu. (In your own opinion, what was the purpose of playing games? Give at least three answers.)*

**For developing my motor skills; for helping me to recognise my strength.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*

**My older brother and my peers.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

**Yes, because that was where we could communicate better with friends.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

**The belt and the whistle.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

**I enjoyed playing with other children.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

**Yes, and when I had two cars (toys), I could give my friend one car to play with, so yes I did improvise.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

**'Go hide' because the song was in the form of an instruction.**

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

**None, because all the songs that we used to sing were my favourites.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game that you composed yourself? If yes, can you sing it or play it.)

**Yes, and I can sing it.**

### **Respondent N**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

**Hide and seek, cat and a rat.**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

**With my siblings and peers.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**I was young +- 6-9years.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

**Yes I did, it kept us from doing naughty things and refreshed our minds.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

**Outside my home.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

**Games were enjoyable, for socialising, for developing our gross motor skills.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

**I learnt by watching others play.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

**Yes, a lot, it taught us problem solving skills and prepared us for the real world.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

**We used tins, ropes, a plastic ball and many other things.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

**With others because we socialised.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys which were bought by your parents/family members or did you improvise?)

**We improvised by building cars with wire.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

**Make uyolima, which means mom went to the farm.**

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

**Make uyolima because we needed to run a lot and I guess I was the fastest runner.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game that you composed yourself? If yes, can you sing it or play it.)

**No. I used to sing the primitive songs.**

## Respondent R

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

**Morabaraba, ditin and cards.**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

**With my friends, sisters and aunt.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**When I grew up.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

**Yes, I did enjoy playing them because they are challenging and fun.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

**At home, at school and on the street in front of my home.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

**To socialise, to have fun, and to stay away from bad things; they kept us busy.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

**My brothers, peers and my grandmother.**

8. Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)

**Yes I did, they were mind refreshing.**

9. *Ngiziphi insetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

**Stones and used tins.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

**I enjoyed playing with other children because it was more entertaining.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

**Morabaraba was my favourite game because it made me think a lot.**

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

**I did not like a game called *kgati*, because it made me tired from jumping.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

**No.**

### **Respondent W**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

**Hopscotch, skipping rope and *diketo*.**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

**My twin sister and our friends.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**I cannot remember.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

**Yes, because we learnt how to count, run and jump.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

**In the street in front of my home.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

**To keep us away from trouble, to avoid laziness and to avoid disturbing adults while they are working.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

**My aunt.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

**Yes, it was a way to make things, to spend time with friends and walk bare**

**footed on the ground.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

**Stones, skipping rope.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

**Playing with other kids. I loved competing with older children – I was the youngest.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys, which were bought by your parents/family members, or did you improvise?)

**I improvised.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

**Oh suba doo because being in nature gave us energy and because I loved sugar.**

13. *Ngiziphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?*

(Which games/game songs didn't you like/enjoy the most and why?) **By so I love you baby, because the lyrics were difficult.**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it?)

No.

**Respondent A-5**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

**Hide and seek, race, sticks.**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

**With friends.**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**During the day and evening when I was still young.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

**Yes, because it was fun playing in the evening.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

**At home or in an open field.**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

**Development:**

**Physically and mentally.**

**To avoid feeling lonely.**

**To have company.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*

**Elder brothers/sisters.**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

**Yes, especially when I won, but if I lost, I was challenged to do better.**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

**Stones, empty tins.**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? (Did you enjoy playing alone or with other children in a group? Why?)*

**More in a group (teamwork) as it encouraged team building.**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parent/family members or did you improvise?)*

**I grew up in a poor family. My parents could not afford to buy toys so we always invented toys.**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*

**Fikile, fikile! No! No!**

13. *Ng iy iphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)  
**Saya! Nami! The game made me feel like a fool**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)  
**No.**

**(b) The following is information about the respondents (gained during interviews only):**

<b>Codes used in identifying the respondents</b>	<b>Language</b>	<b>Reasons</b>
<b>A, R</b>	Sepedi	Home language is isiNdebele, grew up and played with children who spoke isiNdebele and was schooled in a Sepedi/isiZulu medium school.
<b>K, AH, AJ</b>	Siswati	Home language is Siswati, grew up and played with children who spoke isiNdebele and was schooled in a Sepedi/isiZulu medium school.
<b>A5, N, W, AD</b>	English	Home language is isiNdebele, grew up and played with children who spoke isiNdebele and was schooled in an English medium school.
<b>AK, A11, AW</b>	isiNdebele	Home language is isiNdebele, grew up and played with children who spoke isiNdebele and schooled in an isiNdebele/Sepedi medium school.
<b>Total number of respondents: 12</b>		

Seven girls and five boys were interviewed. The researcher interacted with them face-to-face and she could attest to their gender. After interviewing the 12 respondents, the researcher opted to rather use the questionnaires because the interviews were too time consuming – she had to travel to different areas as she was using the snowball or referral method. The researcher transcribed the responses to the interviews and arranged them according to the number of questions in the questionnaire. She transcribed them together with the responses to the questionnaires because her aim was to explore the functions of games and game songs from both the interviews and the questionnaires.

### **3.2.2. Questionnaires**

The 14 questions used for both interviews and questionnaires are found at the end of this study as Appendix 1. Questions are in both isiNdebele and in English. A questionnaire is a written list of questions for respondents to complete themselves (Hall and Hall, 1996:98). Sommer and Sommer (1991:129) define a questionnaire as follows:

[A questionnaire] is a series of written questions on a topic about which the respondent's opinions are sought. It is a frequently used tool in survey research – the systematic gathering of information about people's beliefs, attitudes, values and behaviour.

A questionnaire is used to get the respondent's opinions, views and attitudes on a certain topic. Akbayra (2000:1) supports the above statement when saying a questionnaire is no more than a list of questions to which answers are sought. Maree (2007:156) refers to this type of method of collecting data as the 'group administration of questionnaires'. The researcher will use a questionnaire as a tool that will assist in gathering information on games and game songs from the respondents. The researcher will administer the questionnaires herself and the respondents will complete the questionnaires on their own. There are two types of questionnaires, namely mail and self-administered questionnaires. Mailed questionnaires are posted to the respondents. In this study, the researcher will administer the questionnaires (which she will have prepared in advance) herself, and will wait while the respondents complete them. Permission to conduct the research would have been long secured from the head of the Department of African Languages at the University of Johannesburg in Siyabuswa, where isiNdebele is offered.

The 14 questions used for both interviews and the questionnaire are found at the end of this study as Appendix 1.

There are advantages and disadvantages to this method.

### *Advantages*

- The method is easy to apply and relatively economical as there is minimal travelling.
- Many respondents are able to complete a questionnaire in a short space of time.
- The response rate is ideal.
- The administrator or researcher is able to check questionnaires for accuracy.
- The researcher can intervene on the spot with certain issues that are not clear.

### *Disadvantages*

- The cost could be high when using standardized tests.
- When different administrators are involved in administering the tests, this could lead to different responses and the conditions under which the tests are administered cannot be controlled by the researcher.
- The researcher will not be in a position to make sure that respondents answer all the questions because in some cases, she would not be meeting them face-to-face.

The researcher will have full control of the situation and conditions as she uses this method to collect data from the respondents herself, i.e. not delegate other administrators to do so. The researcher will also intercede immediately with certain issues that are not clear and ensure that all questionnaires distributed are collected from the participants.

### **(a) Recording of the questionnaires**

Fifty-six participants completed the questionnaire. The researcher sampled and recorded only 27% of the responses because the answers were nearly the same and she wanted to save space. Hereunder are the responses of the 56 respondents who answered the questionnaire in isiNdebele and code switched in some instances:

## Respondent E

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)  
***Iskomborigo, umadlalisa, angutjhi.*** (Hopscotch game, house play, anguish game.)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)  
***Nabengani bami engikhula nabo.*** (With my friends who were my peers.)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)  
***Kusukela ngineminyaka emihlanu.*** (From the age of 5 years)

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)  
***Iye, ngombana bengifunda izinto ezinengi begodu ngithola abangani.*** (Yes, it taught me a number of things and fostered friendships.)

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)  
***Besidlalela endleleni, ngemva kwendlu namkha endlini esakhwako.*** (We played in the streets behind our parent's houses or in a house that was still under construction.)

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)  
***Ukufumana abangani, ukufunda nobumnandi.*** (To get friends, to learn, and to have fun.)

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Akekho, besimane sizidlalela. (No one taught us, we were just playing.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

***Iye, ngombana bekujabulisa njengoba besivuma nasidlalisako. (Yes, it was fun because we sang when we played.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

***Ibholo, abanospopi, amajezi, izambatho zakade namatje. (The ball, dolls, jerseys, old clothes, and stones.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? (Did you enjoy playing alone or with other children in a group? Why?)*

***Bengithanda ukudlala nabanye ngombana umdlalo bewejabulisa nanibanengana. (I loved playing with the other children because it made the game more enjoyable.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parent/family members or did you improvise?)*

***Besizihlanganisa ezithengwako nezingathengiswa. (We used both – toys that we bought and things that we improvised.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourites and why?)*

***Iye, ngombana bayifaka izinto ezinengi (ibholo, amatje nokugijima). (Yes, because it included many things (the ball, stones and running.)***

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?*

(Which games/game songs didn't you like/enjoy the most and why?)

***Iye, ngombana bebathi ngimncani, isib. ukukhwela phezu komuthi. (Yes, because older siblings said I was too young, e.g to climb on the tree.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume*

*nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*

***Awa (No).***

### Respondent G

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*

***Igutjha nomabhacelani. (The pantyhose game, hide and seek.)***

2. *Bewuyidlala nabobani? (With whom did you play those games?)*

***Nabangani bami. (With friends.)***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki? (How old were you when you played those games?)*

***Engu 5-12. (From 5-12 years of age)***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani*

*bewuthanda ukudlala? (Did you enjoy playing games? Yes/No. Give a reason for our answer.)*

***Iye ngombana bengitjhaphulula umzimba. (Yes, it relaxed our bodies.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*

***Eendleleni. (In the streets.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Ukuzithabisa, ukwazi, nokufunda. (To have fun, to learn, to read.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Ngutitjhere wami webanga eliphasi. (My teacher in the lower grades.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye, ngombana beyingakha epilweni. (Yes, because games were formative.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Amatje, namabhodlhelo. (Stones and bottles.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Nabangani bami. (With friends.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys which were bought by your parents/family members or did you improvise?)

***Bengikghona ukuzenzela. (I made them myself.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Zikhona, ngombana bezingakha epilweni.*** (Yes I did because they were formative in my life.)

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Zikhona, ngombana bezingangakhi epilweni.*** (Yes, I did because they were not formative in my life.)

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game /game song that you composed yourself? If yes, can you sing it or play it.)

- (No response)

#### Respondent F

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)  
***Iinketo, ifushu, umabhaqelana.*** (Pebble game, fushu and the hiding game)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Bengiyidlala nabangani bami khulukazi abaziinhlobo.*** (I played with my friends, especially those who were my relatives.)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

***Hlangana neminyaka elithoba ukuya kwelithumi nahlanu.*** (From 9 to 15 years of age.)

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason)

for your answer.)

***Iye, bekade kungijabulisa ngihlala ngithabile kungisusa nesizungu. (Yes, playing made me happy and it helped to while away the time.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*

***Kude nekhaya, khulu besidlalela emadongeni ahlanu kwehlathi. (Far away from home, in the dongas near the bush.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu. (In your own opinion, what was the purpose of playing games? Give at least three answers.)*

***(i) Kujabula nabangani (ii) kuvimbela ukwelelesa ekhaya (iii) nokususa isizungu. (i) We had fun with friends. (ii) Games prevented us from stealing (iii) and games helped prevent boredom.***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*

***Bomnakwethu nabodadwethu ababengaphezudlwana kwethu ngeminyaka. (My older brothers and sisters.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

***Iye ngombana bengiyizwisisa begodu ngiphumelela ukudlula abanye. (Iye ngombana (Yes, because I understood them better than the others did.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

***Iintanga zeperegisi, nebholo eyenziwe ngeentjharatjhwara. (Peach pips and a plastic ball.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Ngesiqhema esikhathini esinengi ngombana benginabanye abangani engibathembako. (In groups because I could trust my friends.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Besizenzela iinssetjenziswa. (We resourced toys ourselves.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Iye bengikghona ukuzivuma begodu bezingidunduzela lokha nengilalako. (Yes, I was able to sing well and I always sang to comfort myself when going to sleep.)***

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Iye - umabhaqelana bengingamthandi ngombana kanengi ebekwenzeka bona uhluleke ukufumana bona abantu babhacephi, bekungisilinga lokhu ngombana awufunyani ithuba lokubhaqa wena. (Yes, I did not like hide and seek because I first had to find those who were hiding; it really annoyed me because unless I found them, I would not get a chance to hide.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

***Awa akhange khengizitlamele nakhunye, bekade ngithembele emidlalweni***

*engithole idlalwa.* (No, I never composed a song or game song; I played the games that other people played.)

## Respondent J

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

*Amabhlege, amaketo, intambo kanye nomapheka, ilitje.* (Tins, pebble game, a rope game, house play, and stone game.)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

*Bengidlala nabangani bami engikhule nabo.* (I played with my friends.)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

*(Bengineminyaka elikhomba ukuya ku-16.* (When I was 7 to 16 years of age.)

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

*Iye, bengikuthanda ngombana bekukhambisa isikhathi begodu kukhipha nesizungu.* (Yes, I loved playing because we used it to while away the time and it prevented us from becoming bored.)

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

*Ekhaya, endleleni kanye nesigangeni khulu khulu umapheka.* (At home, on the streets and in the field, especially house play.)

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Kwakukukhambisa isikhathi, ukukhipha isizungu kanye nokubaleka ukuthunywa. (It was relevant at the time, we were avoiding boredom and to be sent around.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*

***Abodadwethu kodwana eminye besiyifunda ngokuyibona kwabanye. (My sisters and my friends taught me but I also learned by watching other children play.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

***Iye, ngombana bekusihlangise sibangani, sibebanye njalo. (Yes, because games helped us to become friends.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

***Amabhlege, intambo kanye namatje. (Tins, a rope and stones.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? (Did you enjoy playing alone or with other children in a group? Why?)*

***Bengithanda ukudlala sibe siqhema ukuze sikhone ukufunda eminye yemidlalo, kwabanye. (I loved playing in groups in order to learn from others.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*

*Kanengi bengisebenzisa iinsetjenziswa ezingathengwako ngombana besikghona ukuzenzela ezinye zeensetjenziswa, isib. amabhlege bekasebenza anjengoba anjalo. (Most of the time I used toys that were not bought because we were able to make some of the toys, and other used as they were, e.g. the tins.)*

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*  
*Iye ingoma ethi 'ngamakoro ngamakoro' bengiyithanda ngombana beyilayela woke umntwana ekhabo ngombana sekusile. (Yes, I loved the songs that said 'ngamakoro ngamakoro, because it was directing children to go back to their homes.)*

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani? (Which games/game songs didn't you like/enjoy the most and why?)*  
*Iye, ingoma ethi 'amathumbu wenja amnandi ngomratha otjhisako' bengingayithandi ngombana ikhuluma into embi nengasiliqiniso, Umuntu angeze adla umratha otjhisako ngamathumbu wenja. (Yes, I love the song that said, 'amathumnu wenja amnandi ngomratha otjhisako' because it is ironical and untrue. A person would not eat pap with the dog's tripe.)*

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*  
*Awa, azange khengizitlamela ingoma nanyana umdlalo. (No, I never composed a song or a game.)*

### **Respondent I**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*

*Ziinketo, ukurarejana ngeerarejo, ababhlege.* (It is the pebble game, riddling and the tin games.)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

*Nabangani bami, nabantwana bakwethu, abakhulu nabancani kimi.* (With my friends, my siblings and children older than me.)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

*Ebunane kufikela keli-16.* (Between 8 and 16 years of age.)

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

*Iye, ukudlala kuceda isizungu bekuletha ithabo.* (Yes, playing brings joy and help to avoid boredom.)

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

*Ekhaya nangaphandle, be kuya ngomdlalo odlalwako.* (At home and outside our home, depending on the game that was played.)

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

*Kuceda isizungu, kuhlanyela nabangani, kuzithabisa ngendlela eyakhako.* (To avoid boredom, to make friends, to have fun in a formative way.)

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Bantwana ebengidlala nabo abakhulu kimi. (Children of my age who played with me, and those who were older than I was.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

***Iye bengikuthabela ngombana besiphalisana ngayo, kuthi nawuthumbako uzizwe uzizwe uyukuzuma. (Yes, because we were competing with one another and the winner always had more confidence.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

***Mabhlege, amatje, neenketo. (Tins, stones and pebble stones.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? Did you enjoy playing alone or with other children in a group? Why?*

***Ngesiqhema ukwenzela bona sirhelebhane sihlale sithabile. (In groups so that we could help each other and stay happy.)***

11. *Ngabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*

***Besizenzela zethu. (We made our own toys.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*

***Bengithanda ezifaka ukugijima khona ngizobagabisela ngebelo. (I liked the games that included running because I wanted to display my running ability.)***

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)  
***Begade ngingathandi imidlalo lapha ngibogaboga khona. (I did not like a game where I was not performing well.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)  
***Awukho umdlalo/ingoma engakhe ngazitlamela yona kodwana kebesiyidlala njengalo othi: likiliki dosi – bese abanye bathi awe dosi. (None. I never composed anything but my friends and I liked playing a call and response game called 'little donkey'.)***

#### **Respondent O**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)  
***Ama-ali, umjingo, iinkoloyi yamadrada, iyoyo, amakhayiti, namabhacelana namajokes. (The marble game, sliding, cars made out of wire, yoyo, kite flying, hide and seek and jokes.)***

2. *Bewuyidlala nabobani?* (With whom did you play those games?)  
***Nabanye abantwana esabe sikhula nabo. (With my peers.)***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)  
***Nangineminyaka esi-6 ukufika keli-11. (From 6 to 11 years of age.)***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

*Yes, besiqeda isizungu futhi besazana kangcono. (Yes, they helped prevent us from becoming bored.*

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*  
**Esitradeni, ekhaya nasetatawini. (In the streets, at home, and in the playground.)**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu. (In your own opinion, what was the purpose of playing games? Give at least three answers.)*  
**Ukuqeda isizungu, ukwazana kangcono nokuphalisana. (To avoid boredom, to get to know one another better and to compete.)**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*  
**Yilaba abadala kithi. (Older children.)**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*  
**Iye, bekumnandi besilula nemisipha, sijabula futhi sihleka. (Yes, it was fun and we stretched our muscles and laughed.)**

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*  
**Ama-ali, amaphepha iintambo, ingojwana, amadrada. (Marbles, papers, strings, small logs and wires.)**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? (Did you enjoy playing alone or with other children in a group? Why?)*

***Kumnandi uma sidlala sibaningi ngoba siyathaba. (It was fun playing in groups because we laughed a lot.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*

***Besizenzela sisebenzisa izinto ezilahliweko. (We made toys ourselves by using old and unused resources.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*

***Bengithanda amajokes ngombana besihleka. (I enjoy the jokes because they made us to laugh.)***

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani? (Which games/game songs didn't you like/enjoy the most and why?)*

***Angisakhumbuli. (I cannot remember.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*

***Awa. (No.)***

#### **Respondent A-M**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*

***Ukuthiya imhlambi, ukubumba, iinkpoyi zamadrada, ukukhwela iindonki, ukududa, amakwerano, ifutjha nabentazana, umabhacelana. (Fishing, clay games, cars made with wires, riding the donkey, swimming, jokes, ball games with girls and hide and seek.)***

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Nabanye abesana nabentazana. (With other boys and girls)***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

***Emini nasibhorekileko. Nangisakhulako. (During the day when we were bored. When I grew up.)***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Iye bekumnandi. (Yes, it was fun.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

***Ekhaya, ngemlanjeni, endleleni. (At home, in the river and in the streets.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Besilula imizimba sifunda nezinye izinto. (We were stretching our bodies and learning about other things.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Bangani. (My friends.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye, beyisithabisa. (Yes, it was fun.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* What other things did you use when playing games? Name two things.

***Ibumba, amadrada namathini. (Clay, wires and tins.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Nabangani. (With my friends.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Besidlala nanyana ngani. (We use to play with almost everything.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Amakwerano bekakwenza ucabange. (The teasing game because it made me think deeply.)***

13. *Ngiziphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Ukubumba, benginganalo ikghono lokubumba. (I did not like moulding because I did not have the skill of it (moulding).)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.

***Awa, besidlala imidlalo eyaziwako. (No, we played the games that were known in our environment.)***

**Respondent A-7**

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

***Isikotjhi nebhodlela.* (Hopscotch and the bottle game.)**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Nabangani bami.* (With my friends.)**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

***Engu 7-14.* ( From 7 -14 years of age.)**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Iye, ngombana beyingithabisa.* Yes, I enjoyed playing them because it was fun.**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

***Eendleleni.* (In the streets.)**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Ukuzithabisa, ukufunda, nokwazi.* (It was fun, to learn and to get more information.**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Ngudadewethu ekhaya.* (My sister (at home).**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye, ngombana beyingifundisa izinto ezinengi.*** (Yes, because games taught me so many things.)

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Amatje neengodo.*** (Stones and logs.)

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Nabangani bami.*** (With my friends.)

- (No response)

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Bengikghona ukuzenzela.*** (I was able to make my own toys.)

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Zikhona, ngombana bezipholisa umkhumbulo.*** (I enjoyed them all, because they refreshed my mind.)

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Zikhona, ngombana bezilhuwisa kwamambala.*** (Some games were really heart breaking.)

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*  
- **(No response)**

## Respondent Y

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*  
***Iinkoloyi zeendrada, amabhacelana, ikhayithi, ibhanga, ukududa. (Cars made from wire, hide and seek, kite flying, the bank game, swimming. )***

2. *Bewuyidlala nabobani? (With whom did you play those games?)*  
***Nabangani, nabentwana bakwethu. (With friends and my siblings.)***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki? (How old were you when you played those games?)*  
***6-11 yeminyaka. (6 to 13 years of age.)***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala? (Did you enjoy playing games? Yes/No. Give a reason for your answer.)*  
***Iye, bekujthaphulula umkhumbulo. (Yes, it refreshed my mind.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*  
***Eendleleni, endaweni evulekileko, ngemlanjeni. (In the street, on the open field and in the river.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu. (In your own opinion, what was the purpose of playing games? Give at least three answers.)*

*Ukuqinisa imisipha, ukwakha ubungani, ukufunda kabanye nokukhambisa isikhathi. (To strengthen the muscles, build friendships, to learn from others and to while away the time.)*

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*

*Ngabe ngiqalelela kabanye abangani. (I imitated the others and my friends.)*

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani. (Did you enjoy playing those games? Please explain.)*

*Iye, bengithaba lokha nangithumbileko. (Yes, I enjoyed them most when I won the game.)*

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela. (What other things did you use when playing games? Name two things.)*

*Izinto esabesizidobha; amaphepha neendrada. (Resources that we Collected ; papers and wires.)*

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani? (Did you enjoy playing alone or with other children in a group? Why?)*

*Nabangani ukuze siphalisane. (With my friends so that we could compete.)*

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*

*Bengizenzela, isbondlo, ikhayithi eyenziwa ngamaphepha, neenkoloyi zeendrada. (I made my own toys, e.g paper kites, and cars made of wire.)*

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Ibhanga nomabhacelana, bengithuba emdlalweni webhanga, bengizifihla kude nangibhacileko.*** (The bank game, and hide and seek; I always won the bank game, I hid myself far away.)

13 *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Bengithanda yoke imidlalo yebuncanini.*** (I enjoyed all the games of my childhood.)

13. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

***Awa, besidlala begodu sivuma iingoma ezaziwako sidlala nemidlalo eyaziwako.*** (No, we played games and sang the game songs that we knew.)

#### Respondent A-8

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

***Ukuphekapheka, abonodoli, ibhanga, imidlalo yezandla.*** (playing house, dolls, 16-hole game, and hand games.)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Nabanye abantwana.*** (With other children.)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**Between 4 and 13 years of age. (The respondent answered in English)**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Iye, yangifundisa amakghono wepilo nokubala. (Yes, games taught me life skills and counting.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

***Ekhaya. (At home.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Besifunda amakghono wepilo, ukubala, ne-eye hand co-ordination. (In games we learn lifeskills, counting, and eye-hand coordination.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Ngabona abadala badlala nami ngilandela. (I saw my older peers playing and I follow suit.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* Did you enjoy playing those games? Please explain.

***Ngangikuthabela ngombana kususa isizungu. Yes, because it reduced boredom.***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Abonodoli, imigodi phasi ehlabathini, izandla. (Dolls, we dig holes in the Ground, we used our bare hands.***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Nabangani sibe banengi. (With many friends.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Abonodoli besizenzela seba ukudla siyokupheka emandlwani. (We made our own dolls and stole the food that we used in house play.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Imidlalo yezandla, besivuma begodu sibala. (Hand games, singing and counting.)***

13. *Ngiyphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Ayikho. (None.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

***Besingezelela nje ngamagama khulukhulu emidlalweni yezandla. (We used to add words, especially in game songs.)***

### **Respondent P**

1. *Ngiyphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

***Ama-ali, umabhacelana, ibholo, ukugwerana.* (Marbles, hide and seek, ball games, teasing game.)**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Nabangani.* (With friends).**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

**Between 6 and 12 years of age.**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Iye, bengiraga isikhathi, bekungithabisa.* (Yes, the aim was to while away the time and it was fun.)**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

***Esitradeni, egrawundini, sabe sibhala esitupeni.* (In the street, in the playground, we wrote on the stoep.)**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Ukususa isizungu, ukuzithabisa, ukukhalipha emkhumbulweni.* (To prevent becoming bored, to have fun, to sharpen our minds.)**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Bangani.* (My friends.)**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye, besifunda ukusebenzisa umkhumbulo sicabange sidephe.*** (Yes, we learn how to think deeply.)

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Izinto ezikhona ebhodulokweni, ibholo, ama-ali.*** (Anything that was available in our environment, the ball and marbles.)

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Nabanye ngombona besihlekana.*** (With other children because we laughed a lot.)

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Ezinye besizithenga, ama-ali bewathengwa ngemali yokukhera, ibholo besizenzela ngeentjhwaratjhware yokukhera.*** (Some toys were bought, e.g. we used our pocket money to buy marbles; we used empty plastic bags to make the soccer ball.)

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Ukugwerana; bekusifunda ukucabanga besihleke.*** (Teasing games; they were educational and made us laugh.)

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)  
**Ayikho (None)**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)  
**Bengidlala imidlalo eyaziwako. (I played games that were known and familiar.)**

### Respondent A-Q

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)  
**Umabhacelana. (The hide and seek game.)**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)  
**Nabangani bami. (With friends)**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)  
**Iminyaka engu 7-13. (Between 7 and 13 years of age.)**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)  
**Iye, ngombana beyilula umzimba wami. (Yes, because they stretched my body.)**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)  
**Eendleleni, nofana ekhaya. (In the streets or at home.)**

6. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Ngudade omkhulu. (My older sister.)***

7. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye, ngombana beyipholisa ingcondo yami. (Yes, because games refreshed my mind.)***

8. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Intambo namaphepha. (The rope and papers.)***

9. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Bengithanda ukudlala nabanye. (I enjoyed playing with others.)***

***(No response.)***

10. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Bengizenzela iinsetjenziswa engiyodlala ngazo. (I use to make toys myself.)***

11. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Zikhona, ngombana bezingifundisa izinto. (Yes, there are. Games that taught me something in life.)***

12. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)  
**Zikhona, ngombana bezingangifundisi litho epilweni. Some games and game songs were not educational.)**

13. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)  
- **(No response)**

### Respondent T

1. *Ngiyiphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)  
**Ifutjhu, amathini, intambo, litje, umabiza, amaketo. (The tennis ball game called ifutjhu, tins, the rope game, stone game, umabiza and the pebble game.)**

2. *Bewuyidlala nabobani?* (With whom did you play those games?)  
**Nabangani bami kanye nabentwana bakwethu. (With my friends and my siblings.)**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)  
**Kusukela ngineminyaka eli-7 ukuya keli-9. (When I was 7 to 9 years of age.)**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)  
**Iye, bekuyindlela yokuzithabisa nabangani bami. (Yes, it was the way I enjoyed myself with friends.)**

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)  
***Endleleni eseduze nekhaya. (In the street next to my home.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Ukuzijabulisa nabengangani, kufunda ukukhuluma/ ukuphilisana nabanye abantu, kufunda izinto ezitjha njengomtwana. (Enjoyment with friends, to improve vocabulary.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Bantwana ebegade babakhudlwana kunami. (Other children who were older than I was.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain).

***Iye bengikuthabela ngombana bekungijabulisa begodu kumnandi. (Yes, I was happy because it was fun and enjoyable.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Ithenisi, intambo. (Tennis ball, the rope.)***

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Siqhema ngombana besikhona ukusebenzisana nabanye abentwana. (In a group because other children were involved.)***

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)*  
***Besidlala ngeesetjenziswa esizenzele zona. (We used to make our own toys.)***

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*  
***Iye bekumudlalo ebengiwukghona kunawo woke imidlalo. (I enjoyed games that I was good at.)***

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani? (Which games/game songs didn't you like/enjoy the most and why?)*  
***Iye, midlalo ebeyingibhalela lokha nangiyidlalako. (Yes, these are the games that challenged me.)***

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)*  
***Awukho umdlalo engakhe ngazitlamela wona bengidlala imidlalo eyazekako Imidlalo: Umabiza, Amatopo, Ilitje – counting game. (Umabiza, the call and response game, top spinning game; the stone game –the counting game.)***

#### Respondent V

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? Which games did you normally play?*  
***Umathatjhana, amathini, amabhacelana, ifutjhu, umafihlibhande, igcupsi, Umabiza, iskotjhi, isketekete, igelagela. (The touching game, tins, hide and seek, ifutjhu, umabiza the call and response game .)***

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

***Nabangani bami. (With my friends.)***

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

***Kusukela ku-8 kuyaphezulu. (From the age of 8 years and above.)***

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

***Iye, ngombana bekungithabisa. (Yes, because it was entertaining.)***

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

***Ngaphandle. (Outside.)***

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

***Kukuzithabisa. (To have fun.)***

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

***Bosezi bami. (My sisters.)***

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye bekungifundisa begodu ilula umzimba. (Yes, playing was educational and it helped to stretch our bodies.)***

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Ibholo, intambo.* (The Ball and the rope.)**

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Bengithanda ukudlala nabanye ngombana bekubamnandi khulu.* (I enjoyed playing with other children because it was entertaining.)**

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Iye.* (Yes.)**

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Amathini ngombana bengiwazi khulu.* (Tin game because I was good at it.)**

13. *Ngiziphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Awa.* (No.)**

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* (Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.)

***Ayikho* (None).**

## Respondent A1

1. *Ngiyiphi imidlalo obewuvame ukuyidlala? (Which games did you normally play?)*  
**Igcubsi, isikotjhi, ama rawundasi. (The skipping rope, hopscotch and the Rounders' game.)**

2. *Bewuyidlala nabobani? (With whom did you play those games?)*  
**Nabangani. (With friends.)**

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki? (How old were you when you played those games?)*  
**Nangineminyaka elikhomba 7). (When I was 7 years old.)**

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala? (Did you enjoy playing games? Yes/No. Give a reason for your answer.)*  
**Iye. Ngombana bekumnandi. (Yes, it was fun.)**

5. *Nawudlalako, bewuvame ukudlalela kuphi? (Where did you normally play?)*  
**Endleleni. (In the street.)**

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu. (In your own opinion, what was the purpose of playing games? Give at least three answers.)*  
**Kukuzilolonga, ukuzithabisa, ukuzibandakanya nabangani. (Physical training, fun, and to socialise or engage with friends.)**

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala? (Who taught you how to play those games?)*  
**Bentwana bekhaya abadala. (My older siblings.)**

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

***Iye ngombana besiyidlala sibanengi.*** (Yes because we played in groups.)

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

***Intambo nelitje lokudlala isikotjhi.*** (The rope and the stone when playing the hopscotch.)

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why?)

***Ukudlala nabanye ngombana bekuba mnandi khulu.*** (To play with other children because it was fun.)

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa?* (Did you like playing games using toys that were bought by your parents/family members or did you improvise?)

***Bengizenzela.*** (I made my own toys.)

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

***Iye. Ngombana ngibe ngizwisisa bona kumele ngenzeni.*** (Yes, game songs made me to understand what to do.)

13. *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

***Iye. Ngombana ezinye ngibe ngingazazi ukuzicula. Ngombana ngibe ngingakwazi ukuyidlala eminye imidlalo.*** (Yes because some songs I was

unable to sing its lyrics or perform them. I was not able to play some other games.)

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo.* Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.

*Awa. (No.)*

**(b) The interpretation of both the interview and the questionnaire responses**

The researcher used the same or fixed questions for the interviews and for the questionnaire because she wanted to get the same information on the subject of games and game songs.

**The interpretation was as follows:**

**Question 1:** Which games did you normally play?

Response	Number of respondents	Percentage
<i>Umabiza/mabitsa</i> (the calling game.)	4	5
<i>Iingendo/amaketo/ukugenda</i> (the pebble game.)	24	30
<i>Ukweqa/ukweqayeqa</i> (jumping game/hopscotch.)	2	2,5
<i>Iqathulo/igcupsi/ingcathu/incathu</i> (skipping.)	15	18,75
<i>Amathini/amabhlege/amakotikoti/iinkotikoti</i> (the tin game.)	20	25
<i>Ibhodlelo</i> ( the bottle game)	5	6,25
<i>Umabhacelana</i> (hide and seek)	29	36,5
<i>Igutjha</i> (jumping game using a pantyhose)	7	8,25
<i>Umrabaraba</i> ( <i>mrabaraba</i> /board game)	4	5
<i>Amakarada</i> (cards)	3	3,75
<i>Ukuthatjhana/umafrodana/umathatjhana/itenisi</i> (touching game/tug of war)	13	16,25

<i>Ukugijimisana</i> (race game)	1	1,25
<i>Ukudlala iswazi</i> (stick fight)	1	1,25
<i>Ukatsi nekhondlo</i> (cat and mouse)	3	3,75
<i>Ukutjhelela</i> (sliding game)	4	5,0
<i>Ukugola iintethe</i> (snaring or catching locusts)	1	1,25
<i>Ukufihla ibhande/umafihl' ibhande</i> (hiding the belt)	11	13,75
<i>Ibholo</i> (ball games)	13	16,25
<i>Iyoyo</i> (yoyo)	6	7,5
<i>Igeyidi</i> (the gate game)	5	6,5
<i>Ukubumba</i> (mud/clay activities)	5	6,25
<i>Umgodi/isigodi/isigodigodi/ umrabaraba</i> (16 hole played with two small stones by two participants/ <i>morabaraba</i> 2)	5	6,25
<i>Ihengu/idibeke</i> ( <i>hengu</i> or <i>dibeke</i> games)	1	1,25
<i>Ukuphekaphekisa, umadlalisa/umaphekisa</i> (house play)	1	17,5
<i>Ukugwerana</i> (the teasing game)	9	11,25
<i>Amajokes</i> (the jokes game)	5	6,25
<i>Umjingo/umzwinki/isikotoromayi/ukujinga</i> (swing game)	5	6,25
<i>Ifutjhu/ukugama</i> (catchers)	10	12,5
<i>Ama-rounders/ukubhora</i> (rounders)	6	7,5
<i>Ama-ali/abo-ali</i> (marbles)	13	16,25
<i>Iinkoloyi ngeentina</i> (playing cars using bricks)	1	1,25
<i>Ukubetha amafolo</i> (somersaulting)	1	1,25
<i>Iinkoloyi zamadrada</i> (cars made of wires)	13	16,25
<i>Ukuthiya iinyoni</i> (hunting birds)	2	2,5
<i>Ukufunisela</i> ( <i>soek soek</i> / hide and seek)	4	5

<i>Irobho/ukuzwana amandla/intambo.</i> (Tug of war game)	13	16,25
<i>Ibhangaisibaya/iinkomo</i> (the bank, kraal or cow game.)	9	11,25
<i>Ukucocisana/ukucocisana</i> (the narrative/solitary game)	14	17,5
<i>u-egi</i> (the <i>egi</i> game)	1	1,25
<i>Ikotela</i> (catches)	1	1,25
<i>Imidlalo yokuvuma</i> (singing games)	6	7,5
<i>Ihopskotch/isikomporikhi</i> (hopscotch)	1	1,25
<i>Ikhutjhukhutjhu</i> (the train game)	1	1,25
<i>imidlalo yezandla</i> (hand games)	5	6,25
<i>Imidlalo yeenyawo</i> (the feet game)	1	1,25
<i>Isikotjhi</i> (hopscotch)	9	11,25
<i>Ibhodlela</i> (the bottle game)	4	5
<i>Ukukhetha/ukukhethana</i> (pick/ choose a friend)	4	5
<i>Ilitje</i> (the counting game by beating a stone on the ground.)	5	6,25
<i>Ibhathi</i> (touching game using the tennis ball.)	6	7,5
<i>Amatarha</i> (traditional monopoly)	3	3,75
<i>Amazig-zag</i> (the zig-zag game)	3	3,75
<i>Isitetjhu</i> (the freeze game)	2	2,5
<i>Ukubheja</i> (the betting game)	1	1,25
<i>Abonopopi</i> (dolls)	6	7,5
<i>Ukuthiya iinhlambi</i> (fishing)	3	3,75
<i>Ukududa</i> (swimming)	3	3,75
<i>Isarwayi</i> ( <i>skiet rekker</i> / shooting with a tuber band)	2	2,5
<i>Ikhayithi</i> (flying a kite)	6	7,5
<i>Ukuluka ngotjani</i> (grass weaving)	2	2,5
<i>Itsotsi</i> (tsotsi game)	2	2,5

<i>Ukukhwela iindonki; Idonki/ idonki nepera</i> (the donkey riding game ; donkey game/ donkey and muel game)	5	6,25
<i>Utsetserwana</i> (the counting game using fingers)	1	1,25
<i>Isizunguzungwani</i> (Turn around /merry go round)	1	1,25
Ukuzuma (hunting animals)	2	2,5
<i>Amakonkwana</i> (Sleeping on your back with knees up game.)	1	1,25
<i>Isiketekete</i> (counting by shaking a tin with little stones inside)	3	3,75
<i>Igelagela</i> ( <i>gelagela</i> or wondering game)	1	1,25
<i>Ingwe/ abentwana bami</i> (leopard game)	2	2,5
<i>i-angutjhu</i> (anguish game)	1	1,25
<i>Amapaniki</i> (bottle caps)	1	1,25
<i>Inrarejo</i> (the riddling game)	2	2,5
<i>Itopo</i> (tops)	3	3,75
<i>Ukuteka ngetenisi</i> (tennis ball game)	1	1,25

**Question 1** revealed that 36, 5% of the respondents enjoyed playing *umabhacelana* (hide and seek) because it has the highest percentage; followed by *iingedo* (the pebble game) and *mathini* (the tin game) with 30%. Both sexes participate in the hide and seek game. 30% of the respondents are girls who enjoy playing the pebble game and the tin games. 13% of the respondents are boys who liked playing *ama-ali* (marbles) and *iinkoloyi* (with cars made of wires) while 16, 5% of them played (*irobho/ukuzwana amandla*) the tug of war.

17, 5% of the respondents are girls who enjoyed playing *ukuphekaphekisa* (the house play) as well as (*ukucocisa*) the narrative game. The imbalances in the percentages may indicate that more girls participated in this research study than boys did.

**Question 2:** With whom did you play those games?

Response	Number of respondents	Percentage
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<i>Nabangani bami (engakhula nabo)</i> . (With my friends that I grew up with.)	49	61,25
<i>Nodadwethu (oliwele lami)/ nabodadwethu</i> . (With my (twin) sister/with my sisters.)	7	8.75
<i>Notitjhere wami</i> . (With my teacher.)	1	1,25
<i>Nokghari</i> . (With my aunt.)	1	1,25
<i>Abentwana babomakhelani</i> . (Children from the neighbourhood.)	9	11,25
<i>Nabanye abesana</i> . (With other boys.)	4	5
<i>Nabanye abentazana</i> . (With other girls.)	1	1,25
<i>Nabentwana bakwethu</i> . (With my siblings.)	8	10
<i>Nabentwana engakhula nabo</i> . (With my peers.)	5	6,25
<i>Neenhlobo zami</i> . (With my relatives.)	1	1,25
<i>Ngingedwa</i> (alone)	2	2,5
<i>Nabanye abentwana</i> . (With other children.)	4	5
<i>Nabomzala</i> . (With my cousins.)	3	3.5

The high percentage 61.5% of the respondents answered *Nabangani bami (engakhula nabo)* (With my friends.), followed by 11.5% *Abentwana babomakhelani*. (Children from the neighbourhood). It seems that almost all the respondents think that games and game songs are handed down from generation to generation because answers tell that they were taught by either siblings, friends or other children they grew up with. The respondents were reflecting on their past, and the researcher is not in a position to tell the age difference between the aunt (*abokghari*) and other girls (*nabanye abentazana*) and the respondents when they were playing games.

**Question 3:** How old were you when you played those games?

Response	Number of responses	Percentage
9-15 years of age	1	1,25

6-10 years of age	1	1,25
6-12 years of age	1	1,25
3-22 years of age	1	1,25
7-15 years of age	1	1,25
7-13 years of age	4	5,0
Emi-5 -12/ (5-12 years of age)	3	3,75
4-12 years of age	3	3.75
6-11 years of age	5	5.0
8 years of age and above	1	1,25
5-20 years of age	1	1,25
10-15 years of age	1	1,25
4-14 years of age	2	2,5
4-13 years of age	7	8,75
From 7 years of age	2	2,5
8-15 years of age	2	2,5
5-15 years of age	4	5,0
6 years	2	2.5
5 years of age	4	5,0
5-13 years of age	2	2,5
5-11 years of age	5	6,25
12 years of age	1	1,25
7-12 years of age	2	2,5
10-12 years of age	1	1,25
8-14 years of age	2	1,25
8-13 years of age	2	2.5
8-12 years of age	1	1,25
7-10 years of age	1	1,25
11 years of age	1	1,25
7-14 years of age	2	2.5
4-11 years of age	2	2,5

6-14 years of age	1	1,25
4-13 years of age	1	1,25
4-10 years of age	1	1,25
4-15 years of age	1	1,25
10-12 years of age	1	1,25

**Question 3** showed that the answers provided by the respondents might not cover the precise age in which children started participating in games and game songs because they were reflecting on their childhood experiences. Most of the responses were in the correct age group (4-13 years of age) for when children start participating in games and game songs. However, this study focussed on the 6 to 12 age group, i.e. children who are in primary school.

#### Question 4

*Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?*

(Did you enjoy playing games? Yes/No. Give a reason for your answer.)

Yes/No	Percentages	Reasons
Yes	95,5	<i>Bekungikara begodu ngithanda ukudlala nabanye.</i> (It was interesting, and I loved playing with other children.)
		<i>Besifunda ukweqa, ukubala nokukhuluma.</i> (We learned how to jump, count, and speak.)
		<i>Ngombana beyingifundisa ukuziphatha.</i> (Games taught me morals.)
		I used to spend time with friends and laughed with them. (answered in English)
		It kept us from doing naughty things and refreshed our minds. (Answered in English)
		They were challenging and fun. (Answered in English)
		We learned how to count, have fun and jump. (Answered in English)

	<p>It was fun, connected me with friends, and prevented me from becoming lonely. (Answered in English)</p>
	<p>They helped me to get closer to my friends.</p>
	<p><i>Sabe singekho isikhathi sokwelelesa; yabe isenza singacabangi ukwenza izinto ezimbi.</i> (There was no time to do bad things/ Kept us from doing naughty things.)</p>
	<p><i>Ngabe ngizifihla kude.</i> (I would hide far away from my peers.)</p>
	<p><i>Ngafunda amakghono ahlukeneko.</i> (Taught me different life skills.)</p>
	<p><i>Sabe sibalekela imisebenzi yekhaya sisaba nokuthunywa</i> (We avoided doing household chores and being sent to do errands)</p>
	<p><i>Bebangiqotha ekhaya bathi ngiyodlala.</i> (They chased me away from home.)</p>
	<p><i>Kwabe kuyindlela yokukhula nokukhuliswa.</i> (It prepared me for adulthood.)</p>
	<p><i>Bekukubandula.</i> (It prepared me for adulthood.)</p>
	<p><i>Ngangithatha isikhathi esinengi nginabangani bami sihleka.</i> (We spend time with friends and we laugh together.)</p>
	<p><i>Ukwazi ukusebenzisa amehlo nokukhambisana kwesandla.</i> (Eye, hand co-ordination.)</p>
	<p><i>Ukwakha ubungani, yabe ingenza ngitjhidlane eduze nabangani.</i> (Built friendship/ helped me come closer to my friends.)</p>
	<p><i>Ngafunda ukubala (imidlalo yezandla.)</i> (I learned how to count (hand games.)</p>
	<p><i>Yangifundisa ukudlala nabanye.</i> (It taught me how to play with others.)</p>
	<p><i>Ukudlala kwabe kungenza ngihlale ngigijima.</i> (Playing kept me busy.)</p>
	<p><i>Ukusikinya ingqondo.</i> (Mental sharpening.)</p>

		<i>Yangifundisa ukukhuluma.</i> (Taught me how to speak.)
		<i>Bengingafuni ukuhlala ngingenzi litho.</i> (I did not want to sit around without doing anything.)
		<i>Beyingenza ngihlale ngithabile.</i> (Made me happy.)
		<i>Ukuzithabisa</i> (Fun)
		<i>Kusitjhijilo.</i> (Challenging.)
		<i>Ukuzelula.</i> (Physical exercise.)
		It was fun and challenging. (Gave the reason in English.)
		<i>Ngoba bengivikeleka etingotini letifana nokweba.</i> (I was protected from dangerous acts like stealing.)
		<i>Bekungifundisa ukukhambisa amehlo nesandla.</i> (It taught me hand and eye coordination.)
		Because it was fun playing in the evening.
		We learnt how to count, run and jump.
		<i>Bekuthabulula ihliziyo.</i> (Games made us happy.)
		I did enjoy them because they were challenging and fun.
		It kept us from naughty things and freshened our minds.
<b>(No) Awa</b>	2,9	<i>Ngombana bengizithabulula.</i> (Because I was exercising.)
		<i>Bengithanda ngombana bekukhulula ihliziyo.</i> (I loved playing, it made us happy.)
		<i>Yabe ifundisa njengokubumba</i> (Educational - like creating things with clay.)
<b>No Responses</b>	1,4	<i>Ngithanda ukudlala</i> (I enjoyed playing.)
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**In question 4**, some respondents did not respond with a **yes** or **no** answer, but provided the reasons only, i.e. they omitted the first part of their answer. The researcher calculated the **Yes/No** responses only because the reasons were very similar and were all positive. Most of the responses indicated why they participated in games and game songs, e.g. *Beyingenza ngihlale ngithabile*. (Games made me to be happy) and *Ukuzelula* (Physical exercise). The **no** responses gave positive reasons for participating in games and game songs in support of the **yes** answers, e.g. *Bengithanda ngombana*

*bekukhulula ihliziyo.* (I love playing it made us happy.); *Ngombana bengizithabulula.* (Because I was exercising.), *Yabe ifundisa njengokubumba* (Games were educational – like creating things with clay). Other respondents did not choose a **yes/no** answer as an option, but gave only the reason they enjoyed playing games, e.g. *Ngithanda ukudlala* (I enjoyed playing.).

**Question 5.** Where did you normally play?

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Ekhaya.</i> (At home.)	28	35
<i>Endaweni evulekileko/egrawundini.</i> (Open veld, in the playground.)	24	30
<i>Esikolweni.</i> (At school.)	13	16,25
<i>Eendleleni/esitradeni.</i> (In the streets.)	39	48,75
<i>Eduze kwekhaya.</i> (Next to my home.)	5	6,25
<i>Ngaphandle kwejarada yakwethu.</i> (Outside my home yard/premises.)	7	8,75
<i>Ngakwagogo.</i> (At granny's house.)	1	1,25
<i>Erhodlweni.</i> (In front of the house.)	2	2,5
<i>Ngemlanjeni.</i> (at the river)	3	3,75
<i>Ephageni.</i> (At the park,)	1	1,25
<i>Lapha besingazifihla khona.</i> (Where we can hide ourselves.)	1	1,25
<i>Ngakibomakhelani.</i> (Neighbours home) <i>Kwabo lomngani/ngakwamakhelani,</i> (At my friend / neighbour's house.)	7	8,75
<i>Ngendlini.</i> (In our yard.)	3	3,75
<i>Ngemva kwendlu.</i> (At the back of our home.)	5	6,25
<i>Endlini esakhiwako.</i> (In a house that was under construction.)	1	1,25

<i>Emadongeni hlanu kwehlathi.</i> (In the dongas next to the bush.)	1	1,25
<i>Kude nekhaya.</i> (Away from home.)	1	1,25
<i>Esitupeni.</i> (On the stoep, from Afrikaans noun.)	3	3,75
<i>Nanyana kukuphi.</i> (We played everywhere.)	1	1,25
<i>Ezaleni.</i> (On the ash pile.)	1	1,25

**Question 5** revealed that 48,75% of the respondents played *eendleleni/esitradeni* (in the streets); 35% *ekhaya* (at home) and 30% played *endaweni evulekileko* (an open veld, or in the playground). The high percentage rates indicate that young adults still vividly recall their childhood experiences, e.g. *Ekhaya*, (At home), *Eendleleni/esitradeni* (In the streets), *Esikolweni* (at school). The respondents with 1,25% might have forgotten where they used to play games and game songs when they were children, because their answers are generic.

**Question 6:** In your own opinion, what was the purpose of playing games? Give at least three answers.

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Abodade bebasiqotha bathi siyangcolisa.</i> (My sisters said we dirtied the house with our soiled feet.)	1	1,25
<i>Ukuzelula; Ukuthabulula umzimba.</i> (Physical exercise/physical development. <i>Ukuqinisa imisipha/amathambo;</i> (To strengthen the muscles and bones.)	40	50
<i>Ukufundisa ukubala (amakghono ukukhuluma nokufunda kabanye.</i> (To learn how to count and speak (skills), to learn from others.)	16	20
<i>Ukufundisa. (Educational)</i>	23	28,75
<i>Ukuqeda isizungu.</i> (To avoid boredom.)	25	31,25
<i>Ukuzithabisa.</i> (To have fun.)	35	43
<i>Ukwakha ubungani.</i> (To build friendships.)	20	25

<i>Ukuzethemba.</i> (To build confidence.)	5	6,25
<i>Ukuraga isikhathi /ukukhambisa isikhathi.</i> (To while away the time.)	10	12,5
<i>Kwabe kuyindlela yokukhula.</i> (It prepared me for adulthood)	3	3,75
<i>Ukufunda ukudlala nabanye abentwana.</i> (To learn how to play with other children.)	5	6,25
<i>Ukufunda ukulandela imithetho yemidlalo.</i> (To learn how to follow the rules of the game.)	1	1,25
<i>Ukwazi imidlalo.</i> (To learn different games.)	4	5,0
<i>Ukusikinya ingqondo.</i> (To refresh the mind.)	7	8,75
<i>Besiphalisana.</i> (To compete.)	3	3,75
<i>Ukufunda ukuvuma/ukupheka/ukukhuluma/ukudlala umdlalo omutjha.</i> (Learn how to sing, cook, speak and play new games.)	4	5,0
<i>Ukubalekela ukubethwa nokulelesa.</i> (To keep us away from trouble.)	5	6,25
<i>Ukubalekela ubuvila ngokufunda imidlalo eyahlukeneko.</i> (To avoid laziness by learning different activities.)	2	2,5
<i>Ukungaphazamisi abadala nabasebenzako.</i> (Not to disturb adults while they did their work.)	1	1,25
<i>Ukubalekela imisebenzi yemakhaya.</i> (I was running away from household chores.)	3	3,75
To improve cognitive skills.	1	1,25
<i>Isifundisa kobana siyelele.</i> (Teaches us to be vigilant.)	1	1,25
<i>Ngubani ongasifunyana qange.</i> (Who can find us first (Hide and seek.)	1	1,25
Eye and hand coordination.	2	2,5

<i>Ukungezelela ilwazi. (To gain knowledge.)</i>	2	2,5
To develop motor skills.	1	1,25
To help me realise my strengths.	1	1,25
Develop our gross motor skills.	1	1,25
<i>Ukufunda amakghono ahlukeneko. (To learn different skills.)</i>	1	1,25
<i>Ukwazi ukwenza izinto ezinengi. (To be able to do different things.)</i>	1	1,25
<i>Ukusikinya ingqondo. (To sharpen the mind.)</i>	3	3,75

The respondents in **Question 6**, understood the purpose of playing, e.g. *Ukuzelula; Ukuthabulula umzimba* (Physical exercise/physical development.), *Ukuqinisa imisipha/amathambo*, (To strengthen the muscles and bones.), *Ukuzithabisa*. (To have fun.), *Ukuqeda isizungu* (To avoid boredom). Some participants referred to the rules of the games and some gave specific answers, e.g. cognitive and motor skills development.

**Question 7:** Who taught you how to play those games?

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Abomnakwethu abadala nabodade. (Older brothers and sisters.)</i>	6	7,5
<i>Ngabona abanye abesana badlala name ngalandela. (I saw other boys and I followed.)</i>	3	3,75
<i>Ngudadwethu/bodadwethu. (My sister/s.)</i>	14	17,5
<i>Ngilabo abadala kinami. (My elder siblings/Those who were older than I was.)</i>	10	12,5
<i>Bangani bami (esikolweni). (My friends (at school.)</i>	30	37,5
<i>Bomnakwethu (My older brothers.)</i>	3	3,75
<i>Akekho, ngazifundisa ngokuqala abanye. (Ngazifundisa ngokuqala abanye nasidlalako. (No one taught me. I learn from watching others play.)</i>	15	18,75

<i>Umndeni.</i> (My family.)	1	1,25
<i>Ngugogo.</i> (My grandmother.)	2	2,5
<i>Ngutitjhere wami.</i> (My teacher.)	5	6,25
<i>Abanye abentwana (esabe sakhelene nabo).</i> (Other children from the neighbourhood.)	10	12,5
<i>Ngubaba.</i> (My father)	1	1,25
<i>Ngumma.</i> (My mother)	2	2,5
<i>Ngaqala abodadwethu nabadlalako ngase ngiyalandela.</i> (By imitating my older siblings.)	1	1.25
<i>Bentwana bekhaya.</i> (My siblings.)	1	1,25
<i>Besifundisana.</i> (We taught one another.)	1	1.25
<i>Bekuzenzakalela.</i> (It was spontaneous.)	1	1,25
<i>Ngukghari.</i> (My aunt.)	1	1,25

37,5% of the respondents in **Question 7** showed that they knew that games and game songs are handed down to children by older peers, friends and family members, such as aunts and grandmothers. Some responses were positive and supported the fact that family members taught children the majority of games and game songs. In response to the question, some respondents said, *Ngaqala abodadwethu nabadlalako ngase ngiyalandela* (I imitated my elder siblings.) and *Akekho, ngazifundisa ngokuqala abanye,* (No one, I learn from watching others.). *Bekuzenzakalela.* (It was spontaneous.), (*Ngazifundisa ngokuqala abanye nasidlalako.* (No one taught me, I learned by watching others.)

**Question 8:** Did you enjoy playing those games? Please explain.

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Amatje amancani.</i> (Small stones)	36	45
<i>Ibholo yamaplastiki.</i> (The ball made of plastics.)	18	22,5
<i>Izitho zomzimba (amehlo, izandla, umlomo.</i> (My body parts (eyes, hands, mouth.)	5	6,25

<i>Ukudla ebe sikuthatha emakhaya.</i> (Food from home, e.g. vegetables and maize meal.)	1	1,25
<i>Ithenisi</i> (The tennis ball game.)	4	5
<i>Besithala phasi ehlabathini.</i> (We were drawing on the ground.)	1	1,25
<i>Intambo/irobho.</i> (The rope)	22	27,5
<i>Amathini/amabhlege/amakotikoti</i> (empty tins.)	26	32
<i>Igutjha lakade/iwulu</i> (old pantyhose/wool.)	14	17,5
<i>Utjani</i> (grass)	1	1,25
<i>Izitja zakade.</i> (Old crockery.)	1	1,25
<i>Abonopopi</i> (dolls)	4	5
<i>Amaplastiki ebe siwadobha.</i> (Old used plastics.)	2	2,5
<i>Ibhande</i> (The belt)	2	2,5
<i>Imigodi ehlabathini.</i> (Small holes on the ground.)	3	3,75
<i>Iingodo/iingojwana</i> (Small sticks.)	7	8,75
<i>Izinto zakade (iindrada/amaphepha/iimvalo zepholitjhi/iregere) esabe sizidobha ebhodulukweni.</i> (Old things (wires/papers/elastic) found in the environment.)	22	27,5
<i>Iimvalo zamabhodlelo</i> (The bottles caps.)	6	7,5
<i>Ipembe/ifengwana.</i> (The whistle.)	1	1,25
<i>Ama-ali.</i> (marbles)	5	6,25
<i>Iintina</i> (Some bricks)	2	2,5
<i>Iintanga zeemperegisi.</i> (The peach pips)	4	5,0
<i>Ihlabathi</i> (The soil)	4	5,0
<i>Amabhodlelo</i> (Empty bottles)	5	6,25
<i>Izambatho zakade/amatjhila.</i> (Old clothes/materials.)	2	2,5
<i>Besibala amaqanda.</i> (We were counting eggs.)	1	1,25
<i>Ibumba/umdaka.</i> (Clay or mud.)	4	5,0

In **Question 8**, it was clear that most of the respondents knew what toys/resources they used for their games and game songs, e.g. *Amatje amancani* (small stones), *Izinto zakade (iindrada/amaphepha/iimvalo zepholitjhi/iregere) esabe sizidobha ebhodulukweni*. (Old things (wires/papers/elastic) found in the environment), *Amathini/amabhlege/amakotikoti* (empty tins), *Ibholo yamaplastiki* (plastic ball, *Ibumba/umdaka* (clay or mud), *Iintina* (bricks), *Ibhande* (belt), and *abonopopi*, (dolls).

**Question 9:** What other things did you use when playing games? Name two things.

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Amatje amancani</i> . (Small stones.)	36	45
<i>Ibholo yamaplastiki</i> . (Ball made of plastics.)	18	22,5
<i>Izitho zomzimba (amehlo, izandla, umlomo)</i> . (My body parts (eyes, hands, mouth.)	5	6,25
<i>Ukudla ebe sikuthatha emakhaya</i> . (Food from home, e.g vegetables and maize meal.)	1	1,25
<i>Ithenisi</i> (the tennis ball game.)	4	5
<i>Besithala phasi ehlabathini</i> . (We were drawing on the ground.)	1	1,25
<i>Intambo/irobho</i> (the rope)	22	27,5
<i>Amathini/amabhlege/amakotikoti</i> (empty tins)	26	32
<i>Igutjha lakade/iwulu</i> (old pantyhose/wool)	14	17,5
<i>Utjani</i> (The grass)	1	1,25
<i>Izitja zakade</i> . (old crockeries)	1	1,25
<i>Abonopopi</i> (dolls)	4	5
<i>Amaplastiki ebe siwadobha</i> . (Old used plastics.)	2	2,5
<i>Ibhande</i> (The belt)	2	2,5
<i>Imigodi ehlabathini</i> . (Small holes on the ground.)	3	3,75
<i>Iingodo/iingojwana</i> (Small sticks/logs)	7	8,75

<i>Izinto zakade (iindrada/amaphepha/iimvalo zepholitjhi/iregere) esabe sizidobha ebhodulukweni.</i> (Old things (wires/papers/rubber band) found in the environment.)	22	27,5
<i>Iimvalo zamabhodlelo.</i> (Bottles caps.)	6	7,5
<i>Ipembe/ifengwana.</i> (The whistle.)	1	1,25
<i>Ama-ali</i> (marbles)	5	6,25
<i>Iintina</i> ( bricks)	2	2,5
<i>Iintanga zeemperegisi.</i> (Peach pips)	4	5,0
<i>Ihlabathi</i> (the soil)	4	5,0
<i>Amabhodlelo</i> (the bottles)	5	6,25
<i>Izambatho zakade/amatjhila.</i> (Old clothes/materials.)	2	2,5
<i>Besibala amaqanda.</i> (We were counting eggs.)	1	1,25
<i>Ibumba/umdaka</i> (clay or mud)	4	5,0

In the above **question**, the responses with high rates, that is 45%, 32% and 27, 5% indicate that respondents know for sure which toys/resources they used in playing games and game songs. Some of the responses are *Amatje amancani* (small stones), *Izinto zakade (iindrada/amaphepha/iimvalo zepholitjhi/iregere) esabe sizidobha ebhodulukweni.* (Old things (wires/papers//the lids of empty polish tins/elastic bands), which are resources found in the environment). All the above responses cover the resoucers used by children in playing games and game songs. In the responses with lower percentages, some respondents singled out a resource, for example, the 2% mentioned *iintina* (bricks) and *izambatho zakade* (old clothes/materials).

**Question 10:** Did you enjoy playing alone or with other children in a group? Why?

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Bengizenzela; besizenzela.</i> (I did it myself; we did it ourselves.)	45	56,25

<i>Ngezinto zakade (iwulu, amaplastiki, amatje). (Using old material found in the environment (wool, plastics, stones)</i>	3	3,75
<i>Linsetjenziswa ezingathengwako. (Resources that were not bought.)</i>	10	12,5
<i>Bengithanda ukudlala ngeendlalisi. (I enjoyed playing with toys.)</i>	1	1,25
<i>Ezinye, ezinengi zazo besikghona/bengizenzela. (I made most of my toys.)</i>	5	6.25
Iye (yes)	1	1,25
<i>Kanengi bengidlala ngezinto zakade. (Most of the time I played with old things found in the environment.)</i> <i>Besidlala ngezinto ezilahliweko. (Old things found in the environment.)</i>	8	710
<i>Besizenzela, ababelethi bebanganayo imali. (We improvised, my parents did not have money to buy toys.)</i>	4	5
<i>Iintambo, iinrobho bezithengwa babelethi. (String and rope bought by my parents.)</i>	1	1,25
Awa (no)	4	5
<i>Sabe sisebenzisa nanyana yini esiyifunyana ebhodulukweni (engathengwako). (We used anything suitable that we could from the environment (things that were not bought.)</i>	5	6,25
<i>Ezinye izinto bezithengwa (ibholo, amakarada) (Some toys, like a ball and cards, were bought.)</i>	11	13,75
<i>Ezingathengwako (Things that were not bought.)</i>	1	1,25

<i>Omunye bekaclubula ibhande sidlale ngalo.</i> (Someone would take off his belt and we would play with it.)	1	1,25
<i>Sabe seba ukudla emakhaya bese sidlale ukuphekaphekisa.</i> (We stole food from home and played house.)	1	1,25
<i>Ngabe ngisebenzisa amaplastiki; iimplastiki.</i> (I used some plastics to make resources to play with.)	2	2,5
<i>Sabe sihlanganisa imali sithenge ibholo.</i> (We contributed money and bought a ball.)	1	1,25
<i>Bengithanda ukusebenzisa izandla zami ukwenza izinto.</i> (I enjoyed using my hands to make things.)	1	1,25
<i>Abazali bebandanayo imali/ bebandakwazi ukuthenga izinto zokudlala,</i> (My parents were poor and could not afford to buy toys.).	1	1,25
<i>Amathini bengiwadobha.</i> (Tins that I picked up in the neighbourhood.)	1	1,25
<i>Benginganayo imali.</i> (I did not have money.)	1	1,25
<i>Bengidlala ngamatje ngiwadobha.</i> (I played with stones that I picked up.)	1	1,25
<i>Sabe sibala amaqanda.</i> (We counted eggs.)	1	1,25

In **Question 10**, most of the respondents indicated that they knew how to improvise; they played with resources from their environment, i.e. things that were not bought. For example, *Kanengi bengidlala ngezinto zakade.* (Most of the time I played with old things that I found in the environment.), *Besidlala ngezinto ezilahliweko.* (Old things from the environment.) *Ezinye izinto bezithengwa (ibholo, amakarada)* (Some toys, like a ball and cards were bought), *Iinsetjenziswa ezingathengwako.* (Resources that were not bought.). A few answers implied, e.g. *Benginganayo imali.* (I did not have money.); *Abazali bebandanayo imali/ bebandakwazi ukuthenga izinto zokudlala,* (My parents were poor and could not afford to buy toys.), and some responses were

more detailed, e.g. *Amathini bengiwadobha*. (The tins that I picked up in the neighbourhood.); *Ngabe ngisebenzisa amaplastiki; iimplastiki*. (I used plastic to make things to play with).

**Question 11:** Did you like playing games using toys that were bought by your parents/family members or did you improvise?

<b>Response</b>	<b>Number of responses</b>	<b>Percentage</b>
<i>Bengizenzela; besizenzela</i> . (I did it myself; we did it ourselves.)	45	56,25
<i>Ngezinto zakade (iwulu, amaplastiki, amatje)</i> (Using old material found in the environment (wool, plastics/stones.)	3	3,75
<i>Linsetjenziswa ezingathengwako</i> . (Resources that were not bought.)	10	12,5
<i>Bengithanda ukudlala ngeendlalisi</i> . (I enjoyed playing with toys.)	1	1,25
<i>Ezinye, ezinengi zazo besikghona/bengizenzela</i> . (Some; most of them I was doing them myself.)	5	6,25
Iye (yes)	1	1,25
<i>Kanengi bengidlala ngezinto zakade</i> . (Most of the time I was playing with old things found in the environment.) <i>Besidlala ngezinto ezilahliweko</i> . (Old things that were found in the environment.)	8	10
<i>Besizenzela, ababelethi bebanganayo imali</i> . (We improvise, parents did not have money to buy toys.)	4	5
<i>Iintambo, iinrobho bezithengwa babelethi</i> . (Strings and ropes bought by parents.)	1	1,25
Awa (no)	4	5
<i>Sabe sisebenzisa nanyana yini esiyifunyana ebhodulukweni (engathengwako)</i> . (We used	5	6,25

anything from the environment (things that were not bought.)		
<i>Ezinye izinto bezithengwa (ibholo, amakarada).</i> (Some toys were bought like a ball and cards.)	11	13,75
<i>Ezingathengwako.</i> (Things that were not bought.)	1	1,25
<i>Omunye beka lubula ibhande sidlale ngalo.</i> (Someone will take off his belt and we play with it.)	1	1,25
<i>Sabe seba ukudla emakhaya bese sidlale ukuphekaphekisa.</i> (We stole food from home and played house.)	1	1,25
<i>Ngabe ngisebenzisa amaplastiki; iimplastiki.</i> (I used plastics.)	2	2,5
<i>Sabe sihlanganisa imali sithenge ibholo.</i> (We contributed money and we bought a ball.)	1	1,25
<i>Bengithanda ukusebenzisa izandla zami ukwenza izinto.</i> (I enjoyed using my hands to do things.)	1	1,25
<i>Abazali bebanganayo imali/ bebangakwazi ukuthenga izinto zokudlala,</i> (Parents did not have money to buy us toys.)	1	1,25
<i>Amathini bengiwadobha.</i> (Tins I picked them up from the neighbourhood.)	1	1,25
<i>Benginganayo imali.</i> (I did not have money.)	1	1,25
<i>Bengidlala ngamatje ngiwadobha.</i> (I was playing with stones/ I picked up stones.)	1	1,25
<i>Sabe sibala amaqanda.</i> (We counted eggs.)	1	1,25

In the above question, responses with the high rates, that is 56,25% know exactly how to improvise toys. Responses indicated that they played with the resources that were not bought from the shops. Some responses are as follows: *Kanengi bengidlala ngezinto zakade.* (Most of the time I used old things found in the environment.) , *Besidlala ngezinto ezilahliweko* (things

that have been tossed out/ thrown out as refuse material.) *Ezinye izinto bezithengwa (ibholo, amakarada)* (Some toys were bought like a ball and cards.), *Iinsetjenziswa ezingathengwako.* (Resources that were not bought.) The responses with lower percentages - some are supporting the reasons provided in the high percentage like *Benginganayo imali.* (I did not have money.); *Abazali bebanganayo imali/ bebangakwazi ukuthenga izinto zokudlala,* (Parents were poor and could not afford to buy toys.), and some responses singled out the resources used, for example, *Amathini bengiwadobha.* (The empty tins I picked up from the neighbourhood.); *Ngabe ngisebenzisa amaplastiki/iimplastiki.* (I used plastics bags).

**Question 12** *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho.* (Which games/game songs were your favourite and why?)

Yes/No	Percentages	Reasons
Yes	97.1	<i>Ngombana bezingifundisa begodu zingakha epilweni.</i> (Because they were informative and helped me have morals.)
		<i>Irobho/ ukuzwana amandla</i> (rope game)
		<i>Iketi/iregere</i> (skiet rekker/ shoot with a rubber band.)
		<i>Bengikhuluma ngalokho ekwenzeke ekhaya/bengikhuluma bengikuzwileko</i> (I copied what happened at my home)
		<i>Umafihla ibhande.</i> (Hiding the belt)
		<i>Itsosti/ tsotsi</i> (the <i>tsotsi</i> game). ( <i>Tsotsi</i> means 'young urban criminal'.)
		<i>Abanye bebalizuma ibhande (bebadinwe)</i> (Others were looking for the belt until they got tired.)
		<i>Amathini/amabhlege engithuba/bengiwazi khulu/bewuzelula</i> (Tins - I would win because I played well.)
		<i>Besigijima siwapake bese abanye bawawise ngebholo.</i> (We would run and stack tins and our opponents would

	try to knock them down by throwing the tennis ball at them.)
	<i>Umdlalo engiwukghonako.</i> (The game I was good at.)
	<i>Zikwenza ube nomfutho.</i> (They make you energetic.)
	<i>Isikhipha sakaJohn/sakaZuma</i> (Game called John's/Zuma's T-shirt.)
	<i>Ukuphekaphekisa.</i> (The house play.)
	<i>Mma ipoto iyatjha (besigijima).</i> (Mother the pot is burning (we would run.)
	<i>Ishosholozza/Ikhutjhukhutjhu/isitimela (iingoma zesiqhema.)</i> (The train game (singing group game.)
	<i>Uyadlala umabhengwana.</i> (The Mabhengwana game)
	<i>Amajokes (besihleka)</i> (Jokes – because we laugh a lot.)
	<i>Sizokufuna umuntu wethu.</i> (We want our person.)
	<i>Ikgathi (bengibaphala).</i> (The skipping rope- I was the best player.)
	<i>Umrabaraba/isigodi, bewungenza ngicabange.</i> ( <i>Morabaraba</i> made me to think deeply.)
	<i>Umabiza bewungenza nginamathele kilokho engikwenzako begodu bekumdlalo omnandi.</i> (Name calling game; it made me concentrate more.)
	<i>Ukugola iintethe; bezisitjhebo.</i> (Hunting for locusts to eat.)
	<i>Ikhayithi bengiyiphaphisela phezulu.</i> (Kite flying – mine flew very high.)
	<i>Imidlalo yokugijima; ngabe ngigijima ngebelo eliphezulu.</i> (The running games; I was a fast runner.)
	<i>Ngamakoro ngamakoro.</i> (Game indicating the time to go home.)

	<p><i>Itopo bengiwina.</i> (The top spinning game; I was always the winner.)</p>
	<p><i>Bezipholisa umkhumbulo.</i> (Games were mind refreshing.)</p>
	<p><i>Bezingakha zingifundisa izinto.</i> (They were educational and taught me a lot.)</p>
	<p><i>Imidlalo beyinomthelela.</i> (Games were influential.)</p>
	<p><i>Ngikhohliwe, sekukade khulu.</i> (I forgot, it has been a long time.)</p>
	<p><i>ISonto lamaZayoni bewungisiza ukwazi ukusebenzisa imilenze bese kukhambisane nomqondo.</i> (Game called Zion Church because it helped to co-ordinate my legs and mind.)</p>
	<p><i>Umabhacelana bengizifihla kude.</i> (Hide and seek game; I was good at hiding - they could not find me.)</p>
	<p><i>Ama-ali; bengiyingwenya (umakhonya.</i> (The marble game; I was the boss.)</p>
	<p><i>Umakhethana.</i> (The choose a friend game.)</p>
	<p><i>Amakwerano/amajokes; besihleka begodu sicabangisisa.</i> (The teasing game/ jokes; we laughed and made us think deeply and very fast.)</p>
	<p><i>Umdlalo othi Sugar</i> gives us energy.</p>
	<p><i>Ingwe</i> (the leopard game).</p>
	<p><i>Imidlalo yokuvuma ngeenqhema bengiyizwisisa ngiyivumela phezulu.</i> (I enjoyed group singing games and I understood I better and I sang loudly.)</p>
	<p><i>Boyaboya, isizunguzungwani; bengimncani ngidraysekalula.</i> (I was the tinniest; therefore, it was easy to turn me around.)</p>

		<i>Iingedo; zifundisa ukubala nokukhambisa amehlo akhambisane nesandla. (The pebble game. It taught us how to count and improved our eye and hand co-ordination.)</i>
Awa/No	None	None
-	2,9	<i>Amajokes bekenza sihleke. (The jokes because we laughed.)</i>
		<i>Igutjha bengikwazi ukweqa nemitayela eminengi. (The jumping game/pantyhose jumping game; I was able to jump well and used different jumping styles.)</i>

In **Question 12**, the researcher calculated the **Yes/No** responses only because the reasons given by the respondents are almost the same. The respondents, who answered 'yes', named the game/game song, and gave the reason why he/she enjoyed the game or game song, e.g. *Imidlalo yokuvuma ngeenqhema bengiyizwisisa ngiyivumela phezulu* (group singing games. I loved them and we sang very loudly, *Amakwerano/amajokes; besihleka begodu sicabangisisa* (teasing game/ jokes, we laughed and jokes made us to think faster); *Ama-ali; bengiyingwenya* (*umakhonya* (marbles); I was the boss.). The respondents who did not choose either 'No' or 'Yes', gave positive answers in support of the question, e.g. *Igutjha bengikwazi ukweqa nemitayela eminengi. (The jumping game/pantyhose jumping game, I was able to jump and used different jumping styles.),* and *Amajokes bekenza sihleke. (Jokes, because we laughed a lot.)*

**Question 13:** *Ngiyiphi imidlalo/iingonyana zokudlala obe ungazithandi khulu begodu kungani?* (Which games/game songs didn't you like/enjoy the most and why?)

None/ Yes	Percentages	Reasons
Yes/ There are some games/game songs	92.6	<i>Bengithanda yoke. (I enjoyed all the games.)</i>

		<i>Bezikhona ngombana bezingangakhi begodu bezingangifundisi.</i> (Yes, because they were not formative and had no moral.)
		<i>Ukufihla ibhande (bebabetha kabuhlungu.</i> (Hiding the belt because being hit was painful.)
		<i>Bengiyithanda yoke (ngitjho naleyo ebe ingidinisa).</i> (I loved them all - even those that made me tired afterwards.)
		<i>Bengiyidlala yoke.</i> (I played them all)
		<i>Eminye imidlalo beyilimaza (umancinza) bebakulimaza/beyingibhalela;</i> (Yes, some games, like the pinching game, was a painful activity. I did not play it.)
		<i>Umabhacelana (bengibhaca kude); abesana abadala bebaziphosa phezu kwethu-abanye bebabhacela futhi singasabathola; amathuba wokulimala bekamanengi, amabhodlelo bekangasisika.</i> (The hide and seek game. I hid very far and hoped I would not be found because the older boys would fall on us; which hurt.)
		<i>Ukugijimisana, amarawundasi; umabiza; bencingakwazi ukweqa nokugijima bebangitjiya njalo.</i> (The rounders and calling games. I was unable to jump and run, so was I ways always a loser.)
		<i>Imidlalo yokweqayeqa (igcupsi) bencingakwazi ukweqa, bengimfitjhani; benginomzimba. Beseqa khulu besidinwe.</i> (The jumping game - I could not jump because I was short and obese. We jumped a lot and I got too tired.)

		<i>Unolitje, bekubabudisi ukudobha ulitje beweqe ngasikhathi sinye.</i> (The stone picking game. It was difficult to jump and pick up a stone at the same time.)
		<i>Zikhona bezingangakhi- bebakutjhatjha ngomlotha; bezitlhuwisa kwamambala.</i> (Some games were not educational – they applied ash on your body, some were really pitiful.)
		<i>Ukutjhelela- bekusidabulela amabhrugu begodu kusibethisa ngabomma.</i> (The sliding game – our trousers would tear and our mothers would beat us.)
		<i>Umama kaJane, ikhutjhukhutjhu, isikhipha sakaZuma.</i> (Jane's mother, the train game, Zuma's T-shirt.)
		<i>Make uyokulima; bewudinga ukugijima khulu.</i> (Mother went to the veld; it required too much running.)
		<i>Ukubumba benginganalo ikghono lokubumba</i> (Moulding with clay, I did not have the skill of working with clay.)
		<i>Bengingayithandi imidlalo lapha bengibogaboga khona.</i> (I did not like the games where I was perceived as weak.)
		<i>Amathumbu wenja amnandi ngomratha otjhisako; lokhu akusilo iqiniso?</i> (Dog's tripe is delicious with hot pap. This is not true.)
		<i>Bengiyithanda yoke imidlalo yebuncaneni neengonyana zakhona.</i> (I loved all the games and game songs I used to play when I was young.)

		<i>Ibhati, bencingayithandi imidlalo yokuthatjhana.</i> (The touching game with the tennis ball. I did not like the touching game.)
		<i>Ukugijimisana benginomzimba ngingakwazi ukugijima bengiwa njalo.</i> (The running games; I was unable to run and I always fell.)
		By so I love you – <i>ingonyana le beyilukhuni.</i> ('By so I love you' – the lyric was difficult to memorize.)
		<i>Idonki - beyidinisa begodu besiwa.</i> (The donkey game. It was tiring and we always fell.)
		Ukubheja ngemali. (Betting with money – the gambling game.)
		<i>I-angutjhu; bebakubetha ngetenisi/bakubranda kabuhlungu.</i> (The touching game with the tennis ball. It was painful as others were hitting us very hard.)
		<i>Isiketekete (kulula ukudliwa.</i> (The money box game (It was easy to lose the game your money.)
		<i>Ukukhwela isihlahla bebathi ngimncani.</i> (The tree climbing game. My siblings denied me the opportunity to climb the tree because they said I was too young.)
		<i>Umjingo bewulimaza ngawa ngalimala nanje nginenceba lawo.</i> (The swinging. I fell off the swing and still have the scar that I sustained from that game.)
		<i>Iingedo bezingcolisa izandla.</i> (The pebble game. It made our hands dirty.)
		<i>Isibaya</i> (the bank game).

		<i>Angisakhumbuli.</i> (I cannot remember.)
		<i>Saya nami, bewungenza ngizizwe ngisidlhayela.</i> (Together. It made me feel like a fool.)
		<i>Intambo/irobho</i> (The tug of war game. The game made our hands sore and painful.)
		<i>Ezinye ngingakwazi ukuzicula.</i> (Some. I can even sing them still to date.)
		<i>Eminye bengingakwazi ukuyidlala.</i> (Some I could not play.)
<b>Ayikho /Azikho (None)</b>	1,47	<i>Awa, bengiyithanda yoke.</i> (No, I love all the games.)
No responses	5.93	-

Some respondents in **Question 13** did not give a **yes** or **no** answer, but provided the reason for not liking a game or game song, i.e. they omitted the first part in their answers. The researcher calculated the **Yes/ there are some games/game songs/ none** and the **none responses**. The researcher calculated the **Yes/ there are some games/game songs** responses because the reasons given were similar. The responses to **Yes/ There are some games/game songs** answer (high percentage), named the game/game song and mentioned why they did not like those games and game songs, e.g. *i-angutjhu; bebakubetha ngetenisi/bakubhranda kabuhlungu* (Touching game with the tennis ball. It was painful as others hit us very hard.); *Umjingo bewulimaza ngawa ngalimala nanje nginenceba lawo* (The swing game. I fell off the swing and I still have the scar that I sustain from that game.), *Idonki- beyidinisa begodu besiwa.* (The donkey game - It was tiring and we always fell.), *Ukugijimisana, benginomzimba ngiwa ngingakwazi ukugijima.* (The running games; I always fall because I was obese and could not run well.)

Some respondents gave a **No** answer, but the reason forwarded was contradictory, e.g., *Awa, bengiyithanda.* (No, I love the games.). A few respondents did not answer the question (hence the low percentage).

**Question 14:** Is there any game song/game song that you composed yourself? If yes, can you sing it or play it.

<b>Yes/None</b>	<b>Percentages</b>	<b>The game/game song created and the reason</b>
<b>Yes</b>	29.4	<i>(Iye, khulukhulu eengomeni ngingayivuma; ukhona umdlalo ekhe sawutlama wona ngothi ‘water bottle’; ikhona ingoma ngingakhona ukuyicula ngiphinde ngiyidlale. (Yes, especially in the game song. I could sing the game song; there is a game that I composed, the title says water bottle; there is a game song and I can sing it and I can play it.)</i>
		<i>Ubolikidosi. (Little little donkey.)</i>
		<i>Enesihloko esithi ngamakoro ngamakoro. (The game songs that says ‘It is time to go home.’)</i>
<b>None/ No</b>	53.2	<i>Imidlalo yoke besiyifunde kabadala nakithi. (We learn all the games from our older peers or brothers and sisters.)</i>
		<i>Awa awukho, awa nengoma ayikho/awa ayikho ingoma engikhe ngazithomela yona. Yoke imidlalo besiyifunde kabadala nakimi, isib. Besidlala imidlalo esiyibone idlalwa ngabadala nakithi. Imidlalo sabe siyifunde kabadala; imidlalo sabe siyithathele kabadala kinathi. (I did not compose any game or a game song. All the games we played we learnt them from the older kids, e.g. we played games we saw being played by the older kids; we learnt the games from the ones that were older than us; we played the games that we took over from our older siblings.)</i>
		<i>Akhange khengizitlamele okuthileko (iingoma nanyana umdlalo’ awukho umdlalo ekhe ngazitlamela wona besidlala imidlalo eyaziwako. (I never compose anything (game or game song) we were playing the games that were known.)</i>
		<i>Besingezelela ngamagama, khulukhulu emidlalweni yezandla; Bese siyirobharobha, sitjhugulula indlela yokudlala; besiyitjhugulula kancani nje singezelele ngamagama. (We were adding words especially in the hand games; We were just</i>

		overtaking the songs and changing the way it was played; we were changing it slightly and added words to it.)
		<i>Bekade ngithembele emidlalweni engiyithole idlalwa; besidlala imidlalo eyaziwako besiyifunda kabanye abadala kunathi; besidlala imidlalo eyaziwako neyabe ikhona; imidlalo ekhona neyaziwako.</i> (I played primitive games and game songs that were well known by all children of the community. We learn from others who were older than we were; we were playing games that were known and games that were there. Games that are there and well known.)
-	17.4	-
<b>No responses</b>		

The researcher has identified that some respondents in **Question 14** did not respond with a **yes** or **no** answer, but provided the reasons. It means they have omitted the first part of their answers. The researcher calculated the **Yes/No** responses because reasons given are in some way similar. The high responses in percentage indicate clearly that respondents know that games and game songs are handed down from generation to generation and hence there are no games or game songs that they have created themselves. Some of the responses with a **None or No**, some of the reasons they gave are hereunder: *Akhange khengizitlamele okuthileko (iingoma nanyana umdlalo' awukho umdlalo ekhe ngazitlamela wona besidlala imidlalo eyaziwako.* (I never compose anything (game or game song) we were playing the games that were known.), *Besingezelela ngamagama, khulukhulu emidlalweni yezandla; Bese siyirobharobha, sitjhugulula indlela yokudlala; besiyitjhugulula kancani nje singezelele ngamagama.* (We were adding words especially in the hand games; We were just overtaking the songs and changing the way it was played; we were changing it slightly and added words to it.), *Imidlalo yoke besiyifunde kubadala nakithi.* (We learn all the games from our older peers or brothers and sisters.). From the above reasons, it is clear that respondents never created games/game songs but recreated and were passed down from generations to generations.

Respondents who chose the **Yes** option, some of their responses were *khulukhulu eengomeni ngingayivuma; ukhona umdlalo ekhe sawutlama wona ngothi 'water bottle'; ikhona ingoma ngingakghona ukuyicula ngiphinde ngiyidlale*. (Yes, especially in the game songs. I could sing that particular game song; there is a game that we composed, the title says water bottle; there is also the game song and I can be able to sing it and I can perform its actions.). About seventeen percent of the respondents did not answer the last question.

The researcher used the same or fixed questions for the interviews and for the questionnaire because she wanted to get the same information on the subject of games and game songs.

### **3.3 Ethical issues**

Ethics are the guidelines or standards for moral conduct (Singleton et al, 1988). Brynard et al (2014) say the researcher should know what is good and what is wrong in conducting research. In social research, ethical consideration is the responsibility of each researcher. Creswell (2009) stresses that ethical consideration should be observed during data collection, data analysis, interpretation, report writing, and the dissemination of information. The researcher considered ethical issues when recording and interpreting data. The researcher recorded and transcribed the data herself and data was not interfered with.

### **3.4 Conclusion**

The researcher did not share data with any other person or researchers who were not party to the research project. She collected data through interviews, recording, questionnaires and observation. The researcher then recorded data from the interviews, questionnaires, and observation and has provided a list of books or resources she used as supporting documents. During data recording and interpretation, she maintained the anonymity of individuals as mentioned in Chapter 1 under ethical considerations. The researcher used letters of the alphabet as codes instead of the names of the participants.

The researcher transcribed the interviews data word for word, interpreted the data, and presented the results in percentages and narratives. She followed the example of Mwenda (2014), Burnett and Hollander (2004), Nyota and Mapara (2008), and others. The researcher will use the manual method of analysis.

## CHAPTER FOUR

### TYPES OF CHILDREN'S GAMES AND GAME SONGS

#### 4.1. Introduction

In this chapter, the researcher broke down volumes of data into smaller pieces; compared them for similarities and differences; and reduced and summarized them. Different types of data were coded or labelled in order to select data for further analysis. In this chapter, the data will be analysed and different coding schemes will be employed, i.e. open coding, axial coding and selective coding.

#### 4.2. Data interpretation process

Data collected in various ways is referred to as raw data and needs to be broken up into smaller categories that can further be interpreted into a meaningful substance that can bring results. Data interpretation will help people to know and understand the different games and game songs played by children, and to know how the games and game songs are categorised into sub-themes and themes. An interpretation of the functions of games and game songs amongst children is given in chapter 5.

According to Patton (1990) as quoted by LeCompte and Schensul (2013:14), data analysis:

- brings order to the piles of data an ethnographer has accumulated
- turns the big piles of raw data into smaller piles of summarised data
- permits the ethnographer to discover patterns and themes in data and link them with other patterns and themes.

Mouton (2001:108) adds:

Analysis involves 'breaking up' the data into manageable themes, patterns, trends and relationships. The aim of data analysis is to understand the various constitutive elements of one's data through an inspection of the relationships between concepts,

constructs or variables, and to see whether there are any patterns or trends that can be identified or isolated, or to established themes in the data.

Marshall and Rossman (1995:113) say that 'data analysis will be complete when the critical categories are defined, the relationships among them are established, and integrated into the grounded theory'.

Therefore, data analysis involves examining, cleaning and converting data with the aim of obtaining useful information, such as themes and sub-themes, and drawing conclusions. Marshall and Rossman (1989) concur that data analysis is a process of bringing order, structure and meaning to the mass of collected data. Mills and Birks (2014:97) say the aim of data analysis is to examine data and look for patterns, similarities or irregularities and to provide some sort of explanation of the phenomenon that is being studied.

Curtis and Curtis (2011) confirm that the aim of analysing data is to come up with general statements about the relationships among categories of data. Therefore, the aim of analysing data will be to examine data, reduce it by categorizing it using high order classification, drawing a conclusion and to suggest patterns and themes. The researcher will analyse data and further come up with general statements about the relationships among themes and suggest further investigations.

The data is purely ethnographic, as it is largely descriptive and entails the way of life of particular individuals, groups or organisations. Games and game songs are a way of life for children. Children participate in games and game songs whether they have resources or not. The researcher will also use a thematic analysis, which involves discovering, interpreting and reporting patterns and clusters of meaning within the data (Ritchie et al, 2003).

Curtis and Curtis (2011:43) agree with the above statement when saying once data has been gathered, the thematic analysis may be used to recognize, evaluate and describe patterns and themes in the data. Thematic analysis will require the researcher to look for patterns and links within the data and further allocate data into groups and subgroups.

#### **4.2.1. Data interpretation plan**

Marshall and Rossman (1989) say data analysis is the process of bringing order, structure, and meaning to the mass of collected data. As this research project is based on content analysis, the researcher will have to come up with a plan on how to categorise data into themes. Silverman (2013) says:

data reductions refer to the process of selecting, focusing, simplifying, abstracting, and transforming ... 'raw' data reduction involves making decisions about which data chunks will provide your initial focus.

Data analysis in this research will entail the following stages: data reduction, data display and drawing of the conclusion and verification (Marshall and Rossman, 1989:126). Data reduction will help the researcher to reduce huge amounts of raw data into a manageable size that will be easy to work with, as it is a method of categorising data, purifying it and bringing some order to it. Data reduction will help the researcher to formulate a conclusion and generalisation about the research study. Drawing conclusions about the research study and verification will be done once the results are tested for their validity and reliability.

Coding or labelling will be employed in this study. Coding is defined as a process of examining raw data, which is in the form of words, sentences, phrases or paragraphs and assigning codes or labels for further analysis. Data analysis involves labelling, sorting, organizing and interpreting using a set of categories or themes. Bickman and Rog (2009:237) suggest that organizational categories are generally broad subjects or issues that one establishes prior to one's interviews or observations, or that could usually have been anticipated. In this study, the researcher has identified the following broader themes:

- Physical development
- Social development
- Educational development
- Psychological development
- Entertainment/Fun
- Mental development

- Emotional games.

The researcher will attempt to find the different types of games and game songs that are played by children and classify them into sub-themes and finally into broader themes or categories. Games and game songs can be played in the classroom when the teacher is not there or during the actual teaching when the child's mind is wondering, e.g. commonly played games and game songs in the classroom include *umcociso*/solitary game, hand games, teasing, jokes and singing games. McMillan and Schumacher (2010) refer to categories as 'topics' stating that 'a topic is the descriptive name for the subject matter of the segment. The terms theme and category can be confusing at times'. Ritchie et al. (2003: 278) state:

Sometimes these terms are used in a rather generic way throughout the analytic process; alternatively, they are used to refer to the refinement of core analytic ideas that take place at a later stage.

In this research, 'category' and 'theme' will be used interchangeably. Therefore, organisational categories or themes will only serve as vessels for sorting data for further analysis.

Seale (2004:306) says 'coding means putting or placing like with like so that a pattern can be found'. Games and game songs, which are similar will be grouped together, compared and finally organised into themes/categories. The different developmental functions of children are discussed in the next chapter.

Gilbert (1993:219) advises that once the researcher has collected data; he/she will need to start the process of making sense of that material. Therefore, some sort of sorting and analysis will be employed at that stage. The researcher will then sort data by comparing different games and game songs and putting similar games and game songs into one category. Three types of coding schemes will be used in this study, open, axial and selective coding. In this chapter, open and axial coding will be used and selective coding will be thoroughly intergrated in Chapter 5 as it deals more with functions than the grouping of data. Therefore, in order to make comparison, the researcher will have to access data and organise it into categories and code it accordingly.

### **4.3. Coding schemes**

The researcher will categorise data into themes or categories by using coding schemes. Some researchers define coding as the organisation of raw data into concrete categories. Strauss and Corbin (1990) say coding represents the operations by which data is broken down, conceptualized, and put back together in new ways. Richards (2015:103) agrees with the above scholar and further says that coding generates new ideas and gathers material by topic.

Curtis and Curtis (2011:285) define coding as a process of sorting and categorising data for further analysis. Saldana (2009) further explains coding as the transitional process between data collection and more extensive data analysis. Coding is putting data into preferably defined categories in order to analyse them. Saldana (2009:8) goes on to say that coding enables the researcher to organise and group similarly coded data into categories because it shares the same characteristics. Litchman (2014) summarises coding as the first step in the process of making meaning from data. Therefore, coding could be defined as the process of examining raw qualitative data (which is in the form of words, phrases, sentences or paragraphs) and assigning codes or labels to it. During the process of coding, the researcher will be defining what data are about.

Saldana (2009:8) attests to the above statement when saying:

Codes are applied and reapplied to the qualitative data that you are codifying – a process that permits data to be segregated, grouped and re-linked in order to consolidate meaning and explanation.

Therefore, once the researcher has thoroughly read the data, she will have a new idea on how data is related into families or similar characteristics and how it should be grouped and regrouped. Different coding types are discussed below:

#### **4.3.1. Open coding scheme**

Open coding is the first stage of Qualitative Data Analysis (QDA). Strauss and Corbin (1990:61) define open coding as 'the process of breaking down, examining, comparing, conceptualising and categorizing data'. In this initial stage, the researcher read the data, which is in the form of words, phrases, sentences or paragraphs, to break it down into smaller pieces for the purpose of

comparison and drawing up similarities and differences. During this process, the researcher compares and reorders data collected as interpretations develop. Thereafter, different parts of data were labelled or coded to identify them for further analysis.

Strauss and Corbin (1990:97) and Hardy and Melisa (2010) agree that open coding allows the researcher to identify some categories, their properties, and dimensional locations. Therefore, under open coding, the researcher will break down, compare and categorise data in order to reach a general conclusion.

Curtis and Curtis (2011:44) say open coding is the process of selecting and naming categories from the analysis of data. Simply, under open coding, categories or different types of games played by children were identified. Pseudonyms (letters from the alphabet) were employed to disguise the identities of individuals in order to protect them from potential harm (Bickman and Rog, 2009: 580).

The following is a narrative analysis of the responses of all the respondents who participated in the research study.

Different types of games and game songs were mentioned and identified by the different respondents in Question 1. Although the question was clear and concise, it required knowledge of the games and game songs that the respondents played during their childhood. The researcher explained how each game or game song iwa performed in order to point out the different skills learnt by the participants for further analysis. The researcher has to analyse different types of responses in the form of phrases, words or sentences, and sort them into further sub-groups. In some instances, the plan or outline of the game were discussed to support the definition of its performance.

The researcher used the answers of all 68 respondents, i.e. responses of the interviews and of the questionnaires. Question 1 read as follows: Which games did you normally play? Hereunder are the responses on the types of games and game songs:

#### **4.3.1.1 The call and respond game: *umabiza/ mabitsa* (The call and respond game)**

*Umabiza/mabitsa* is a call game played by a number of the girls (5-8 years of age), where the girl is compelled to catch the ball when her name is called by the player. **Listening and catching skills** are important in this game. While the name of one participant is called, the other participants run until the called participant catches the ball. If the called participant fails to catch the ball, the other participants run in different directions, and she has to search for them and attempt to hit whoever is closest to her with the ball. If she fails, she will be the caller and the game starts all over again. *Umabiza/Mabitsa* (the call and respond game) is a **call and respond game**.

#### **4.3.1.2 Energy and strength game: *ikghathi /igcupsi/iqathulo/ingcathu* (The skipping rope game)**

*Ikghathi/igcupsi/iqathulo* or skipping is a jumping game performed by girls (5-10 years of age) where participants perform a variety of actions while jumping. In some instances, jumping is accompanied by singing. Some children refer to this game as *ingcathu* because they are influenced by isiZulu or they play with children who speak isiZulu at home. There is also a saying that says '*ukweqa iqathulo*', which means going through tough or hard times. **Energy/strength and jumping skills are required. *Ikghathi/iqathulo* (the skipping rope game) is an energy and strength game.**

#### **4.3.1.3 Eye-hand coordination game: *amaketo/iingedo/diketo* (The pebble game)**

*Amaketo/iingedo/diketo* (pebble game) is played by two participants. Ten or twelve little round stones are placed in one hole dug on the ground. Each girl needs to have a bigger stone called *umgunu*. The first player throws *umgunu* up in the air and must take out all the ten/twelve little stones out of the hole before she catches the stone again. Thereafter each participant throws her *umgunu* up in the air again and takes all the little stones except one. The participant will continue to do so until all the little stones are put aside one-by-one and only one little stone is left in the hole. The player will then proceed to game two. The same procedure is repeated but the player will throw the *umgunu* up and scratch out all the stones from the hole before catching the *umgunu*. She will then throw it up again and take back the little stones, leaving two stones in the hole. The game is repeated until all the little stones are out 3 by 3; 4 by 4, 5 by 5 up until nine or eleven stones are taken out of the hole. The winner is the one who played and returned the little stones to the hole

following the rules of the game without defaulting. If the participant fails to catch the bigger stone (*umgunu*); she is automatically out of the game. If the first participant's stone is mismatched, it is the turn for the other participant to play. The following skills are required to play the pebble game: **Eye hand coordination, catching skill and counting is required when *iingendo* (the pebble game) play.**

#### **4.3.1.4 Creativity game: *Ukuluka/ukweluka ngotjani* (The weaving game)**

During the *ukweluka/ukuluka* (weaving game), the participants pull out grass and use their fingers to weave different patterns, especially bangles and necklaces. **A skill of holding a number of grass strands all at once and knowing how to turn strands together is important. Creativity is also a priority in this game. *Ukweluka* (the weaving) is a creativity game.**

#### **4.3.1.5 Observation game: *Umabhacelana* (The hide and seek game)**

The hide and seek or *soek soek* game is played by both boys and girls between the ages 6-10 years. The game begins when one participant shouts '*angifili*', (I will not look for others). The last participant to utter those words has to look for the other participants. He/she must close his/her eyes while the other participants look for hiding places. Then she/he will shout '*ngize?*' (Should I come?) If participants are still running to their hiding places, they will answer by saying '*ungeza!*' (Don't come!) She/he will keep on saying '*ngize/should I come?*' until there is no answer. He/she must then start looking for those who are hiding. The first one to be found has to look for the others after everyone has been found, and the game starts all over again. **Observation and running are a priority for this game. *Umabhacelana* (hide and seek) is an observation game.**

#### **4.3.1.6 The counting games: *Imidlalo yezandla* (The hand game songs)**

The game song is played by girls between the ages of 5 and 11 years of age. Participants stand in pairs and face each other. The game starts when the girls start to clap their hands and sing a certain tune as they count. Players need to concentrate and know the tune, as they count to produce a certain rhyme. **Basic counting or numerical skill, singing and eye-hand coordination skills are necessary. *Imidlalo yezandla* (the hand game songs) are counting games.**

#### **4.3.1.7 High energy and jumping game: *ifutjhu/ifushu* (The catching of the tennis ball game)**

The *ifutjhu/ifushu* (catching the tennis ball game) is played by girls between 5-12 years of age. Any number from three participants upwards can play the game. Two girls stand in opposite directions facing each other while one player stands at the centre. The player at the centre will jump and perform a variety of actions while ducking the tennis ball thrown by two or more girls standing in opposite directions. This game requires participants to be physically active and agile, e.g. able to jump on one and two legs. **Energy, ducking, aiming, catching, eye-hand coordination and jumping skills are necessary.** *Ifushu/ifutjhu* (catching the tennis ball) is a high energy and jumping game.

#### **4.3.1.8 Energy and jumping game: *Igutjha* (The jumping game song using old pantyhose)**

The *igutjha* (the jumping game) song uses old pantyhose and is normally played by 6-10 girls. To play the *igutjha* game song, two girls hold a string of reconstructed pantyhose starting from the ankles, to the knees, to the shoulder level and up to the head level. The first player performs different jumping styles over the string and jumps out allowing her followers to do exactly what she did. If all the players in the row complete what she did successfully, the strand is moved up to the knees as they sing a particular song. Songs also differ according to the era and time. The strand is moved higher to the waist then to the neck until level with the shoulders. The winner is the one who can reach to the top. When the game has been completed, the players start all over again and the players who held a string change positions with other players. **Skills required are jumping, energy or strength and following the rules of the game. Singing is also important.** *Igutjha* (the jumping game song using old pantyhose) requires strength.

#### **4.3.1.9 Energy and running game: *Amabhlege/amathini* (The tin game)**

*Amabhlege/amathini* (the tin game) is performed by a number of girls (6-10 years of age). The participants are divided into two teams of equal numbers. If there is an odd member, she will have to play for both teams. Various tins of different sizes are packed from the biggest to the smallest. Opponents need to throw a ball at the one who is stacking the tins. If all the tins are stacked or packed successfully without the stacker being touched by the ball, the team stacking the tins wins. However, if all the players are touched with a ball, the roles change. **Jumping, energy, strength,**

**ducking and stacking is a requirement. Concentration, speed and eye hand coordination is necessary. *Amabhlege/amathini* (the tin game) requires energy and running.**

#### **4.3.1.10 Strength game: *Intambo/irobho* (The tug of war game)**

**The *intambo/irobho*** (tug of war) is a game played by boys while they are in the veld looking after goats/sheep or when they are in a relaxed mood. Participants are between 7-12 years of age. Boys are divided into two groups, sometimes according to their clan. Boys draw the line on the ground using a stick or someone's foot, and a cloth is tied to the centre of the rope. Each team forms at the opposite ends of the rope and at a signal start to pull the rope attempting to pull the opposite team to where the cloth goes over the line drawn in the ground. The group that slips and slides on the ground into the other group's territory lose the game. In this game **strength and energy** is required. ***Intambo irobho* (the tug of war) is a strength game.**

#### **4.3.1.11 Boldness game: *Umtjhelela/Ukutjhelela* (The sliding game)**

This is a game played by boys between the ages of 6-12 years when looking after the goats or sheep. The boys choose a place suitable for sliding downward, i.e. the banks of a river, donga or rock that is smooth. The aim is simply to enjoy the pleasure of sliding and to indicate to the others that they are not afraid of heights. **Skills required: boldness and no fear of heights.** ***Umtjhelela/Ukutjhelela* (the sliding) is a game requiring boldness.**

#### **4.3.1.12 Energy and counting game: *Ilitje* (The stone counting game)**

Girls aged between 6-12 years play the game. From two to five girls can play this game. A stone the size of the tennis ball or the tennis ball is used and the rules are determined by the players. Participants count in five's or ten's up to one thousand. The girl who reaches one thousand wins the round. When the game begins, the one who is in possession of the ball touches another player. If she fails to touch the player and the ball moves to the other end, she runs to take it and tries to touch the player. The player will continue counting in tens until she reaches a thousand, which is regarded. Skills required are **basic counting, physical strength, aiming and ducking. The rules also need to be followed. *Ilitje*/counting game using the stone is an energy and counting game.**

#### **4.3.1.13 The narrative game: *Umadlalisa* or *umapheka* (The house play)**

This game is mostly played by girls between 6 and 10 years of age. The number of participants is not an issue, even one player can play house. The girls collect food from their parents or their homes. The girls use empty tins as pots and sticks as wooden spoons and teaspoons. They make a fire and cook their food. When the food is cooked, they serve it and sit down to eat. In this game children imitate the actions of adults. **The life-long skill of cooking and cleaning is practised.** *Umadlalisa/umapheka* or *ukuphekaphekisa* (house play) is a narrative game.

#### **4.3.1.14 The narrative game: *Abonodoli/abonopopi* or *amandlwani* (The doll games/playing with dolls)**

Girls aged between 3-10 years play this game. Any number of girls can play with their dolls. In the past, dolls were made from old rags/clothes but nowadays parents are able to buy dolls or teddy bears for their children. The girls play by feeding, washing, pretending to change nappies, talking to their dolls, and putting the dolls to bed or on their backs (*ukubhebhula*). The aim of this game is to have fun and recycle unused materials. The game usually ends when the girls' parents call them to come home or when it is time to go home. **The skills of making dolls from scratch and mothering, for example, nurturing, feeding, washing and putting a baby to sleep, are developed. The children also learn how to order events when caring for a baby.** *Abonodoli/abonopopi* (playing with dolls) is a narrative game.

#### **4.3.1.15 Energy game: *Ikhutjhukhutjhu* (The train game song)**

*Ikhutjhukhutjhu /isitimela* (The train game song) is played by girls and boys 6-10 years of age. Each child chooses a number. The last two to pick a number form a tower/bridge by holding hands. The others in the group form a chain by holding hands and move in a queue following each other. As they start moving, they sing a song while imitating the movement of a train. As they pass under the tower/bridge, the last one in the queue is captured. The captured participant chooses which of the two children forming the tower he/she will replace, e.g. he/she might say '*Ukhethe yiphi inyama hlangana kweyekomo neyekukhu?*' ('Which do you choose, beef or chicken?'). All the children who choose chicken will stand behind child A, and all those who choose beef will stand behind child B. At the end, team A and B will pull each other to test their energy and strength. The train game is based on singing, running and testing each other's physical power. **In this game song, children**

learn how to sing, run and tolerate one another. Energy is required in order to overpower the opposing team. Energy game: *Ikhutjhukhutjhu* (the train game song) needs participant to have some energy.

#### **4.3.1.16 Creativity game: *Iinkoloyi zeendrada/zamadrada* (Cars made of wires)**

Boys between 7 and 12 years of age usually make cars out of wire and pretend to drive them during their leisure time. A number of boys can make and race their cars. Old wires are used to make the car and polish containers are used as wheels. The most fulfilling moment is seeing the car moving on a dusty road with a long steering wire. This is life long skill that can be improved with age. Skills required are **creativity, eye-hand coordination, driving ability and the flexibility to use the fingers when moulding.** Cars made of wires is the creativity game.

#### **4.3.1.17 Boldness game: *Umjingo/ukujinga/isikotorimayi/umzwinki* (The swing game)**

Boys and girls aged between 6-12 years play this game. Children make their own swings by choosing a strong tree on which to fasten *imitja* (cowhide strips or strong ropes). In the middle of the cowhide strip or rope, they use a flat piece of sculptured wood, old sack or rags to make a seat. The players sit on the seat and hold each side of the cowhide strips or rope. Another child then pushes the one who is seated. In the past, this game was meant for boys; girls were not allowed to play because of their fragile attire. Participants are required not to fear heights, and the aim is mainly to have fun. **Energy or strength is required to push the participant back and forth. The participant swinging back and forth must also be bold.** *Umjingo/ukujinga/isikotorimayi/umzwinki* (the swing) is a boldness game.

#### **4.3.1.18 Energy and jumping game: *isikotjhi/isikomborikhi* (The hopscotch game)**

*Isikomborikhi* is a game played by girls between the ages of 6-12 years. The girls draw ten squares on the ground and a half circle to mark the start of the game. Each participant has a flat stone. Normally the player, who begins, enters the half circle, throws her stone into the first square and then kicks it from the first square to the next until it reaches the tenth square all the while hopping on one foot. If she successfully hops from the first to the tenth square and back to the half circle, she throws her flat stone into square number two and repeats the process until she has thrown the stone into the tenth square. She then has to stand in the half circle facing backwards and throw her

flat stone over her shoulder. She is allowed to draw a flower in the square where her stone lands and when she proceeds with the game as before, she is allowed to place both feet in the block where she drew her flower and rest a while. Whenever she fails to kick the flat stone to the next block, she is out of the play and the next player starts from square one. **Skills required in this game are jumping and energy/strength. Counting can also be regarded as a requirement in this game. *Isikotjhi/isikomborikhi* (the hopscotch) is a strength and jumping game.**

#### **4.3.1.19 Counting game: *ibhanga/isibaya/iinkomo* or *isigodigodi* (The bank or 16-hole game)**

This game is played by both girls and boys between the ages 6-12 years of age. Two participants play this game with little stones called *iinkomo/imali*. Sixteen holes are dug in the ground – eight holes for each participant with two stones in each hole. Each participant chooses a bank/kraal from the eight holes on his/her side. The game begins when the first player starts to move his/her 'cows' or 'money'. If the player lands where there are little stones, he/she picks up the stones and continues to play. However, he/she lands in an empty hole, his/her opponent has a chance to play. The aim is to fill one's kraal/bank with the entire 'money' before one's opponent. **Strategic and basic numerical skills are a priority. *Ibhanga/isibaya/iinkomo* or *isigodigodi* (the bank game or 16-hole) is the counting game.**

#### **4.3.1.20 Creativity game: *Ikhayithi* (The kite flying game)**

Boys between the ages of 6 and 12 fly kites. A kite is made out of paper/plastic, strings/ wool and sticks recycled or picked up from the environment. The aim is to fly a kite as high as possible. **Participants learn how to use their hands when cutting and flying the kite. *Ikhayithi* (kite flying) is the creativity game.**

#### **4.3.1.21 The narrative game: *Ukucocisana/umcociso* or *masekitlana* (The narrative or solitary game)**

Girls normally play *ukucocisana/umcociso* (the narrative/solitary game) between 5 and 12 years of age. In this game, children process their feelings, fears and experiences on their own in an attempt to solve their problems. The subject matter can be an exciting or frightening experience, abusive talk or actions seen or overheard at home, etc. In this game, **children learn how to order**

events, express themselves and release anger, frustration, etc. *Ukucocisana/umcociso* or *masekitlana* (the narrative/solitary game) is the talking game.

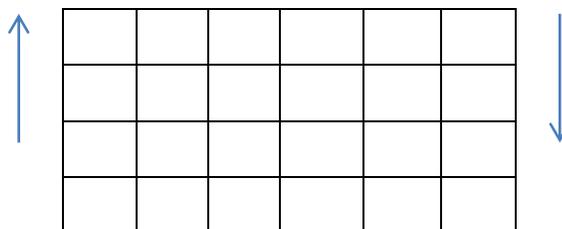
#### 4.3.1.22 Eye-hand coordination game: *Amahege/amageyidi* (The gates game)

Normally these types of games are played in doors when the weather is unfavourable. Both girls and boys play the game. Resources are wool/string and hands. The ends of the string are tied together and threaded between the fingers to make one, two, three, four, five or six 'gates'. Beginners make a 'chicken foot' on one hand. **Skills required are eye-hand coordination and critical thinking.** Participants need to visualise the patterns before manipulating the wool/string between the fingers. *Amahege/amageyidi* (the gates game) is an eye-hand coordination game.

#### 4.3.1.23 Energy and jumping game: *Itsotsi* (The *tsotsi* jumping game song)

This game song is played by girls between 6 and 10 years of age. This singing game requires strength, (*tsotsi* is an urban criminal). It is a rhythmic, tuneful song that means a criminal should be thrown into the police van. The girls draw a large square on the ground and divide it into smaller squares (see diagram below). Two to four girls participate in this game forming two opposing teams. Two girls start by jumping into the first two squares with both legs and move to the tune to the next squares in the row. As these girls continue to the next pair of squares, the next pair of players jump into the back row of squares. Each team moves like that without disturbing each other. To keep the game interesting and fun, two participants/girls can start from the opposite direction, as indicated in the diagram below. **Concentration, singing and energy or strength is necessary.** *Itsotsi* (The *tsotsi* game song) is an energy and jumping game.

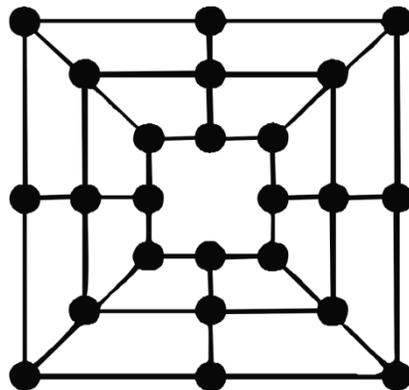
See the outline of the *tsotsi* game below:



#### 4.3.1.24 Mental or concentration game: *Umrabaraba* (*Morabaraba* or the board game)

*Umrabaraba* (the board/*morabaraba*) is a game mainly played by boys, aged 8-13 years, although currently girls are allowed to participate in it. The game is drawn on the ground using a log (see diagram below). If the ground is wet, the game remains for longer. Two participants play this game. Player A has 15 small stones and player B has 15 bottle caps for identification. The game begins when player A places his small stones while player B tries to distract him by putting three similar bottle caps in a row. If a player succeeds in placing three of his small stones/bottle caps in a row, he is a winner and he may take one of the opponent's stones/bottle caps. This game requires **deep concentration** before making a move to prevent defeat. *Umrabaraba* (*morabaraba* or the board game) is a mental or intellectual game.

See the outline of the morabaraba game.



#### 4.3.1.25 The eye hand coordination game: *Amamabula/ama-ali* (The marble game)

Boys between the ages of 5 and 10 years play the game. Two, four, six or eight players can participate. Each boy has a number of marbles. Two bricks are placed next to each other with a gap in between. A third brick is put on top of the two bricks so that the gap is clearly visible. The players stand a few feet away – the players determine the distance. The game begins when the first player shoots a marble using his index finger and thumb through the opening between the two bricks. The aim is to see who can shoot the marbles nearest to the opening. The winner gets one marble from the participant who is furthest from the opening. **Skills required are eye hand coordination, concentration and aiming ability. Shooting skills using the thumb and the**

index finger are a necessity. *Amamabula/ama-ali* (the marble game) is an eye-hand coordination game.

#### 4.3.1.26 Creativity or intellectual game: *Ukugwerana/amakwerano* (The teasing game)

'Teasing' is a game performed by boys between 8-12 years of age when they are calm. The narrator (teaser) is chosen to arrange events in a negative way. Normally this game ends up in clashes or fights. The teaser needs to be critical and negative in a jocular way. **Quick thinking, expressive language and good listening and observation skills are necessary. A teaser also needs to be creative, know the environment well, be a good narrator and able to order events logically.** *Ukugwerana/amakwerano* (teasing) is a creative or intellectual game.

#### 4.3.1.27 Energy and jumping game: *Ihengu/idibeke* (The hengu / the week's game)

Girls between the ages of 6-12 years play this game. The game requires an even number of players for two teams, A and B. Lines are drawn for each team (see the diagram below). Team A has a ball. She calls the name of a player in team B and rolls the ball to team B. The called member kicks the ball back as far as she can and team A run as fast as they can to cross and come back to team B's line and count in two's. If one participant counts up to twenty, it is considered a win and automatically other members who were out are 'saved'. However, if a team B member touches the 'saved' member, she/he is out of the game. If all the members in team A are touched, team B gets a turn and the process is repeated. **Skills required are physical energy and various jumping and ducking skills. The aim of the game is to be in the game for as long as possible.** *Ihengu/idibeke/ihengu* (*dibeke* game or the week's game) is the energy and jumping game.

See the outline of the *ihengu/dibeke* game below:

\_\_\_\_\_ A

\_\_\_\_\_ B

#### **4.3.1.28 Energy and catching game: *Amarawundasi/ukubhora* (The anguish or rounders)**

This is a girl's game, ages between 6-12 years. A number of girls in two teams (A and B) of four or six can participate in this game. A large square is drawn on the ground; each corner is numbered 1, 2, 3 and 4; and a circle is drawn in the centre. Two members of team A throw a ball to each other whilst some members of the same team stand in line waiting to catch the ball. Other members of team A try to touch team B who run from square 2 to 4. Team B must try to move out of the centre following the numbers chronologically from 1 to 4 without being hit by the tennis ball. As soon as a member successfully moves from square 1 to square 4, she 'saves' the other members of her team who were out of the game, i.e. had been touched. Team B changes places with Team A when all the members of team B have been touched. **Energy and good running, jumping and ducking skills are required to avoid the tennis ball.** Members of the opposing team should be **good at catching, ducking and timing.** *Amarawundasi/ukubhora* (the anguish or rounders) is an energy and catching game.

#### **4.3.1.29 Energy, catching and ducking game: *Ibhodlelo* (The bottle game)**

Girls between the ages of 6-13 years participate in this game. The *ibhodlelo* game is played by two teams. The two groups of each team pick its members by a pick and choose method of standing on a line. Resources are a bottle, tennis ball and soil on the ground. Two participants stand opposite each other and throw the tennis ball to touch the player who is playing. The person who is playing should try to fill the bottle with soil. The other team should also try to hit the bottle with the tennis ball. If the player is touched with the ball, she is out of the game, unless she is 'saved' by her team members. A win is registered only when the player empties the bottle full of soil, i.e. there is nothing left with which to 'save' the players who are out of the game. Once the tennis ball has touched all the players, they are out of the game and must give an opportunity to their opponents. **Skills required are ducking, catching, fast running, and fast manoeuvring. Energy and strength is also a priority.** *Ibhodlelo* (the bottle game) is an energy, catching and ducking game.

#### **4.3.1.30 Energy game: *Umafihla ibhande/ukufihla ibhande* (The belt hiding game)**

Both girls and boys aged 6-12 years of age play this game. A belt is needed. Participants choose numbers starting from number one. The last participant to choose a number has to look for the belt

that was hidden by the other participants. When he finds it, he chases the other participants, and hits the first one to be found with the belt anywhere on the body. The participant, who was hit by the belt, now hides the belt. So the game continues until the players are tired of running and decide to play another game or go home. **Skills required are energy/physical strength and a sound mind. Participants need to run very fast. *Umafihla ibhande/ukufihla ibhande* (the belt hiding game) requires participants to have energy.**

#### **4.3.1.31 Energy game: *Ibholo/ukurarha ibholo* (The ball games or soccer games)**

Most of the time this game is played by boys 6-13 years of age. Participants are divided into two teams. Teams can be formed according to clans or the areas where the boys live. They choose a referee and set a time frame. Rules are similar to those of soccer, e.g. touching the ball with one's hands is not permitted and the playing area/field is demarcated. At half time, they take a break and start again after they have changed the goal posts. The team who scores the most goals wins. Often, the boys bet a small amount of money on the winning team. Skills required are **following rules, refereeing and time keeping. *Ibholo/ukurarha ibholo* (The ball games) need players to have energy.**

#### **4.3.1.32 Creativity game: *ukubumba* (Moulding with mud or clay)**

Boys between 10-13 years of age create things with mud or clay *ukubumba ngomdaka* while watering their goats/sheep at a river. The boys use their hands to dig out the clay in riverbanks and make oxen, cows, houses, cars, etc. **Eye-hand coordination, flexible fingers and an ability to produce a product that is identical to the real item is a requirement. *Ukubumba ngomdaka* (clay moulding) is a creativity game.**

#### **4.3.1.33 The narrative and creativity game: *Amajokes/amahlaya* (the jokes)**

Boys aged mainly 8-12 years tell jokes while relaxing. The aim is to make the other boys laugh or just for fun. The subject matter normally comes from the environment where they live. **Each performer needs to be observant of what is happening in the immediate environment, be creative, a fast thinker, a good narrator and able to order events/actions carefully. *Amajokes/amahlaya* (the jokes) are narrative and creativity games.**

#### **4.3.1.34 The energy game accompanied by singing: *Amazig-zag* (The zig-zag game song)**

*Amazig-zag* (the zig-zag game song) is an energy game played by girls between 6-12 years of age. This game is played in teams of four. The girls draw a circle on the ground and divide it into four equal parts. The girls jump high with their feet together before they land on the ground and proceed to the next part of the circle moving either clockwise or anti-clockwise depending on whether they are left or right handed. As the girls jump, they sing '*Stop! Ama-zig-zag, ama-zig-zag, ama-zig-zag, Ketleng! Ketleng! Ketleng! Stop!*' When they shout 'stop', they jump as high as they can and put their feet together as they hit the ground to the tune of the lyric. The last 'stop' indicates that they should move to the next section in the circle. This game song motivates the participants to keep performing. **The girls need energy throughout the game because if one defaults, the other three members will automatically be out of the game. *Amazig-zag* (the zig-zag game song) is an energy game that is accompanied by singing.**

#### **4.3.1.35 The call and respond game: *Sizokufuna umuntu wethu* (We want our person)**

The girls are divided into two groups and stand in opposite directions. Teams are chosen using the pick-and-choose method to avoid conflicts and quarrels. While B team sings the song *sizokufuna umuntu wethu*, team A sings *nizokufuna uban ina? Ubani na? Ubani na?* (freely translated as 'whom do you want?') Team B then responds in song, for instance *sizokufuna uNomfundo lo, uNomfundo lo, uNomfundo lo*, (freely translated as 'We want Nomfundo'). The person with that name moves forward holding out her hands so that each team can hold one of her hands and start pulling each other in an attempt to fight for her. In this game song, energy and strength is required to overpower the other team. Singing in a call and answer fashion, is a means of making the game memorable and exciting, as participants' flow with the rhythm of the song. **The *sizokufuna umuntu wethu* (we want our person) game song is a call and respond singing game requiring strength.**

#### **4.3.1.36 Tolerance game: *Itopo* (The top spinning game)**

Spinning the top is a boy's game normally played by boys between 7-12 years of age. Any number of boys can play this game provided they have a top and a string. The boys compete to see who can spin his top the longest. Resources are a top and the string. Each boy coils the string around the top using both hands before throwing the top on the ground. The player, who failed to make

his top spin, is disqualified and ridiculed by referring to his throw as *isigodo* (a foul/non-play). **Good aiming and throwing skills are required to play this game. Tolerance is also required as boys tease one another when playing. *Itopo* (the top spinning) is the tolerance game.**

**4.3.1.37 Singing game: *Ukukhetha* or *umakhethana* (Choose the one you prefer game song)**

Both boys and girls between six and ten years of age play the choosing game song. The song is sung from the beginning. Any number of children can play the game. They form a circle; each player chooses a number starting with one. If the total number of children is nineteen, the number nineteen (19) will run around the circle while all the children sing the song about choosing the right or perfect match. The lyric is *Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!) *Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!). The child who runs around the circle must point to the one he/she chooses and say, '*Mina ngikhetha lo*' ('I choose this one'). Then both the chooser and the chosen one will hug each other and dance together. After the dance, the chosen one runs around the circle clapping his/her hands to the tune of the song and repeating the process. **Energy and singing and dancing ability is required. *Ukukhetha* or *umakhethana* (choose the one you prefer) is a singing game.**

**4.3.1.38 Energy and jumping game: *Umathamhanya/ibhathi/ukuthathamhanya* or *itenisi* (The tennis ball touching game)**

Girls between 7-12 years of age play this game. Two teams are required to play this game. Team A and team B. Members of each team are selected by the pick-and-choose method that is normally used by children. To begin the game, two girls from team B throw the tennis ball to one another while a team A member moves between them ducking the ball and performing certain moves that her team must imitate. If the ball touches the player from team A, she is out of the game and the next player from team A repeats the process. When all the players from team A are out, the teams change sides and team B repeats the process. **Physical energy and various jumping and ducking skills are required because the aim is to be in the game for as long as possible. *Umathamhanya/ibhathi/ukuthathamhanya* or *itenisi* (the touching game using the tennis ball) is an energy and jumping game.**

In the discussion above, the researcher identified different types of games and game songs that are played by children. She further explained how each game and game song is performed, the age group of the children, and whether the game was played by boys, girls or both boys and girls). The data presented above is messy and needs to be arranged and reduced to be manageable. Therefore, the researcher will apply the axial coding analysis.

#### **4.3.2. Axial coding analysis**

Axial coding is used to sort a large number of codes into groups. Charmaz (2006:186) says

Axial coding is a type of coding that treats a category as an axis around which the analyst delineates relationships and specifies the dimensions of this category. A major purpose of axial coding is to bring the data back together again into a coherent whole after the research has fractured them through line-by-line coding.

Strauss and Corbin (1990:114) agree that axial coding is the process of relating sub-categories to a category.

Flick (2006:302) summarizes axial coding as the process of relating **sub-categories to a category and adds:**

Axial coding builds up directly from open coding. In axial coding, the researcher will have to examine elements linked to each other, [and] draw connections or links between categories or subcategories that were identified under open coding.

The researcher should follow certain steps when relating subcategories to categories. Therefore, under axial coding, the researcher will summarise and put together related games and game songs together under a bigger category or sub-theme.

The researcher has drawn connections between different types of games to compile the sub-categories. The skills and requirements for each game helped the researcher to draw her conclusion. At the end, she identified the following subcategories:

**4.3.2.1. Energy games and game songs:** *irobho/intambo* (tug of war/ the rope pulling game), *ilitje* (stone game), *ikghathi* (the skipping game), *ibholo* (the ball games), *ihengu/idibeke* (dibeke or the week's game), *amazig-zag* (the zig-zag game song), *sizokufuna umuntu wethu* (we want our person game song) and *ikhutjhukhutjhu/isitimela* (the train game song). Ntšihlele (2009) refers to these games as 'games that reveal strength and endurance'. Energy/strength and endurance is required in these games, as participants need to pull a rope or jump on one foot, e.g. when playing *ikghathi* (the skipping rope game), before the winner is determined all the moves are to be completed. In a tug-of-war, both teams, A and B require energy to overpower the other team. Throughout the game, participants need energy.

In the *ikgathi* (the skipping rope game), the player who is jumping up and down needs more energy as she will have to jump several times and perform unique jumping moves before she allows her successor to follow suit. The two members that are holding and swinging the rope also need strength.

In the *dibeke* (the week's game), the team that is performing needs to run in order to increase their counts and save the other members who are out. The opposing team members will only run when they collect the ball. The amount of running and energy used depends on the distance that the ball has been thrown.

In all the above-mentioned games, the amount of energy differs and depends on each game, e.g. the tug-of-war game needs more energy than *ikghathi* (skipping rope) or *dibeke* (the week's game).

In the *amazig-zag* (the zig-zag game song) girls need energy throughout the game because if one defaults, the other three members will automatically be out of the game.

In the *sizokufuna umuntu wethu* (we want our person game song); the girls are divided into two groups and stand in opposite directions. Teams are chosen using a pick and choose method to avoid conflicts and quarrels. The B team will sing a song '*sizokufuna umuntu wethu*', team A will then ask while singing saying '*nizokufuna ubani na? Ubani na? Ubani na?*' freely translated as 'whom do you want?' The person with that name will then move forward and give in her hand so that both

teams can start pulling each other in an attempt to fight for her. In this game song, energy and strength is required in order to overpower the other team. Singing in a call and answer fashion, is a means of making the game memorable and exciting as participants will flow with the rhythm of the song.

In the both, the zig-zag and the *sizokufuna umuntu wethu* game songs, music is necessary as it fuels participants to perform more actions and also makes the game exciting.

In the train game song or *ikhutjhukhutjhu /isitimela*, the girls stand in a queue following one another and hold hands. As they move like a train, children sing a lyric/song imitating the sound of a train. The train game is solely based on running, singing and strength testing due to choices made by other participants. Singing is not only the means but also the catalyst, which enhances the children's performance further.

**4.3.2.2. Running games and game song:** *ibholo* (the ball games), *umabhacelana* (the hide and seek), *umabiza* (the calling game), *ukuthatjhana* (the touching game), *amathini* (the tin game), *isitimela/ikhutjhukhutjhu* (the train game), *ilitje* (the stone game).

The amount of running differs in all the games, e.g. when children play soccer or the ball game, *ukurarha ibholo*, they run in a certain time frame. Boys between 6-9 years of age can have two halves of fifteen minutes each, and two minutes' break; 10 to 13-year-old boys can play for 20-30 minutes in each half and have a break of 3-5 minutes. Ball games should be played according to the child's age development, as the game mirrors the real game that is followed later in life.

In games like *umabhacelana* (hide and seek), a limited amount of running is involved. Running takes place only when the participants go to hide. When children look for the others, they also run a lot because they need to find their peers.

In the touching game using the tennis ball (*ukuthatjhana ngethenisi*), only the child who is running and ducking is involved. The children standing in line waiting for their turn run for a short while when fetching the ball.

In the game of *amathini* (the tin game), the child who is running, ducking and playing stops when he is touched with the tennis ball. The other two members, who are the catchers, only run when they fail to catch the tennis ball that they throw to one another.

All the players in ball games run for the entire period given to them, but in other games, only the child who is being touched needs to run; other participants run only when they switch roles and catch the tennis ball.

In the train game song known as *isitimela/ikhutjhukhutjhu*, in different teams pull each other in order to test strength and energy. The train game song is based on running and testing physical strength. Singing is used only to increase performance and to make it more interesting.

**4.3.2.3. Catch and touching games:** *ukuthatjhana/ibhathi* (the touching game), *amathini* (the tin game), *idibeke* (the weeks), *ibhodlelo* (the bottle game), *umabiza/mabitsa* (the call game) and *ilitje* (the stone game).

In the above games, the tennis ball is used to touch the player/s. In the *umabiza* (call game), the player who fails to catch the ball runs to pick up the tennis ball and throws it at the other children. In this game, the focus is not only on one player, but also on all the players who may be close by or far away, thus requiring the ball to be thrown far or near.

In the *amathini* (the tin game), two players who are standing on opposite sides in a demarcated area will throw the tennis ball at the player who is packing the tins. The focus in this game is on the player who is packing the tins and on the tins.

In the *ibhodlelo* (the bottle game), like in the *amathini* (the tin game), the two players standing on opposite sides in a demarcated area throw the tennis ball at the player who is filling the bottle with sand. The focus is on a particular player who is filling the bottle with sand and on striking the bottle to make it fall, thereby delaying the player who has to pick up the bottle and fill it.

In the *ilitje* (the stone game), while the two players are standing on opposite sides in a demarcated area throw the tennis ball to one another, another player picks up the stone that is used as part of the game, places it between the two players and starts counting. To end the game faster, the two opponents try to touch the player before she could count up to 100 (if 100 is the targeted number agreed upon (in the rules) in the beginning of the game and than end the game. Other players are fillers who run and collect the ball when it lands far away.

**4.3.2.4. Guessing games:** *umabhacelana/umafihlelana* (hide and seek), *ukufihla ibhande* (hiding the belt). In *umafihlelana* (hide and seek), only one player guesses where the other children are hiding. The other participants run to look for a place to hide.

In the game *ukufihla ibhande*, (hiding the belt), the child with the highest number must guess where the belt was hidden by the other children. When he finds the belt, he must guess where the other children are hiding.

In the game *ukurarejana* (the riddling), a child poses a question and the other children must guess the answer.

**4.3.2.5. Thinking or intellectual games:** *umrabaraba* (*Morabaraba*/board game), *ibhanga* (the bank/kraal) game, *iinkoloyi zeendrada* (cars made of wires), *amahlaya* (jokes), *ukugwerana* (teasing), *ukuphaphisa ikhayithi* (flying a kite), *amageyidi* (gates game).

In the game *umrabaraba* (mrabaraba or the board game), deep thought is required to avoid losing a cow, and in *ibhanga*, deep thought is needed to increase the bank notes/cows in the kraal. There is little or no talking while concentrating on moving the stones/devices/notes.

In the games *amahlaya* (the jokes) and *ukugwerana* (the teasing), careful logical thinking is required before speaking to avoid hurting the feelings of the other children and to make the moment memorable and playful. The performers of *amahlaya* need to think very quickly when it is their turn to make a joke so that the listeners laugh the most. In the case of a tease, the performer has to choose his words very carefully to outperform the former teaser.

In the game *amageyidi* (the gates), the participants need to use their imagination before cutting the wool or string to form patterns. In *ukuphaphisa ikhayithi* (flying a kite), careful planning is needed before deciding on the shape of the kite and length of the string. The flying time should have been taken into consideration when making the kite as the end aim is to keep the kite on the sky for a longer time.

**4.3.2.6. Jumping games and game songs:** *igutjha* (the jumping of a pantyhose game), *iqathulo/ikgathi/igcupsi* (the skipping rope game), *isikotjhi* (the hopscotch game), *ibhathi/ithenisi* (the touching game using the tennis ball) and the *tsotsi* (the *tsotsi* game song).

The *igutjha* (the jumping of a pantyhose game) can be regarded as a game song because all the children sing a lyric while one child performs various jumping actions that the next player must imitate.

In the game *iqathulo/ikgathi/igcupsi* (the skipping rope game), a child sings a song while jumping over a rope and performing various actions that the other children must copy and perform.

In *ibhathi/ithenisi* (the touching game using the tennis ball) a child must jump, duck and dive to avoid being hit by the tennis ball.

When playing hopscotch, the player needs to kick the flat stone and jump on one foot to the next square.

While singing the *tsotsi* game song, children sing, stamp their feet and jump until they reach the last set of squares.

In the *igutjha*, (the jumping of a pantyhose game) and the *tsotsi* games, the rhythm of the game song makes the game more interesting and the song encourages the children to work together in pairs or in a groups.

**4.3.2.7. Throwing games:** *amarawundasi* (rounders), *ibhathi/umathatjhana/ ukuthatjhana/itenisi*

(the touching game using the tennis ball game), *iingedo* (the pebble game) and *ukuphosa/ukubetha itop* (the top spinning game).

Different objects are thrown in the above games. In *amarawundasi* (the rounders), the tennis ball is thrown between two participants who stand opposite one another. They must either throw the ball so that it touches one of their opponents or throw the ball to one another participants.

In the touching game, two members of a team throw the tennis ball to one another while standing at a distance and opposite one another. A third player moves between the two to avoid the ball, ducking and performing actions that the next player must imitate.

In *iingedo* (the pebble game), the *umgunu* (the pebble stone) is thrown into the air while the child quickly removes little stones from a hole made in the ground.

In the game *itopo* (the top spinning), the participant throws the top down on the ground to make it spin – *uyibetha phasi* (literally, to strike it on the ground). If it is an unsuccessful throw, the other participants say *ubethe isigodo* (this is a foul/non-play).

In the four games mentioned above, participants are required to throw, touch or catch an object.

**4.3.2.8. Singing game songs:** the *itsotsi* (the tsotsi game), *imidlalo yezandla* (the hand games), *igutjha* (the jumping over pantyhose game), *amazig-zag* (the zig-zag game), *yetjhe NaMabhena* (the hallo Miss Mabhena game song) and *sizokufuna umuntu wethu* (we want our person).

The lyrics are important in all the singing games. Normally lyrics are in the languages that are spoken in that community. Singing is in line with the rhythm and actions that are performed during the game.

In the *itsotsi* game song, jumping is accompanied by singing which flows according to the rhythm or beat of the game song.

In the *imidlalo yezandla*, singing helps the children to perform actions that are in line with the beat or rhythm of the game.

Singing in the *igutjha* game song is accompanied by actions, jumping and rhythm.

In all the three games mentioned above, singing is a way of drawing attention to the game and making it more interesting. Singing/Music or songs energise the participants and contribute to the enjoyment of the game. Singing arouses the love for music and sharpens the memory.

The winning team discourage and gloat over the team that has lost the game by singing the teasing game song as follows.

*Niluphele na?* (Are you old?)  
*Nibogogo na?* (Are you grandmothers?)  
*Niluphele na?* (Are you old?)  
*Nibogogo na?* (Are you grandmothers?)

Girls sing the following game song from 6 to 12 years of age to encourage the team who lost the game:

*Niks manghala-hle!* (Please do not stop the game!)  
*Siyadlala nje!* (We are just playing!)  
*Niks manghala-hle!* (Please do not stop the game!)  
*Siyadlala nje!* (We are just playing!)

Children tend to abandon a game if they feel unsettled or lose a game, especially children who are emotionally not stable.

In the game song *khetha wakho* (choose the one you prefer), there is clapping, singing and dancing because as the elected performer dances, the singers and other spectators clap their hands to fuel or encourage the action of swinging.

*Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!)

*Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!)

In the greeting game song *yetjhe NaMabhena* (Hello Miss Mabhena), the singing is accompanied by the actions described in the lyric. Two even groups of children stand in line singing the following song in a call, and reply fashion:

*Yetjhe NaMabhena!* X3 (Hallo Miss Mabhena! X3 (Shaking hands.)

*Yebo baba!* X1 (Yes sir! X1 (Bowing their heads respectfully.)

*Ubuyaphi NaMabhena?* X3 (Where do you come from?) X3

*Ngibuya edorobheni.* X3 (I come from town. X3 (Pointing in the direction of the town.)

*Ubuyokwenzani na?* X3. (What were you going to do in town? X3)

*Ngibuya ukuyokuthenga umncwazi.* (I bought myself a woollen hat). X3 (Putting both hands on the head.)

*Uyithethephi imali na?* X3 (Where did you get the money from?) X3

*Ngiyazisebenzela* X3, (I worked for it.) X3 (Beating themselves on their chests to show possession.)

*Angisakufuni NaMabhena* X3. (I am divorcing you Miss Mabhena) X3 (Using both hands to indicate dispossession.)

*Ngibawa ungilibalele!* X3. (Please forgive me!) X3 (Kneeling down as though begging.)

*Angekhe ngikulibalele.* X3. (I will not forgive you). X3 (Looking away to stress dispossession.)

*Tjhisa! Tralalala-la-la!* X3. (Fire! Tralalala-la-la!) X3 (Extending hands in pairs and dancing hugging one another.)

The children must know the words/phrases in the lyric in order to follow the actions. The repeated phrases form a rhythm that helps the children do the actions. Singing improves the children's language skills and instils the love for music.

In the game song *sizokufuna umuntu wethu* (we want our person), two teams of girls stand in opposite directions and sing the song before they start pulling each other. Team B sings *sizokufuna umuntu wethu*, and team A replies singing saying *nizokufuna ubani na? Ubani na? Ubani na?* Literally translated Team A sings 'who do you want?' and Team B sings *sizokufuna uNomfundo lo, uNomfundo lo, uNomfundo lo namhlanje* (literally translated as 'Today we want Nomfundo'). In this game song, the lyric serves as a catalyst for both teams. Rightfully, this game belongs mainly under 'energy game songs'. The rhythm in the song makes the game song easy to remember and follow.

In the game song, *sibuy' ukuyokudlala* (We were playing *mzala!*), the children sing a certain tune as they clap their hands to create the rhythm. The person mentioned in the song must dance and show the rest of the group how her/his family dances. In this game song, the children display different dancing skills as they dance to a tune they all know:

*Sibuy' ukuyokudlala mzala!* (We were playing *mzala!*)  
*Kwabo lakabani mzala?* (Where were you playing *mzala?*)  
*KwabolakaThandi mzala!* (At Thandi's home *mzala!*)  
***Bazibetha njani mzala?*** (How did they dance *mzala?*)  
*Bazibetha nje, nanje, nanje-nje-nje.* (They dance like this and this and this.) (As they demonstrate the dance moves.)

A creative singer can change the last sentence to '*Bazibetha so, naso, naso-so-so!*' (They dance like *so*, and *so*, and *so-so-so!*' {in a singing or rhythmic mode to create variations}).

In the game song *khetha wakho* (choose the one you prefer), the participants are boys and girls between 6 and 10 years of age who stand in a circle. The player, who was last to choose a number moves around the circle and all the participants sing:

*Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!)  
*Kheth' omthandako! Kheth' omthandako tjhomi!* (Choose the one you prefer! Choose the one you prefer friend!)

The participant moving around the circle sings, '*Mina ngikhetha lo* (I choose this one). Then both the picker and the chosen one hug one another and dance. Clapping, singing and dancing are used in this game song; the elected performer dances, and the spectators sing and clap. Game songs encourage teamwork and a love for music.

**4.3.2.9. Talking or Imitative games:** *abonopopi/abonodoli* (playing with dolls), *umcociso/ukucocisana* (the narrative games), and *ukuphekaphekisa* (the house play). Saayman and van Niekerk (1996) refer to these games as mimicking or mime games. In *abonopi* (the doll games), participants talk to their dolls. Talking or mimicking how others behave involves actions.

In narrative games such as *ukucocisa/umcociso* (solitary or narrative games), children talk about their experiences in their childhood life. These experiences can be good or bad.

In the game *ukuphekaphekisa* (the house play), children cook and perform the duties or actions that are done by adults in the kitchen.

The three games mentioned above imitate real life situations in different ways.

#### **4.3.2.10. Counting games and game songs: *ilitje* (the stone game):**

These are *iingedo* (the pebble game), *isigodigodi/isibaya* (the bank/kraal game), *imidlalo yezandla* (the hand games) and *umrabaraba* (the morabaraba or the board game).

In the game of *ilitje* (the stone counting game), children count to any number between 100 and 1000 depending on the rules made by the participants themselves. Once a win is registered, the counting stops and the game starts all over again.

In the *iingedo* (the pebble game) the participants count little stones one-by-one, two-by-two, and so on until nine plus one or eleven plus one is reached. The counting stops when the player scratches out all the biggest number of little stones and is proclaimed the winner.

The *imidlalo yezandla* (the hand games) could be as well be regarded as a game song because children sing while clapping their hands. In the *imidlalo yezandla* (hand games/game song), counting usually is in rhythm with a song.

In the three counting games mentioned above, counting is determined by the rules of the game and at times, a certain number is set as the goal, e.g. 100 could be the goal number in the *ilitje* game. In the hand games, mostly counting is accompanied by a song and the actions are performed according to the requirements of the song.

**4.3.2.11. Games that need boldness:** *umtjhelela* (the sliding game) and *umjinggo* (the swing game). The sliding game requires more boldness than is needed in the swing game. During the sliding game, participants slide from a high to the low position, and once the child has started to slide, he cannot stop the movement. In the case of *umjinggo* game, he/she can stop the action or request. The one who is pushing him/her can stop immediately. However, to stop a swing that is going very high or extremely fast is not easy and it can be dangerous to both the one who is on the swing and to the one who pushes the swing.

**4.3.2.12. Creativity games or games that need moulding:** *iinkoloyi zeendrada* (the cars made of wires), *ukubumba* (the clay moulding), *ikhayithi* (the kite flying), *ukweluka* (the weaving). Moulding things with clay and making cars from wires, requires a certain level of creativity so that the final product resembles the actual product. However, creativity is important when making a kite, as the final product must be able to fly. Imagination, cutting and shaping are necessary when making kites and cars out of wires; when moulding in clay, imagination, shaping and creativity are necessary. As the kite flies high in the sky, the observers sing and imitate the different sounds made by an aeroplane. In the weaving game, the child needs to be artistic and able to manipulate the three threads between his/her fingers. Weaving helps to develop fine motor skills, as the children need to repeat patterns in rows (Miller, 1989).

Normally, at the end of each creative session, a comparison of the children's creations is made and their peers either criticize or admire the efforts.

**4.3.2.13. Tolerance games:**

**These games incorporate *itopo* (the top spinning), *amahlaya* (the jokes), and *ukugwerana* (the teasing game).**

In *itopo* (the top spinning), a player whose top is hobnailed, needs to be tolerant, as top spiking makes holes on the opponent's top. While the other player's top is spinning on the ground, he needs to be patient while hoping that the other players spins his top incorrectly.

In the *ukugwerana* (the teasing game), the one who is being teased needs to be tolerant, while at the same time is thinking on the ways as to how to defend himself with a better/funnier tease.

In the *amahlaya* (the joking game), the one who makes a joke could be insensitive, e.g. 'Your sister did not know how to use an electric iron; she preferred to use her hand as an iron. She lifted her hand up towards the sun and when it was hot, she pressed it against her dress in order to press out the creases'. The one to whom the joke is directed, needs to be tolerant and have a sense of humour.

Saayman and van Niekerk (1996) classified games and game songs into sub-categories, but they did not provide reasons for their classification. In this study, the researcher used axial coding and devised more categories based on the different skills.

The researcher discovered that there are no independent, cut and dried subcategories, as one subcategory can accommodate one or more games and game songs, e.g. some of the games and game songs in counting games can also be found in the energy games. Saldana (2009:4) agrees that 'coding is not a precise science but an interpretative act'.

#### **4.4. Conclusion**

It is clear that children play different types of games that can be divided into main and sub-categories. The researcher used open coding to classify games into different sub-groups and, under open coding, could identify different skills that children could attain when engaged in games and game songs, e.g. singing, dancing, weaving, aiming, and child minding (as in playing house and dolls). The researcher also developed themes from the axial coding, which fall under selective coding.

Selective coding is dealt with in the next chapter that focuses more on the functions of the phenomenon. Each theme was analysed critically and objectively. Some games and game songs are performed by a group of girls/boys only; some by boys/girls only and some games and game songs both sexes participate. There are individual games and game songs performed and games or game songs that are played in pairs. The researcher provided a detailed explanation of how some games are performed and she mentioned the number of performers per game. Where possible, she also provided structures or outlines of the games discussed.

In conclusion, games could be identified under the following categories: mental games, guessing games, energy games, creativity games, singing games, narrative/talking games, tolerance games, and boldness games. The researcher acknowledges that while some research on the classification in games has been conducted, there is no cut and dried method that will suit all the different types of games and game songs. She also discovered that the skills attained by children could be perfected and used in adult life, e.g. driving, cooking, and singing. The researcher further found that some skills attained through games and game songs could be used to alleviate poverty, e.g. hunting, whilst some could be applied in their formal schooling, e.g. narrating and imitating skills in games such as *umcociso* (the narrative), could be used in a language class. Solitary games could promote healing where gross child violation has occurred. This study asserts that skills, values and attitudes learnt through games and game songs help to prepare the child for adulthood. Finally, games and game songs are equally important in the child's holistic development.

# CHAPTER FIVE

## FUNCTIONS OF GAMES AND GAME SONGS

### 5.1. Introduction

In this chapter, the different functions of games and game songs will be interpreted based on the responses provided by the participants. Data will be analysed according to the categories of information obtained from the respondents. Different categories will be employed to narrow down raw data based on Question 6, which is constructed on the functions of games and game songs.

By participating in different types of games and game songs, children are encouraged to develop certain skills in all areas of their development. Most of the games and game songs are played at school during breaks, in the morning before school, after school and at times in class when the teacher is not there (Goslin and Goslin, 2002). Areas of development are classified as physical, social, mental, educational, fun and psychological. All these categories were identified in the previous chapter.

### 5.2. Categories identified and selective coding

Hereunder are types of games and game songs that have been classified according to their functions.

- Physical development
- Mental development
- Psychological development
- Social development
- Fun or entertainment
- Educational development
- Emotional development

The researcher will use selective coding to sort games and game songs into categories. Flick (2002:182) say:

The aim of selective coding is to elaborate the core category around which other developed categories can be grouped and by which they are integrated. ... Selective coding continues the axial coding at a higher level of abstraction. This step elaborates its development and integration in comparison with other groups.

Curtis and Curtis (2011) agree with the above researcher when saying selective coding involves the process of selecting and identifying the 'core' code from all those identified in open and axial coding. Therefore, selective coding is the process of selecting the core category and systematically relating it to the other categories, validating those relationships, and filling in categories that need further refinement and development (De Vos, et al, 2011 as cited by Strauss and Corbin, 1990:116). In this study, selective coding will be used to group the main categories for the analysis of the data. The researcher will select the core category, relate it to the other categories and explain their various relationships because the boundaries between the different types of coding could be artificial or difficult to demarcate.

In this chapter, the various roles of games and game songs will be explored. Children play different types of games, which can be divided into categories. Straus and Corbin (1990) state that a core category is identified and related to other major categories. Selective coding is the final process after having identified the subcategories.

### **5.3. Selective coding and functions of games and game songs**

Under selective coding, the researcher is going to build the story that will connect all the other categories under the functions of games and game songs. The researcher has regrouped games and game songs that are similar according to the skills learnt through those games and other attributes or qualities.

#### **5.3.1. Physical development**

Games and game songs help children to develop physically, which includes muscle development in the legs, arms and fingers. Physical development helps children to have more endurance and

strength when participating in games and game songs. The analysis will focus on gross motor skills, fine motor skills and motor skills.

### 5.3.1.1. Gross motor skills

Actions such as running, ducking, jumping, hopping and crawling fall under gross motor skills. Participants used various parts of their bodies to perform certain actions, e.g. in games such as *ikghathi* (the skipping rope game), *ibholo/imidlalo yokurarha ibholo* (the ball games), *ikhutjhukhutjhu/isitimela* (the train game song) and *ama-zigzag* (the zig-zag game), performers jumped up and down, ducked and run.

Some respondents mentioned that the aim of playing games and game songs is to stay fit and to stretch one's muscles, particularly the muscles of the arms and legs.

The games that require strength/ energy and endurance were categorised under **physical**. These games include *ikgathi/iqathulo* (the skipping rope), *imidlalo yokurarha ibholo* (the ball games), *umabhacelana/ukufihlelana* (the hide and seek) *igutjha* (the pantyhose jumping game), *amathini/amabhlege* (the tin game), *intambo* (the tug of war game), *umjingo* (the swing game), *isikotjhi* (the hopscotch) and *amarawundasi* (the rounders game).

Merril (1993) argues that play fosters all aspects of child development, i.e. emotional, social, intellectual, linguistic and physical development. Tomlinson (2004) concurs by saying that play is central to a healthy child's development. Respondents mentioned the benefits of playing games, indicating that games and game songs assist in their total development. The following are some of the benefits:

- *bekungenza ngiqine imisipha.* (games helped to develop my muscles.)
- *ngombana beyilula umzimba wami.* (because games stretched out my body.)
- *besiqinisa amathamb.o* (games strengthened the bones.)
- *ukuzilula* (physical exercise).
- *ukuhlala simajadu nokulula imisipha.* (to be active and to strengthen the muscles or to always keep fit); *ukulula imisipha nokuyenza iqine* (to stretch and to strengthen the muscles).

- Physical development (respondent answered in English).
- *Besiqinisa amathambo* (to strengthen the bones).
- *Kugijimisaiingazi* (to make our blood flow properly).
- *Ukuzithabulula* (to stretch our muscles).
- *Besizithabulula umzimba* (to stretch our bodies).
- *Kuhlala unemtimba lomuhle* (to have a healthy body).
- Games help to develop physically (answered in English).

Many respondents were aware that games and game songs are necessary for physical development. Madzidzela (2002:54) agrees that physical games help children to live long, run fast, and boost their blood flow. Caplan and Caplan (1973:01) mention that play helps children to develop physically and Van Hoorn et al (1993:3) say that play fosters all aspects of a child's development.

Movements, such as jumping, skipping and pulling, strengthen children's muscles, e.g. their arms are strengthened when playing *intambo* (the tug-of-war game) and later in life they will be able to carry heavy loads, such as the bucket of water or the pile of wood on the head, (*ukuthwala inyanda yeenkuni*). When playing *isikomborikhi* (the hopscotch) and the *tsotsi* (the *tsotsi* game), children must jump and balance on one foot, and *iswazi* (the stick game) teaches boys perseverance and to channel their energy where it is needed. Physical energy and concentration are needed in these games.

The respondents also mentioned the skipping game known as *ikghathi/iqathulo* in Southern isiNdebele); *igutjha* (the jumping the pantyhose game), *ilitje* (the stone game) and *amathini* (the tins). All these games develop the muscles of the participants.

Msimang (1975:81) says:

*Izingane zamaZulu zazikhula zibe izidlakela zibe nempilo enhle ngoba zazikhonze imidlalo enyakazisa igazi nesebenzisa umqondo.*

(Physical games help children develop strength and become healthy, as they strengthen children's muscles).

Lenel (1969) found that games foster muscular development and endurance in children and Ntšihlele (2003) concurs by mentioning that *ikghathi/ingqathu* (the skipping); is a game of endurance because children are expected to jump at high speed, focus on the rope and master their jumping actions. In the *ikghathi/iqathulo* (the skipping) game, as children run and jump using both legs and one leg respectively, their muscles strengthen; however, a child with delicate muscles will not be able to either run or jump on one or both legs. Almost in all the jumping games, like *amathini*, and *igutjha* stronger muscles are required. In game songs, where children are running and singing, like in *ikhutjhukhutjhu* (the train game song), children need energy and strength to sing and run at the same time. A child, whose muscles are not well developed, will not be able to complete all the moves performed by his/her peers and he/she will be out of the game. To win in a tug-of-war referred to as *intambo*, where children participate in groups, one group must overpower the other. The weaker group who crosses the line drawn on the ground is out of the game and will be laughed at by their opponents. As children pull the rope, the muscles in their hands, arms and fingers are being developed and becoming stronger. Physical energy and strength is required in a tug-of-war game.

Fraser (1996) says:

When children participate in games such as *intambo* (tug-of-war), their arms, legs, hands and fingers, develop strength and rapidity.

Madzidzela (2002) supports the idea of physical development and refers to skipping, (known as *ugqaphu* in isiXhosa), which requires children to run and skip over a rope. Caplan and Caplan (1973) add that games, such as jumping and skipping, will not only improve the physical strength of children but will also increase their enjoyment of life. To sum up, children need to master certain body movements to help gain physical maturity.

In answer to whether games and game songs were necessary to develop physical strength, the participants responded as follows:

Ukulula *imisipha nokuyenza iqine*. (To stretch and to strengthen the muscles.)

*Ukuzilula nokubanduleka komzimba.* (To stretch the muscles and make the body fit and healthy.)

*Besiqinisa amathambo.* (We were strengthening our bones)

*Kugijimisaingazi.* (To make our blood flow properly)

*Ukuzithabulula.* (To stretch our muscles).

*Kuhlala unemtimba lomuhle.* (To have a healthy body).

It was developmental – physical (answered in English).

Some games and game songs promote eye-hand co-ordination, i.e. the ability of the hand to do what the eye directs it to do; for instance, in games such as *iingedo/ukugenda* (the pebble game) and *isikomborikhi* (the hopscotch). In the pebble game, the eyes and the hands work together. As the hand throws the pebble up in the air, the child's eyes move quickly and co-ordinate with the hand to catch the pebble. Failure to catch the pebble results in the player being out of the game. In the hand game songs, the eyes and hands work together as the children clap to the lyrics. The children can also perform different moves in line with the rhythm of the song. Failure to clap to the rhythm of the song results in the child being out of the game.

### **5.3.1.2. Fine motor skills**

Fine motor skills involve small body movements, e.g. in the fingers, hands, toes, feet and wrist. Yawkey et al (1986:17) further attest that small motor activities also require other types of fine body movements such as coordinating the hand with the eyes, and hand with the hand. In games and game songs, such as weaving, hand games, moulding, marbles and making kites, the participants use their fingers and hands to strengthen their muscles, e.g. in the game of marbles, children learn how to use their fingers when trying to flick the marble through two bricks with their thumbs. When the muscles of the hand, wrist and fingers are well developed, children are able to hold a pen or pencil correctly, which will improve good handwriting. The respondents answered as follows regarding the purpose of games:

*Ukulula imisipha nokuyenza iqine.* (To stretch and to keep the muscles strong.)

*Ukuqinisa imisipha/amathambo.* (To strengthen the muscles.)

*Ukuzelula/ukuzithabulula/ukuthabulula umzimba.* (To stretch the muscles/physical exercise.)

Using a pair of scissors will strengthen hand muscles and help make children aware of the diamond shape of a kite. A game of marbles will encourage children to focus on the hole between the two

bricks. The child places the marble on the ground and by using the index finger and thumb; flicks it straight into the hole between the two bricks. Failure to aim straight into the hole, results in the player having to wait until his next turn.

Aiming is also necessary when shooting birds with a handmade device, referred to as the *skiet rekker* (catapult), as the child has to shoot the bird from a distance. Once the child has succeeded in killing a bird, his self-esteem is raised, the other children praise him, and his family considers him a hero because he brought meat home for the day. Cohen (2006) says that cultures use play to promote different messages, e.g. the child is known as a good hunter by bringing food to his family. This brings hope, as the boy will be a good provider for his future family. The skill of aiming will later be refined and used in adult life, e.g. in netball where the player needs to score by aiming a ball into a hoop. One respondent mentioned *ukwazi ukukorola* (to know how to aim). Fine motor skills are necessary to develop a child's handwriting.

### **5.3. 1.3. Motor skill development**

Motor skills can be defined as the capability to perform complex muscle and nerve activities that produce movement. Wellhousen (2002:127) state that children use motor skills, as well as fine motor skills when playing. Yawkey et al (1986) further say large motor activities refer to movement experiences that require the use of the larger muscles of the body. Games help to develop motor skills in children, e.g. in hand games, such as *iingedo* (the pebble game), hand muscles are used to manipulate 12 to 20 small stones and neck muscles are used to move the head up and down (children learn how to manipulate their hands and improve eye-hand coordination).

In the game song *Yetjhe NaMabhena* (Hello Miss Mabhena) they shake hands with each other, bend and kneel down to plead, thus using the muscles in their hands, legs and toes. A child, whose muscles are not well developed, will not be able to manipulate 12 to 20 pebble stones successfully. In addition, at times she will not be able to catch the big stone if she is not quick enough to coordinate her hand-eye movement. In the hand clapping games, children perform actions that are in line with the lyric as they clap their hands.

Another respondent mentioned that, 'physical exercise is good for developing my motor skills'. The hopscotch (*isikomborikhi*) and *itsotsi* (the *tsotsi* jumping game), teaches children how to apply rules, take turns, communicate, jump, balance, count, kick, control objects, throw accurately, recognise shapes and accept others, which are skills that will be needed in adult life. Linder (1993: 35) supports the above view when saying that playing is a powerful medium for learning because it is self-initiated and pleasurable. Motor skill development not only helps children to write properly but also helps them to become competent typists.

Gross and fine motor development mostly work hand in glove because, as a child develops physically, he/she also develops his/her fine motor and movement skills, i.e. physical development may also develop fine motor skills. Therefore, games and game songs foster the total development of children.

### **5.3.2. Social development**

Burnett and Hollander (2004) state that one of the reasons forwarded by children as to why they involve themselves in games and game songs is to socialize with friends and to form new networks. McCall and Craft (1958:11) agree that children develop social skills by learning to share, cooperate, take turns, play safely, cope and talk kindly to one another. Caplan and Caplan (1973) concur that social development helps the child to get along with other people. Children learn to accept authority and deal with losing to their opponents. Kalliala (2006:42) confirms that children enjoy being together in a group that appeals to them and that play meets their developmental needs. The following examples provided by respondents support the findings of the above scholars:

*Ukwakha ubungani.* (To build friendship.)

To avoid loneliness and to keep company. (Respondent answered in English.)

*Bewufunda nokudlala nabanye abentwana.* (You also learn how to play with others.)

To make friends. (The respondent answered in English.)

*Ukuphilisana nabanye abantu.* (To get on well with other people.)

We learn to build friendships. (The respondent answered in English.)

*Ukufunda ukudlala nabanye abentwana.* (To learn how to play with other children.)

*Nokobana ngitjhidelane nabangani ngibazi ngcono.* (And to know my friends better.)

Burnett and Hollander (2004) agree that one of the reasons children engage in games is to socialise with friends and to make new friends. As children play together, they learn to know one another

better, their relationships improve; they learn to be considerate and to be more accommodating. Social development involves the ability to get along with other children. Mwenda (2014) states that 'participation in games provides a forum for socialisation'. Caplan and Caplan (1973) agree that a child's social growth affects his/her ability to communicate with others. Group games such as *isikomborikhi* (the hopscotch) and *intambo* (the tug-of-war), teach children to communicate with one another, negotiate, and apply rules. In the game song the zigzag, performers divide themselves into groups of four, indicate in which direction they are going to move, and how high they are going to jump. Their speed will be determined by the fast pace of the song. After completing one circle of play moving clockwise, for instance, they will change direction and move in an anti-clockwise direction. Participants, who complete both the clockwise and anti-clockwise movement, are rewarded by a game. In this way, participants learn to get along with others quickly. Each time they play, they choose team members based on certain abilities, e.g. jumping fast and being able to play well in a particular game.

Smidt (2011) emphasises the importance of rules in games, e.g. in hopscotch, children apply the rules before the game starts. All the children know that failure to kick a flat stone into the next square will be regarded as a non-play, and that failing to jump the square with a flower on one-leg will be regarded as foul play. Children also learn object control, i.e. kicking and throwing the stone. Rules in games and game songs help participants to get on well without quarrels or bad temper. A participant, who cannot apply the rules of the game, will usually not have friends because he/she causes fights. Therefore, games and game songs help children to follow rules, recognise shapes, take turns, and to be more tolerant.

Manganye (2011) mentions that mothers promote social development when they send their children to 'go and play', as children will learn self-control and tolerance. McCall and Craft (1958) argue that the aim of playing games is to develop social skills, e.g. learning to share, cooperate with others, play safely and talk kindly. Van Hoorn et al (1993:26) define play as the 'cornerstone of moral and social development'. As children participate in games and game songs, such as *ukugwerana* (the teasing) and *amahlaya* (the jokes), they learn to tolerate one another, to consider one another's comments, to be selfless, and to make informed choices about their speech and behaviour, e.g. in the following tease:

*UThabo bekarhabele ukuya esikolweni, wazenzela itiye msinya. Wathela ibisi ngetiyeni, wathela 'netjhukela'. Wathela amakhezwana amane wetjhukela bewarura. Ngemva kwalapho wasela umthamo omkhulu. Mnh! Asamumethe isiselonjalo wagijimela ngaphandle wafika wasikhafulela etjanini. Bekungasiyitjhukela kodwana bekulitswayi elifeninyana alithele ngetiyeni yakhe.*

(Thabo was in a hurry to get to school so he quickly made himself a cup of tea. He poured milk and sugar into the cup of tea. He poured four teaspoons of sugar and stirred. He took a big sip. Ouch! Still holding the liquid in his mouth, he ran outside and spat the tea out on the grass. It was not sugar but semi-fine salt that he poured into his cup of tea.)

In the above tease, Thabo, the one who is being teased, must learn to be tolerant and accept the tease as a form of play and not a personal attack. The teaser used the language that is acceptable and arranged his sentences chronologically so that they made sense. The other participants will laugh because it is part of the game to laugh and when it is their turn to be teased, they will laugh as well. The participant, who is teased, exercises self-control towards what is directed at him and must be tolerant even if the tease is harsh or seems stupid. Teasers and other participants are sensitive towards their choice of language and teases because they do not want to lose friends. In the teasing game, the participants learn to cooperate with others while they compete to see who the best teaser is. As children play, they interact with one another, learn self-control and socialise (Ellis, 1973). Roux (2009) further says that games could be used towards the development of community cohesion and nation building.

Games, such as *ukuphekaphekisa* (the house play) and *abonopopi* (the doll game), provide a rich setting for dramatic role-play; as children work together they use productive language and employ practical social skills such as talking and taking turns (Miller, 1989:86). During the process of playing, children learn to socialise, order events logically and communicate effectively. Even when playing alone, children can talk to themselves. As children play, they learn to solve problems (Linder, 1993:24).

Kalliala (2006:42) adds:

Children enjoy being together in a group that appeals to them, and at the same time, it meets their developmental needs.

The respondents indicated that they are aware that games and game songs help children to cope better with friends and foster tolerance. They all mentioned 'social development'.

*Begodu bengazana bhedere nabanye abentwana.* (Moreover, games made me to know other children better).

The [games] helped me to get closer to my friends. (The respondent answered in English.)

*Bengitjhidelane kuhle nabangani.* (It made me to know my friends better.)

Therefore, games and game songs are important for social development and mixing with other children enables full participation. Children learn to accept authority and defeat from their opponents with a good attitude. In the hand game songs, the participant who cannot clap and bend to the tune of the song, will accept failure and stand aside to wait for another turn to be in the game. In the *top* spinning game, the child who failed to spin the top properly will allow the other participants to 'spike' his top because his throw was regarded as *isigodo* (a non-play/foul). He must freely accept the authority of the other participants and forfeit his chance to play. A participant who argues and refuses to accept authority will probably not be fit to play with the others in future.

Games and game songs are vital for children's development, as they help children to learn to get along with friends, follow rules, share, take turns and tolerate one another. As children play, they learn to extend their imagination and build and apply their own ideas. Games and game songs also provide children with the opportunity to be creative. Through games and game songs, children are given practical life skills that will stand them in good stead as adults, e.g. weaving skills can be used in adult life. Weaving washing baskets, straw hats, *abomantji* (the fruit baskets) and *nemada yetafuleni* (tablemats) using *umhlanga* (the reeds) or *amaplastiki* (plastic strips) can be a source of income, especially currently when there is a scarcity of jobs. Alternatively, weaving could be done as an exercise for people who have muscle problems, e.g. stiff muscles due to old age or weak muscles caused by disease. As the people weave, their hand muscles are strengthened, especially the finger muscles. In the car made of wires game (*iinkoloyi zamadrada*), the boys learn to steer an object, which can be perfected later in adulthood when driving a car.

In *imidlalo yezandla* (the handclapping games), children learn how to socialise, have fun singing with others, and discern how to choose compatible friends.

### 5.3.3. Fun or entertainment

Many respondents mentioned 'fun' and 'entertainment' as their main reason for playing. Hereunder are some of the responses:

*Ukuzithabisa.* (To have fun or entertainment.)

*Bengikuthanda kwamambala begodu kususa isizungu.* (I love games dearly and they entertain.)

*Bekungithabisa begodu kumnandi.* (Games were entertaining and fun.)

Yes, because it was fun. (The respondent answered in English.)

*Ukuqeda isizungu.* (To reduce boredom.)

Fraser (1996:149) says 'playing allows children to have fun' and Burnett and Hollander (2004:218) agree that 'children play mainly to entertain and amuse themselves with games that they find enjoyable, and adds that children play with the aim of keeping themselves occupied and running away from chores that adults perform'. Burnett and Hollander (2004) share the same sentiments when saying, 'children engage in games to keep occupied, stay out of trouble, and to be entertained or not to do naughty things'. One respondent who responded in English said 'to keep us away from trouble'. Burnett and Hollander (2004) further say that children play because they want to be seen as children by adults.

The following are some of the responses:

*Kukuzithabisa.* (It was fun.)

*Kuzithabisa ngendlela eyakhako.* (It was fun/entertaining in an informative way.)

*Bekusilibazisa bona singalelesi, bekukhupha isizungu.* (Games keep us busy so that we stay away from bad things.)

*Ukuzithabisa.* (It was fun/enjoyment.)

*Besizithabisa.* (We had fun.)

*Besizithabisa.* (We had fun.)

*Kutijabulisa.* (It was fun.)

To have fun and (games) kept us busy; to avoid getting bored. (The respondent answered in English.)

*Ukususa isizungu.* (To avoid boredom.)

*Nokususa isizungu.* (Also to avoid boredom.)

*Ukuzithabisa.* (It was fun.)  
*Ukukhipha isizungu.* (To avoid boredom.)  
*Ukuzithabisa.* (It was fun/enjoyment.)  
*Besisusa isizungu* (To avoid boredom.)  
We enjoyed playing (respondent answered in English.)  
*Ukususa isizungu, ukuzithabisa.* (To avoid boredom and it was fun/enjoyment.)  
To have fun. (The respondent answered in English.)  
It was fun. (The respondent answered in English.)

Caplan and Caplan (1973) support the idea of games providing pleasure and enhancing learning, and Frith and Lobley (1971) say:

The playing of games is an essential part of a child's development, even without the help and guidance of teachers; children will play games because they enjoy doing so.

Van Hoorn et al (1993) and Wanderi (2011) support the idea that play provides fun.

Whereas some respondents provided functions such as *ukuceda isizungu* (it was mainly for enjoyment) others said *ukususa isizungu, ukuzithabisa* (to avoid boredom and it was enjoyment/fun). Children for entertainment, to feel good, and to avoid boredom, normally play the *ikhutjhukhutjhu* (the train game song). As children hold hands together, they sing, and run around in circles to enjoy themselves and pass the time.

In the following game song, children (both boys and girls) run and shout loudly in the rain to show their appreciation:

*Aline volo!* (Let it rain *volo!*)  
*Aline volo sidl' amathanga volo!* (Let it rain so that we can enjoy the pumpkins, *volo!*)

These children rejoice knowing that the rain means that their parents or teachers are going to harvest more food. It does not matter to the children whether it is drizzling or pouring with rain, they will keep on running in the rain until they get wet. The purpose is just for fun and enjoyment.

In the sliding game (*ukutjhelela*), which is usually played by boys, children slide for the sole purpose of having fun. They are challenged to overcome the fear of heights and as they become

fearless, they build up their confidence. In African cultures, boys are expected to be fearless adults who will at all times face challenging duties or hard labour, e.g. roofing, fitting ceilings, and painting buildings.

Caplan and Caplan (1973) state that fun and delight are components of play.

In the following game song, children do not want to be bored after enjoying their meals during break; they hold hands, form a straight line, sing and move in the same direction like a moving vehicle. As they sing, they hit a child who might be in their way, as a moving vehicle might hit an obstacle in its way.

*Siyaqhula siyadlula, heyi!* (We hit and pass *heyi!*)  
*Siyaqhula siyadlula, heyi!* (We hit and pass *heyi!*)  
*Siyaqhula siyadlula, heyi!* (We hit and pass *heyi!*)

The children perform the above game song simply to enjoy themselves. Children play anywhere and with anything.

The respondents corroborated the above findings, i.e. that games and game songs provide a sense of fun and enjoyment; that games such as *amahlaya* (the jokes) and *ukugwerana* (the teasing), improve their listening and communication skills; that their observational skills and awareness of the environment are improved; and that they participate in games and game songs to avoid tedium. To be able to enjoy a laugh in the jokes game, the children must listen carefully to get the gist of the joke. The one who makes a joke must be able to tell his joke so that all the other participants will understand it. For example, a teacher requested a boy learner to draw a dove seated on the branch of the tree. The boy drew a beautifully coloured tree without the dove on one of its branches. When the teacher asked him why he did not draw the dove, the boy said, 'Teacher, the dove flew away before I could draw it'. Probably the child did not draw the dove because he did not know how to, he forgot as he was too busy focusing on colouring his tree, or he did not know what a dove looks like.

In the teasing game, participants need to develop tolerance and be sensitive towards the others, e.g. 'Your brother is so short that when he is standing, he looks like he is sitting.' The one who is

teased needs to listen carefully to get the gist of the tease, learn to be tolerant to any sensitive tease, accept the tease, and internalise it. Failure to be tolerant would result in a fight. Therefore, games and game songs are aimed at entertaining the participants.

#### **5.3.4. Educational development**

Educational development focuses on teaching and learning. Educational development will also be discussed under auditory perception skills because children need to first hear and understand before they can learn. The following responses indicate that most of the participants were aware of the educational value of games and game songs:

*Ngombana bengifunda izinto ezahlukahlukeneko* (because I learnt different things).

*Bengifunda okunengi* (I learnt a lot from games).

*Ngobe iyasita etifundweni* (academically). (Because games and game songs assist children to develop academically.)

*Yangifundisa amakghono wepilo, ukubala* ne eye-hand coordination. (Games taught me lifeskills, counting and eye-hand coordination.)

*Bekungifundisa ukukhambisa amehlo nezandla.* (It taught me how to move my eyes and hands.)

*Besifunda ukweqa, ukubala nokukhuluma.* (We learn how to jump, to count, and to speak.)

Games and game songs help children to develop skills that prepare them for adulthood, e.g. counting. Van Hoorn et al (1993:14) confirm that play is the child's way of learning. Henkel (1995) says the first common element of games is their educational value. Yawkey and Pellegrin (1984) as quoted by Yawkey et al (1968), agree that play is a natural medium for learning. Kalliala (2006) argues that children do not play to learn, although they learn while they are playing. Therefore, learning is a by-product of playing.

In the zigzag game song (*amazigzag*), the participants count in one's, two's, three's and four's as they jump up and hit their feet together to create a musical sound. When they say 'stop', all four the participants shout 'stop' and they rotate and jump into the next quarter of the circle. If they are moving clockwise, they move to the quarter of the circle that is on their left hand side and vice versa. Failure to land in the correct quarter of the circle will destabilise the smooth flow of the game and the two participants will land in the same quarter of the circle. Good concentration in the zigzag game song (*amazigzag*) will enable the four participants stay longer in the game. The

educational value of the zigzag game song is to teach participants how to count and to concentrate as they move clockwise or anti-clockwise. This game improves concentration and counting skills. Concentration is required in education. Children who concentrate perform better than those who play in class. A clockwise movement can be used to teach how to tell the time and addition in mathematics. In the clockwise movement, numbers ascend but in the anti-clockwise movement, numbers decrease.

Children learn to play football at an early age. They start playing soccer in groups in the streets/backyard or an open field without poles. Children often substitute stones for poles, and learn different skills such as dribbling, defending, passing the ball and aiming. The skill of playing football can be perfected in youth and adult life; it can be used solely as a physical activity for fun or it can be used to become a professional player. Playing football teaches the team and the referee how to score, i.e. the two basic mathematical operations of adding and subtracting, while having fun. The winning team gains more self-confidence, which boosts their morale. The ability to calculate is required in daily life, e.g. to count one's change after buying something at the shop; and to cross check calculations when compiling a budget; and to count cattle, chickens, and pigs.

In the pebble game (*iingedo* or *amaketo*), when a participant has taken out the 12 pebbles one by one, she has finished the first round of the game where she was counting in one's. Then she proceeds to game two where she counts in two's. Six multiply by two is equal to twelve. The game follows that pattern counting three by three where four threes is equal to twelve. The game proceeds to game four, where four threes are equal to twelve, etc. After she has counted eleven plus one, the participant has declared the winner. This skill of counting can be used in class when doing the multiples of two, three or four.

Regarding play as a way of learning, the participants answered as follows:

*Ukufunda.* (To learn.)

*Nokufunda iimbalo.* (And to learn sums.)

*Besifunda amakghono wepilo, ukubala ne-eye hand co-ordination.* (We learnt lifeskills, counting and eye-hand coordination.)

*Nokufunda amakghono athileko nawurarha ibholo.* (And we learnt different skills when kicking a ball.)

*Besifunda imithetho yokulandela imidlalo.* (We learnt the rules while playing different games.)

*Ukufunda ukubala, ukufunda nokulamanisa izehlakalo.* (To learn to count, read and order events.)

*Ukufunda amakghono.* (To learn skills.)

*Besifunda ukukhuluma ekuocisaneni* (We learn to speak in solitary games.)

*Kufundza kubala.* (To learn counting.)

For developing my motor skills. (The respondent answered in English.)

Caplan and Caplan (1973) say, 'play is the finest form of education because it is essential to personality development'. McCall and Craft (1958) confirm that skills learnt from play include taking turns in games, focusing, and learning how to concentrate in an appropriate manner. One respondent said: *bekusifundisa isikili sokukhonsentreyitha* (we learn to concentrate). McCall and Craft (1958) add that:

Games help in building auditory memory skills such as following multiple instructions in games like hand games. Children listen attentively to instructions drawn by them and follow them to the letter.

In games songs, such as 'counting with fingers', the participants have the option of using the term in their daily speech and say, '*umsana ulimele utsetserwana lokha nakadlala ngesikere*' (the boy hurt his tinniest finger when he was playing with a pair of scissors.) The child used *utsetserwana* instead of using the two words ***umuno omncani*** (the tinniest finger). In this way, the vocabulary of the child increases and the language becomes richer. The game, *amarawundasi* (the rounders), is an instruction game that requires children to listen and obey the game rules in order to stay longer in the game. Caplan and Caplan (1973) say that play is a way of learning adult roles, i.e. while children take care of their dolls; they learn skills that will possibly be employed as adults.

Caplan and Caplan (1973) further articulate that:

Play is a self-discovery activity that teaches as it builds ego and creativity. As children mould cars from wires, they are moulding their creativity skills and polishing the driving skills that will be required when they will be driving their own real cars.

Spencer (1985) concurs with Caplan and Caplan (1973) that most children's play is an imitation of adult life, e.g. *abonopopi* (the doll game). Children at times even imitate the events of the previous

day, e.g. in games such as *ukucocisa* (the narrative game). Normally, in this game, children reflect their private thoughts and feelings (Kalliala, 2006). Van Hoorn et al (1993) further state that as children play, they communicate their feelings and ideas in a less formal way and use their language to express themselves. As children play, they learn to order events and communicate clearly with confidence.

Concentration is also improved according to responses such as, *bekusifundisa isikili sokukhonsentreyitha* (we learn concentration skill). Games such as *isigodigodi/ibhanga* or *isibaya* (the 16-holes/ bank or kraal) and *umrabaraba* (the board game or *mrabaraba*) need players to concentrate before they make a fresh move. Both participants of *mrabaraba* keep quiet for some time, anticipating the move while determining the probability of being hit by the opponent, e.g. 'If I move this 'cow' or token to this position, I will hit my opponent here but at the same time I will be opening chances for me to be hit there. Therefore, I should move this way'. *Isigodigodi/ibhanga/isibaya* (the 16-hole game) and *umrabaraba* (*morabaraba*/the board game) are classified as mentally challenging games because in these games participants concentrate and think deeply before any move is made.

Some respondents were specific in their answers; e.g. *ukufunda amakghono ahlukahlukeneno* (we learn different skills). In the car games made of wires, boys drive their cars forward and backwards in the designated areas. The owner of a model car that cannot be driven forward and backwards will be laughed at and mocked.

Play also promotes the discovery of spatial relations, e.g. in the zigzag game song (*amazigzag*), the children move clock wise and anti-clock wise. Clockwise movements are easy if the child is right-handed, but it is difficult for a right-handed child to move anti-clockwise. As the game song is repeated, children learn to move in an anti-clockwise direction to stay in the game and develop physically. The clockwise movement can be employed in the teaching of time using a clock with a round face. The learner must start counting the minutes from number twelve (12) and move clockwise, from right to left. Spatial movement might also be used when teaching subtraction using a number line. The learners start counting from right to left. The addition or subtraction operation

can also be learnt in this game. The teacher could tell the learner that clockwise movement is a plus and anticlockwise movement is a minus.

Some games and game songs are designed to assist in both formal and informal education. They help to teach children to count, focus, order events, improve their communication skills, and to learn to deal with their frustrations. Games and game songs teach awareness and instil responsibility in children. Therefore, children learn best when playing games and game songs.

#### **5.3.4.1. Cognitive development**

Cognitive development has to do with the way information is acquired; how it is represented and transformed into knowledge; and how it is stored, retrieved and used (Meyer, 1998 as cited by Van Dyk, 1999). Cognitive development is active learning where children learn by seeing and touching, allowing their brains to process and keep new information, e.g. in riddling games, as children are listening to the riddle, they quickly think about an answer. Cognitive development focuses on the child's development in terms of language learning and understanding. Therefore, cognitive development refers to the progression of growth and change in intellectual abilities such as reasoning. Some of the games performed by children require deep reasoning before a move is made, e.g. in games such as *umrabaraba* (the board game), jokes, *amatarha* (the traditional monopoly) and *ukugwerana* (the teasing game), a good command of language and reasoning is necessary. As children are playing, they learn to think constructively. In the *umrabaraba* game, which is also known as a mentally challenging game, any unwise move can cause the participant to lose a cow or a token. Quick and fast reasoning can make the participant a good and observant player.

Intellectual skill is necessary when writing paragraphs in the foundation and intermediate phases, e.g. grade four learners could be requested to write a paragraph about their school. The teacher can give learners adjectives such as big (*khulu*) or beautiful (*-hle*) and words such as *abotitjhere* (teachers), *isivande* (garden), *imithi* (trees) and *amathuthumbo* (flowers) to use in their sentences. The learners must be able to formulate sentences using those words/adjectives given in the instruction to describe their school. Learners can use the same words or adjectives in their paragraphs, which will have different meanings as learners think and see things/objects differently

in their immediate environment. Therefore, reasoning and thinking can be refined and used later in adult life, e.g. as a writer, mathematician or scientist.

Games such as *isigodigodi/ibhanga* (the bank/16-hole or the kraal) and *amatarha* (the traditional monopoly), *iingedo* (the pebble game, played with 12 or 20 small stones), improve psychomotor and intellectual skills as the participants are involved in counting (either by subtraction or by addition). The participants improve their eye-hand coordination by catching and throwing. These games also assist the participants to think deeply before they make a move. In a game of jokes, a participant will have to think deeply before he/she can deliver his or her joke because the aim is to make the listeners laugh. He/she also needs to be observant and know the environment well, as *amahlaya* (jokes) relate to nature. Manganye (2011) emphasizes that the counting game, *Mbhalele wa mbale*, develops mathematical skills as shown below:

To improve cognitive development. (The respondent answered in English).

*Kufundza kubala.* (To learn how to count).

*Sakhuliswa ngokudlala.* (We grew up playing.)

*'Bekuyindlela yokukhuliswa.'* ([Playing] was a way we grew up.)

In games and game songs, children learn how to use language effectively and to solve their problems. In the following game songs, children will learn the new terms and be able to apply them in their daily conversation where applicable:

*Sibuy' ukuyokudlala mzala!* (We were playing *mzala!*)

*Kwabo lakabani mzala?* (Where were you playing *mzala?*)

*Kwabo lakaZandi mzala.* (At Zandi's home *mzala!*)

*Bazibetha njani mzala?* (How did they dance *mzala?*)

*Bazibetha nje, nanje, nanje, nanje-nje-nje!* (They dance like this and this and this).

The word *ukuzibetha*, simply means to dance or jive in a style that is different or new.

*Lo nguTsetserwana.* (This is the tinniest finger.)

*Lo nguZibayana.* (This is the second finger.)

*Lo nguPhakatjhana.* (This is the middle finger.)

*Lo nguKhomb' abantu.* (This is the index finger.)

*Lo nguThubhakghuru.* (This is the thumb.)

The child will know that '*utsetserwana*' is the tiniest (finger). He/she will also learn that the biggest finger is referred to as '*uthubhakghuru*'. The children will also realise that each of the five fingers is different in size.

Linder (1993) confirms that:

Play is a powerful medium of learning as it is self-initiated, enjoyable, active and learning through discovery in situations that are personally meaningful.

When flying kites, the participants had fun when learning geometrical patterns such as a triangle. Playing with cars made of wires allows children to experiment and exercise their imaginations. In games such as the hopscotch (*isikomborikhi*), children learn to recognise different squares and circles. Creativity is strengthened as children experiment with different shapes and designs (Miller, 1989). Therefore, games and game songs can be employed to introduce geometrical shapes in mathematics.

As children participate in games and game songs, they learn to reason and be creative. In most game songs, the music is accompanied by actions that clearly direct the participants to what they should do. In that way, learning is accompanied by actions that facilitate remembering. Games and game songs teach children to **count**; for instance, in *isigodigodi* (the bank game or kraal game), children learn how to count in ones, twos, threes, fours and fives, which is a skill that can be employed in mathematics. In the bank game, the game starts at one where all 20 little stones are scooped out when the player throws the big stone (*umgunu*) up in the air. The player is expected to return the little stones to the hole and to be left with one stone. The outstanding stones will be kept in the player's hand as she continues to play. The player will again throw her *umgunu* up in the air and scoop all the little stones out of the hole and return them back into the hole while leaving one little stone in her hand. The outstanding stone will be added to the ones that are in her left hand. When there is only one little stone left, the player throws the *umgunu* up and taps the ground with her right palm before she catches the *umgunu* and says, 'game two'. The game will proceed like that until only two little stones are left in the hole and the player throws her *umgunu* up in the air and hits the ground with her right palm to indicate that she is done with game two. The player will then proceed to game three. All the little stones are put back into the hole and the process unfolds again, but this time, scooping and returning all the little stones leaving behind three little

stones. In this way, the players count in one's, two's up to eleven plus one if the total must be twelve. Counting skills are necessary right through life, e.g. counting pocket money, change, and in mathematics (addition and subtraction).

One respondent said '*amaketo be kangifundisa ukubala* ([the] pebble game taught me to count). Another respondent said '*imidlalo yezandla beyisifundisa ukubala*' (singing hand games taught us how to count). Children learn how to count as they participate in the hand games. Participants stand and face each other and play in pairs. One partner will just open her palms and allow the other participant to perform the clapping game. The playing partner claps hands with the partner twice then claps her hands once and follows by hitting her own chest. This clapping creates a musical sound, which is pleasant to the ears of the listeners. The performer can increase the rhythm by clapping hands with the partner three times, and then clap her hands once; followed by hitting her chest once. The number of times she claps will be increased as the participant has perfected the skill of clapping coupled with the high level of concentration. Once the player has lost concentration and claps incorrectly, she will be out of the game. Both participants can perform this hand clapping game once they have mastered the clapping patterns accompanied by the speed of the game. The major element that is required in this game is concentration and the ability to coordinate the eyes and hands correctly. Some respondents emphasised the skill of counting, e.g. '*nokufunda ukubala* (and to learn how to count), '*ukufunda ukubala* ([games help me] learn how to count) and '*ukungifundisa iimbalo* (games taught me counting).

Dewah and Van Wyk (2014) found that games made maths classes very enjoyable, exciting and interesting. Nyota and Mapara (2008) agree that games can be used to teach numeracy in primary schools.

#### **5.3.4.2 Auditory perception skill development**

Listening and understanding play a great role under auditory development. As children participate in hand games, their auditory perception skill is developed. Respondents mentioned *ukulalela* (to listen), *ukulalela nakuvunywako* (to listen to the song). In most cases, hand games are accompanied by song. The participant must first understand and memorise the words of the game song, e.g. *intambo* (the rope/the tag) and *intamo* (the neck). If a child does not listen well, she/he might confuse the words. The brain of the child should be able to create and interpret a clear impression

of the word. In these games, the rhythm (clapping sound) is accompanied by movements that make the game easy to follow. Auditory perception is also developed in singing games, e.g. for participants to excel in the *Yetjhe NaMabhena* (Hello Miss Mabhena) game song, participants should master the language, repeated word patterns, and movements. In the game song where participants shout the acronym on a T-shirt worn by the leader of a political party and say what it stands for, they learn to listen to the mentioned political party's name and say who the leader of that political party is. All participants form a circle and the chosen participant runs around the circle and says:

(The leader): *Isikhipha sakaZuma siyangikara sitlolwe ANC.* (Zuma's T-shirt fascinates me, and it is written ANC.)

(The leader): *Isikhipha sakaZuma siyangikara sitlolwe ANC.* (Zuma's T-shirt fascinates me, and it is written ANC.)

(All the participants shout as loud as possible and say :) 'African National Congress'. The participant who cannot say African National Congress is laughed at. The game proceeds as follows:

(The leader): *Isikhipha sakaJuju siyangikara sitlolwe EFF.* (Juju's T-shirt fascinates me, and it is written EFF)

(The leader): *Isikhipha sakaJuju siyangikara sitlolwe EFF.* (Juju's T-shirt fascinates me, and it is written EFF.)

(All the participants shout on top of their voices and say :) 'Economic Freedom Fighters'. The participant who cannot say 'Economic Freedom Fighters' is laughed at. The game proceeds as follows:

The next leader runs around the circle formed by participants and says:

(The leader): *Isikhipha sakaMmusi siyangikara sitlolwe DA* (Mmusi's T-shirt fascinates me and is written DA.)

(The leader): *IsikhiphasakaMmusi siyangikara sitlolwe DA* (Mmusi's T-shirt fascinates me and it is written DA)

(All the participants shout very loud and say :) 'Democratic Alliance. The participant who cannot say 'Democratic Alliance is laughed at.

The above game song is a current game song that is performed by children who are probably influenced by the political sphere. Children are creative; they are copycats, and are influenced by activities in their immediate environment. Political activities will affect children directly or indirectly because children are part of the community. Children are bound to create games and

game songs based on the activities that are taking place in their environment and games that interest them. Ellis (1973), agrees that children's play is influenced by a wish to be a grown up one day and to do what grownups do.

Listening is a prerequisite in certain games and game songs, e.g. if the participant's name is called, he/she should catch the ball and call another name. Listening skills could be applied in a spelling test, language test, and in an oral comprehension test. Auditory perception can be used in the classroom when teaching homophones and homonyms.

### **5.3.5 Emotional development**

Lenel (1969) affirms that children learn morals through games and game songs. As children play, they learn to be tolerant and accommodating. Based on their answers, it is clear that the respondents are aware that games and game songs play a vital role in emotional development:

*Ngombana bekukhulula ihliziyo* (Because games free your heart).  
*Bekutjhaphulula ujmkhumbulo* ([Games and game songs] help to free the mind).  
[Games] refresh our minds (The respondent answered in English).  
*Ukudlala kungenza ngithabe* (Games made me to be happy).  
*Bekungithabisa* (Games made me happy).

Games and game songs help children to express their emotions. Caplan and Caplan (1973) support the idea of emotional development and say that happy or unpleasant events in a child's life are often revealed while playing with dolls. One respondent mentioned that the aim of playing was to free the mind. Tomlinson (2004) says traumatised children might act out their frightening and unpleasant experiences in a game in an attempt to resolve their trauma. Smidt (2011:115) concurs with Tomlinson when she says:

We have looked at how children used to play to express their thoughts and feelings about painful personal experiences, about frightening second-hand experiences, and about negative imagined experiences.

Sometimes during play, children enact real situations in their lives, e.g. an intense argument between their parents or abuse. Therefore, games and game songs are used as a way of healing the mind. Caplan and Caplan (1973) assert that:

By acting out the happenings in his life, frustrations are often brought out into the open, and even the unpleasant experiences can be reduced to a controllable size.

At times, children do not just imitate what has happened but also formulate their own narratives. Therefore, children are not only like parrots or like imitators, they are creative and innovative. As children narrate in the form of play, creativity is highly important, as they cannot re-narrate the adult conversation *ad verbatim*. John et al (2016) recommend that children could be authentically helped to heal from their traumatic circumstances by employing a narrative game song or solitary game called *masekitlana*; hence, this game is used as a therapeutic tool in the field of psychology.

In the following narrative, the child is enacting the painful scene as follows:

*'Ungatjeli muntu Suhla! Wakhuluma lapha ngizokulahlela ngemgodini wethoyilede. Uthule!'* (Do not tell anyone Suhla! If you tell anyone, I will throw you into the pit toilet.)

*'Hayi songhwana! Angifuni. Ngizokutjela umma nakafikako.'* (No uncle! I do not want to do it. I am going to tell my mother when she comes back.)

The child is playing this narrative to feel better and in a way, repeating the hurtful situation helps her to accept and to let go of the experience. Ellis (1973) pronounces play as a natural medium for self-expression. As children act out the hurtful experiences, they learn to control and accept them.

Caplan and Caplan (1973: 37) agree that happy and unpleasant events in a child's life are often expressed while playing with dolls. Caplan and Caplan (1973) add that children, who repeatedly act out painful scenes, do not do so to preserve the pain but to try to make it bearable and understandable; and to help bring their feelings and frustrations under control.

Tomlinson (2004) aligns himself with Caplan and Caplan (1973) by saying that traumatised children might act out their frightening and dangerous experiences through play in an attempt to resolve the trauma by working through it. Nyota and Mapara (2008) are of the view that games and game songs help children to reveal their need to deal with their frustrations. Children who are emotionally or sexually abused could employ games and game songs, especially the game *umcociso* (solitary or narrative game), to deal with their anger and pain. In the next narrative game,

the child is airing her fears about the uncle who on several occasions is found next to her bed and who tells her to keep quiet.

The child says: '*Ungangithinti! Ungangithinti malume! Ngizokutjela umma nakafikako ekupheleni kweveke.*' (Please do not touch me! Do not touch me uncle! I am going to tell my mother when she comes back at the end of the week.)

Uncle says, '*Ngibawa ungabangi itjhada. Namhlanje nangibuyako ngizokuphathela itjhokoledi. Angithi uyayithanda?*' (Please do not make noise. Tonight when I come back, I am going to bring you a chocolate. You like it, don't you?)

The child says, '*Susa isandla sakho phezu kwamathanga wami.*' (Remove your hand from my thighs.)

In the above-mentioned narrative game (*umcociso*), the child, who was about to be molested by an uncle, is echoing the words of the uncle and what she said in response to the conversation she had with the uncle as if it happened recently. The child used two different voices and tones correctly. When the uncle speaks, the voice is authoritative and strong but when the child speaks, her voice is frail and scared. Echoing of this narrative is a way of suppressing her experiences and learning to accept them. The child does this to make the feeling more bearable.

Ellis (1973) agrees that playing out hurtful experiences is a way of bringing the hurt to the surface in order to get it out in the open, face it, learn to control, and deal with it.

John et al (2016) supports the above view by saying that *masekitlana* (the therapy game) can be used to help children who are affected by HIV and AIDS. As children narrate their experiences to themselves, healing can take place psychologically, and they learn to deal with what they have experienced. In the following narrative game:

*'Kubayini Thoko ungakahlanzi izitja izolo ntambama? Mina kumele ngiye emsebenzini ngisebenze kabudisi. Ngibuye ngithenge ukudla benginiphekele khona. Nina kwenu kube kukudla bese niyakhamba niyokulala nitjhiya ikhwitjhi lami limadlhanadlhana. Hi! Mina ngilikghoba lenu angithi?'*

(Why did you not wash the dishes last night Thoko? I must go to work and work hard to buy food and come back and cook for you. Your job is to eat and leave my kitchen in an appalling condition. Is that so! I am your slave is it?)

The child is repeating what happened at her home when the mother was furious the previous night because her sister did not wash the dishes. The child is acting out the experience to try to understand the situation and accept that she could have been furious like her mother if that had happened to her. The play helps a child to deal with his/her conflicts and to internalize them no matter how painful they are (Cohen, 2006).

Games and game songs afford the participants the opportunity to laugh, to develop their self-confidence and sometimes to be praised by their peers for being the best performer (Fraser, 1996). For instance, in *amahlaya* (the jokes) and *ukugwerana* (the teasing), the participants can express their emotions, display their creativity by making jokes or teasing, and reveal their outstanding use of language. In the interim, the participants can become aware of their environment. The aim of the following joke is to make the listeners to laugh:

*uDumi bekathoma ukubona isiboniboni esikhulu. Wathi nakaqalisisako wabona omunye umuntu angamaziko. Wathi nakathi uphakamisa umkhono, nomuntu osesibonibonini waphakamisa umkhono. Wathi nakasikinya ihloko, nomuntu osesibonibonini wasikinya ihloko. Wasilingeka uDumi wathatha ibhodlelo lepharafini waphahlaza isiboniboni. Abentwana bahleka bathi, 'Maye uDumi!'*

(Dumi saw a big mirror for the first time. When he looked in the mirror, he saw a person that he did not know. He lifted up his arm; the person in the mirror did the same. Dumi shook his head, and the person in the mirror shook his head. Dumi was annoyed and he took a bottle of paraffin and hit the mirror. All the children said, 'Ouch, poor Dumi!')

In the above-mentioned joke, the participants laugh and then express their emotions by feeling sorry for Dumi. The teaser has carefully selected the language in the above tease, and the ideas are chronological which means that the tease was well thought out. Sensitivity is required in the tease game so that participants do not hurt others and break the relationships that they have already established. Sensitivity is required in creative writing, especially when choosing the topics for a paragraph. For instance, a teacher cannot ask learners to write about 'My mother' as it is known that most learners do not have parents due to the scourge of HIV/AIDS. In the actual writing of the paragraph, learners need to order the events or ideas chronologically and use acceptable language. To joke successfully, one needs to speak fluently and to make others/audience laugh.

The rules in game songs assist children to achieve emotional stability and avoid quarrels or misunderstandings. For instance, if a child cannot follow the rules of the game and throws a tantrum, he/she risks being told that he/she can no longer play. Game songs help to build the self-confidence of children, especially when the game is won.

In the riddling game, children should guard against using riddles that are directed to other children's emotional situations, such as sickness or deformity. The following riddle is insensitive and children who are affected by HIV/AIDs could feel hurt and threatened:

*Ngikurareja ngobulwelwe obuphendula abantu abatjha amasana asele amachegu nezalukazi. Bulwele buphi lobo?* (I riddle you with a disease that turns young people into old babies like grandfathers and grandmothers. What disease is it? *Ipendulo bulwelwe beNtumbantonga nomulwana wabo*, (i-HIV/AIDs). (The answer is HIV/AIDs.)

Games and game songs help children to control their emotions, accept authority and to tolerate others.

### 5.3.6 Mental development

The participants revealed that while games and game songs are performed for fun, some games also challenge the mind of the player, e.g. 'because they [games] were challenging)' and, 'it was fun and challenging'.

In the *umrabaraba* (*morabaraba*/the board game), the player needs to think deeply before making a move and games like *iinkoloyi zeendrada* (the cars made of wires), clay games, the hand games, and the narrative games also lead to the **mental development** of children. Children first imagine the car that they want to build before using their hands to mould it. The following attest to the mental development:

*Ukuhlambulula ingqondo.* (To sharpen the mind.)  
*Ingqondo beyikhalipha.* (The brain is sharpened.)  
Mental development. (The respondent answered in English.)  
*Ingqondo beyikhalipha.* (To sharpen the mind.)  
*Ukusikinya ingqondo.* (To sharpen the mind.)  
*Ukutjhaphulula ingqondo.* (To free the mind.)

*Ukuphumuza ingqondo.* (To relieve the mind.)  
*Nekucecesha ingcondvo.* (To exercise the mind.)  
*Ukutjhaphulula ingcondo.* (To free the mind.)  
*Nokutjhaphulula iinqondo.* (Even to free the mind.)  
It was developmental, mental [development.] (The respondent answered in English.)

In the *umathatjhana* (the touch and run game), children run and touch one another using their bare hands with the aim of freeing their minds. Both boys and girls play this game during break and in the morning before classes commence. Running about also, helps with digestion after the children have eaten, and helps keep them active.

Memory plays an important role in games and game songs, as children need to know and memorise the words before they perform the actions (Smidt, 2011).

Games and game songs quieten the mind, especially during break at school and at home when the chores of the day are done. Children play games and game songs to have fun and enjoyment and to free their minds from the busy school schedule and routine chores at home. In most of the run and touch games, children run and laugh when one fails to catch and touch another child. In the touch game called *ubogobe*, a game normally played when the children are parting ways, the child who is touched will be left with *ubugobe* (is a figurative term that is scary yet no one knows what it is). No child wants to be the last one to be touched, so they run in different directions and enjoy themselves. The *umcociso* (the narrative game) also referred as *masekitlana* in Sesotho, is used as a mechanism or therapy to counsel children who are affected by or infected with HIV (John et al, 2016).

### **5.3.7. Psychological development**

Linder (1993:31) argues that play could be used as a non-threatening and enjoyable medium for therapeutic intervention, training and skill building. Games are not frightening; participants take part in them freely, and as games are enjoyable, the children often find them a means of healing, e.g. the narrative game song *masekitlana/umcociso* (narrative game), is often used by psychologists to help heal victims of trauma (John et al, 2016). In a narrative game, children talk about what affected them individually. Children use a pen or little stone to beat on the desk, book

or on the ground. The harder the child taps or beats on the desk or ground, the more intense the pain. For instance, if they were fighting, the narrative will go as follows:

*Uyangibetha!* (You hit me!)  
*Uyangibetha!* (You hit me!)  
*Ngizokubambisa.* (I am going to call the police.)  
*Ngizokubambisa ngiyakutjela.* (The police will arrest you.)  
*Ujaye.* (It is now the norm.)  
*Ujayele ngingatjho litho.* (I have been quiet for a long time.)

When children are playing hurtful scenes, they do so to internalize it and to make the scene more bearable. Tomlinson (2004) states that traumatised children might act out dangerous experiences through play in an attempt to resolve the trauma themselves. Caplan and Caplan (1973:49) argue that children who repeatedly act out painful scenes do not do so to preserve the pain, but to try to make it understandable and bearable.

A few respondents touched on mind development. Their responses were as follows:

*Ngombana itjhaphulula ingqondo* (Because games free the mind/heart).  
Moreover, games refreshed our minds' (The respondent answered in English).

Maybe the respondents were unaware that games can be used as therapy.

Game songs that involve running and catching free the minds and the heart. In the touch game known as *ubogobe* in isiNdebele, the children find pleasure in touching one another and running. In this game, there is normally no winner. The game can go on as long as the participants have the energy to run.

In the singing game songs, participants find joy by memorising and repeating the short lyrics as this soothes their minds. In the following game song, participants sing in a group and challenge the next group by calling one of its members to be in their group.

Group A: *Sizokufuna umuntu wethu, umuntu wethu, umuntu wethu.* (We are requesting our member.)

Group B: *Nizokufuna ubani na? Ubani? Ubani?* (Whom are you requesting?)  
Group A: *Sizokufuna uSizwe lo. USizwe lo. USizwe lo.* (We request Sizwe.)

Then Sizwe stands in front of the row (of group B) and the pulling starts. If Sizwe's group is overpowered, then Sizwe will be the member of group A. If Sizwe's group overpower group A then one member of group A who is overpowered will be the member of group B. The game starts all over again with the winning group taking the lead in singing.

### 5.3.8 Moral development

'Moral development' is the process whereby children learn the difference between good and bad and right and wrong. As children play, they learn to mould their character. Children employ the rules of the game and game songs to the letter. Everyone needs to conform to certain laws within society. Ben-Amos et al (1975) as quoted by Malobola (2001) states:

The teller finds a vehicle in these extra-constructional elements to advise the audience of acceptable behaviour and good conduct of mores cherished by society.

Through games and game songs, children learn to behave in a proper manner at all times as illustrated below.

*Ukufunda ukuphilisana nabanye* (To learn to get on well with others)

*Ukufunda ukuphilisana* (We learn to live better with others).

... *begodu (ukudlala) bekusakha* (...and (games) help to build our morals).

*Kukwazi ukudlala nabanye abentwana* (to learn to play with others well).

Most of the games and game songs are governed by rules and the participants regard the rules as binding, e.g. in the *igutjha* (the pantyhose jumping game), participants start to jump from when the string is level with their ankle until it is level with their neck. Failure to jump at the particular level means that the participant is out of the game. All team members in a particular game need to be reliable, generous, caring and courageous. In the *igutjha* (pantyhose jumping game), children are careful not to jump with their legs wide open, exposing their thighs and underwear. Culturally, it is believed that rough games could cause harm to the sensitive female organs, and that girls must

not sit with their legs or thighs apart, especially in the company of men, as abusers might see it as an invitation.

Van Hoorn et al (1993:26) state that play is the cornerstone of social-moral development. As children play, they learn to compromise and accept others unconditionally; they learn to be sensitive towards another's comments, especially in-group games such as *amahlaya* (the joking game) and *ukugwerana* (the teasing game). Children learn what is fair and unfair and to make informed decisions about their behaviour, e.g. behaving with dignity and treating others with respect. In the joking game, children learn to select jokes that will not offend others. If one's jokes are insensitive, e.g. touch on the physical development or financial status of individuals that can cause tension and conflict. In the teasing game, the aim is not to offend the one who is teased but to make them laugh. Hereunder is an example of an insensitive tease that can stir emotions:

*Ubaba wakho bekatjhone khulu begodu bekangasakwazi ukunithengela ukudla wena nabentwana bakwenu. Waqunta-ke kobana ayonithengisa endleleni. Wanibiza wanihlathululela kobana uyonipha abantu abazokukghona ukunithengela ukudla, banembese bebakwazi nokunithengela nanyana yini eniyifunako. Wasuka lapho ubaba wakho wanihlaba amanani. Umntwana wakwenu omncani obegade aneminyaka emine, wabe abiza iinkulungwana ezine zamaranda (i-R4 000). Umntazana obekaneminyaka elikhomba, wabe abiza iinkulungwana ezilikhomba zamaranda, (i-R7 000). Wena ngombana bewuneminyaka elitjhumi, wakubiza iinkulungwana ezilitjhumi zamaranda, (i-R10 000). Wasuka lapho-ke wakhamba nani endleleni lapha ebekayonithengisa khona. Amanani wokuthengiswa bekatlolwe ngamagabhadlhela begodu anamekwe eempandla zabentwana bakhe. Wafika lapho wajamisa abentwana bakhe eduze komunye umthengisindleleni owabe athengisa imirorho neentelo. Wathoma-ke warhuwelela ukudosa amehlo wabathengi, 'Ngithengisa abentwana ngeentengo eziphasi khulu! Abentwana laba ngibathengisa ngamanani aphasu khulu namhlanje. Waphundwa ziintengo eziphasi zanamhlanje angekhe usazifunyana godu bekube ngomnyaka ozako ngesikhathi esifanako!' Omunye umthengisindleleni walalelisisa kuhle wase uswaphelisa ngokuthinta amapholisa enomborweni ebika ngezehlakalo zokutlhoriswa kwabentwana (i-*

*child line) ethi, 0800 555 555. Ngokukopheza kwelihlo amapholisa abonakala sele ajamisa iveni yawo, anihlenga. Ngikho nje namhlanje nawe ulapha.*

(Your father was so poor he could not afford to buy food and other necessities for you and your siblings. He then decided to sell his children in the street. He called his children together and explained that he was going to give them to rich people who could afford to feed, clothe and give them goodies that they desire. He put a price on each child. The youngest child, who was four years of age, he priced him R4 000. The girl, who was seven years of age, was priced at R7 000 and the last child (who is you) he priced at R10 000 because he was ten years old. The price tags were written in bold letters on each child's forehead. He then took his children to the street corner where other street vendors were selling their products. He started shouting to draw the attention of the people. 'I am selling children at a very reasonable prize! They are on special today. You miss today's special, then you will never find it again until next year this time'. The vendor who was also selling vegetables and fruit next to them listened attentively and decided to call the ChildLine at 0800 555 555. The police responded within the blink of an eye. They saved the children – and that is why you are here today.)

The one who is teased will respond by saying, '*Ihlaya lakho alihlekisi.*' ('Your tease is not laughable') or *Awuhlekisi* (You are not making me laugh.)/ *Awungikari* (Your tease is not interesting.)

### **5.3.9. 'To while away the time'**

Another function of games and game songs is to while away the time. The following responses show that games and game songs help to while away the time:

*Ngombana bekukhambisa isikhathi.* (When playing, time was flying very fast.)

*Besikhambisa isikhathi.* (We used them to while away the time.)

*Besithuthukisa isikhathi.* (We while away the time.)

*Besikhambisa isikhathi, bekuyindlela yokukhula.* (We used them to while away the time; it Was also a way of growing up.) (The respondent answered in English.)

*Ngombana bekukhambisa isikhathi.* (It was to while away the time.)

*Bengiraga isikhathi.* (I while away the time.)

Children play throughout the day and do not worry about managing time. Caplan and Caplan (1973) say 'playtime aids growth; and through play, children gain the time they need to satisfy their basic needs'.

While children are young, they are usually not assigned chores to do; therefore, they participate in games and game songs as long as they have nothing to do. They can play from morning until such time that they are summoned back home by their parents or older siblings. In school, children participate in games and game songs during break, the afternoon before going home, and on their way home later in the day. Some participants stated that they were chased away by their parents or siblings and told to go and play. In addition to the responses given above, some participants' responses are as follows:

*Bengikhambisa isikhathi ngombana bebangiqotha bathi ngikhambe ngiyokudlala* (I use (games) to while away the time because (at home) they chase me away to go and play).

*Bekungithabisa ngombana bewungekho umsebenzi ebengingawenza.* (I enjoy games because there were no chores that I could perform at home).

*Bekuyindlela yokukhula.* (It was a way of growing up or developing.)

*Ukususa isizungu.* (We play because we did not want to be bored.)

*Besikhambisa isikhathi* (It was to while away time.)

*Kukhambisa isikhathi nokubhoreka.* (To while away the time and to avoid boredom.)

*Bengikhambisa isikhathi.* (I while away the time.)

*Kwakukukhambisa isikhathi.* (It was to while away the time.)

*Nokukhambisa isikhathi.* (It was to while away the time).

To keep us busy and to avoid getting bored. (The respondent answered in English).

*Ukususa ukubhoreka.* (To combat boredom.)

Children play games and game songs to keep themselves occupied (Burnett & Hollander, 2004).

The game song, *ikhutjhukhutjhu* (the train), is normally performed by both boys and girls holding hands a running around during school breaks. Normally children play because they have finished eating their lunches and are waiting for a siren to alert them to go back to their classes, i.e. to while away the time. The learner will even play the following game song when he/she is requested to look for a certain exercise book in his/her school bag:

*Ngafunafuna incwadi.* (I looked for my exercise book.)

*Ngabonabona iraba.* (I saw my eraser.)

*Ngabonabona irula.* (I saw my ruler.)

*Ngabonabona isipele.* (I saw my textbook.)

*Ekugcineni, ngayithola incwadi yami.* (Eventually, I found my exercise book.)

*Ekugcineni, ngayithola incwadi yami.* (Eventually, I found my exercise book.)

The respondents mentioned that they participate in games for physical, mental, social, and educational development, to have fun, entertainment, and to while away the time. None of the participants mentioned the psychological and linguistic benefits.

### 5.3.10 Other functions

Children play nearly everywhere, while they eat, on their beds before they fall asleep, they play when they learn, and even when they walk (a child may kick a stone when he is on his way to school or the shop). As children do not seem to want to be idle, they occupy their minds and keep busy with games and game songs. While playing, they do not think of doing wrong or bad things. Burnett and Hollander (2004) agree that playing games and game songs help to keep children busy. Games and game songs help children to improve their **communication skills**, e.g. some respondents said '*ukwazi ukukhuluma kuhle* (to learn how to communicate well) and '*sifunda ukukhuluma ekuocisaneni* (to learn how to communicate in an *umcociso* (narrative game)).

Caplan and Caplan (1973) endorse that 'playing provides a basis for language learning'. The researcher observed that as children are engaged in games and game songs, they learn how to communicate well. Children also learn how to order events chronologically when speaking and how to imitate and play various adult roles. When playing the role of a father, the child's voice will be authoritative and for the roles of the mother and children, the child's voice and tone will be

submissive. In a single game, the child will be able to imitate three different voices and play three different roles.

In the following narrative game (*umcociso*), Thandi is repeating what she overheard when her sister was talking to her friend.

*Mngani, uyazi mina angithandi ukusetjenziswa kwangathi ngitlhagile.*

(My friend, I do not want to work as if I am desperate for work.)

*'Utjho njani mngani?'*

(What do you mean my friend?)

*Hayi! I-Boss yami kambe ihlala ingibeke ilihlo njalo. Iyangiqala nangenza umsebenzi wami. Mina angikameli ngithathe isikhathi nangiya ekudleni. Ngafika nje ngemva kwemizuzwana nanyana kunini, iyangithethisa kanti kabanye lokho ayikwenzi.'*

(No! My boss is always keeping an eye on me. She watches me when I am working. I am not supposed to be a second late after lunch. If I arrive late, she calls me and shouts at me.)

*Mkhozi, vele umsebenzi unjalo. Umele ulandele yoke imithetho ...*

(My friend, surely we are afraid of the truth. You are bound to follow all the rules ...)

*Ingasi mina! Awa-ke!*

(Beating herself on the chest.) ('No! Not with me!')

In the above narrative, the child imitates two different voices and different tones. All the sentences are presented logically and there is a flow of ideas. The performer is able to exercise authority and shows emotion when she hits herself on the chest when narrating the story. The player learns to repeat the words carefully to present whatever she overheard. Sequencing ideas chronologically can be used when writing paragraphs and later in creative writing when longer pieces are required.

Games and game songs help children to learn a new play language that is best understood by them. In the *amazigzag* (the zigzag game), the child who fails to jump and land in the next quarter of the circle, will disrupt the entire game, and her peers will say '*udoyile*', which means 'you have defaulted'. When the children touch their opponents in the touching games, they say '*ngikufrodile*

(I have touched you). Children refer to the train as *ikhutjhukhutjhu*. They have named it according to the action it makes when moving. The action word is *khutjhukhutjhu* and the noun is *ikhutjhukhutjhu*. Children use their own language when requesting peers to share food with them, e.g. '*mapha*' (share with me). If the child is the first to say '*mapha*', the child with the food is obliged to share her/his food. However, if the child with the food shouts '*niks mapha*' first, she/he is not compelled to share his/her food. Therefore, *ukodoya*, *mapha*, *ukufroda* and *ikhutjhukhutjhu* are terms or play language used by children in their play.

Through play, children are given a chance to plan, implement their plans, judge, and explore their environment, e.g. using old pantyhose includes saving and weighing up options. Saving and considering possibilities are necessary skills for children to have should parents not have money to buy them toys. In the game songs *Sibuy' ukuyokudlala mzala!* (We were playing *mzala!*), children learn the latest dancing styles from their peers, e.g. the dance called *ukusaka*, *ithwalaza*, *i-nei nei* style. *Ukusaka* is a dancing style where participants lower and raise their bodies to the rhythm of the song. In the *thwalaza* dance, participants stamp their feet three times and lift one leg to the left or to the right while lowering their bodies to the left or to the right.

If a child lives with young adults who love dancing and partying, the child will be exposed to the new dancing styles. However, if the child stays with grandparents or parents who are strict and anti-partying, he/she will be a bit behind the other with the latest dancing styles. However, by participating in games and game songs, the child learns the new dancing styles and implements them in a play as not to be seen as old-fashioned. The child's dance vocabulary will increase as her/his knowledge of the different dancing styles improves.

Games and game songs help children **to focus** and **to think deeply**. In completing an *umdlalomagama* (puzzle), children learn how to focus, think deeply and consider options. The following puzzle game could be used to teach children to identify words. The instructions need to be clear and the children are required to know positions such as from top downwards or from left to right. In the following puzzle, children must find and colour the given words in different colours. Words are *ikomo*, *ikukhu*, *hloma*, *ubaba*, *umuzi*.

I	K	U	K	H	U
K	O	B	A	L	M
O	S	A	M	O	U
M	E	B	I	M	Z
O	V	A	K	A	I

The above puzzle will help children to focus and think deeply before coming up with the correct answers. In the following riddle, *Ngikurareja ngogogo wami onananabako nakakhambako begodu ukhamba atjhugulula umbala wakhe kuye ngokuthi kunamuphi umbala eduze kwakhe.* (I riddle you with the old woman who moves very slowly and keeps on changing her colour depending on the environment she finds herself in.) The answer is a **chameleon** (*inwabu*). The child needs to be able to associate a chameleon with the riddle. The structure and slow movement of a chameleon resembles an old woman. In their daily talk, adults often compare a slow person to a chameleon.

In the next riddle, children need to be aware of and curious about their environment. *Ngikurareja ngenyoni yami engasafunwa ngebakwanyoni begodu engafunwa ngebakwakhondlo. Esele iqunte ukuphapha ebusuku.* (I riddle you with the bird that is not tolerable by the bird family and in the same way is rejected by the mice family. As a result, the bird decided to fly during the night.) The answer is *umaphelaphelani* (bat). Bats bodies are covered with fur and they flap their wings when they fly. Bats fly only at night to look for their food and they use the darkness to hide from their hunters. Learners should be able to make a clear distinction between birds and bats. Feathers cover the bodies of birds and fur covers the body of bats. Learners need to be observant and know the difference between various creatures and plants.

In a game song where children imitate the sound of an ambulance, they associate the ambulance with an emergency or a sick person:

*Bayagula bayagula!* (They are sick!)  
*Bayagula bayagula!* (They are sick!)  
*Bayafika bayafika!* (They are arriving!)  
*Bayafika bayafika!* (They are arriving!)

Children see ambulances as coming to collect a sick person, someone who is hurt, or a woman about to deliver the baby.

Yawkey et al (1986) maintain that games and game songs help children to explore their environment and develop a curiosity about objects. Thus, their vocabulary and knowledge will increase.

Riddles help children to observe their environment, and games help children to be aware of their body parts and surroundings, e.g. in the riddle, *Ngikurareja ngesitimela sami esinamavilo amanengi?* (What is like a train that has many wheels?) The answer is a *lisongololo* (millipede). In this riddle, the millipede is equated to a train with lots of wheels because a millipede has many legs. Riddles require children to be creative and to think broadly, e.g. *Ngikurareja ngomfundisi omude ohlala ambethe isudu enzima nethayi emhlophe. Yindlela yesikontiri* (I riddle you with a very tall man wearing a black suit and a white rope of honour). The answer is a tarred road with a white line down the middle. Riddles teach children the culture of the community. In the following riddle, the culture and the practice of amaNdebele is emphasized. *Ngikurareja ngokudla okuvalelwe ngendlini esikutu enganamnyango begodu ukudla lokho akudliwa bentazana nabafazi.* (I riddle you with the food that is kept in a roundhouse that has no doors and windows. Girls and women are not supposed to eat that food.) The answer is *icanda*/ an egg. An amaNdebele taboo dictates that if girls and women eat eggs, they will become sexually active.

### **5.3.10.1. Games that keep children out of trouble**

Games and game songs keep children busy and out of trouble (Burnett and Hollander 2004). The following responses illustrate that games and game songs are necessary to keep children busy and out of trouble.

*Ukuvimbela ukwelelesa ekhaya.* (Loosely translated as (not to be naughty).

To keep us away from trouble. (The respondent answered in English).

*Ukubalekela ukuthunywa nokulelesa ekhaya.* (We keep ourselves occupied; avoid being sent around, and doing evil things.)

To help us stay away from bad things; they kept us busy'. (The respondent answered in English.)

*Ukuziphephisa ezintweni ezingakalungi.* (Games help us to stay away from doing the wrong things.)

When moulding cars using clay or dough, young boys converge at a certain place and focus on producing a model car that will resemble the real car, with a steering wheel, bumpers, lights, doors and windows. The child, who is not be part of the group, can find himself alone and tempted to do naughty things at home or somewhere else. As the saying states, 'an idle mind is the devil's workshop'. If all children are engaged in games, no child should be found idling alone on the streets as he/she may be at the risk of being raped or abducted. That is why teachers encourage learners to walk to and from school in a group

### **5.3.10.2 To compete and find pleasure in winning**

Burnett and Hollander (2004) agree that one of the reasons for playing games and game songs is to compete and get recognition for winning. The responses below attest to this.

*Besiphalisana.* (We were competing.)

*Ukuphalisana.* (To compete.)

*Besifunda amano wokudlelezela nokuthumba msinya.* (We learn conniving tricks to deceive our opponents and win quickly.)

*Besifuna ukubona ukuthi ngubani osiphala soke.* (We wanted to see who the overall winner would be.)

*Ukufunda ukuzethemba.* (To learn to be confident.)

*Ukuphalisana nabanye.* (To compete with others.)

The tug-of-war game is the good example of competing and enjoying the game. When two teams are involved in pulling the rope, the team that crosses the line drawn on the ground is regarded as the loser. The winning team finds pleasure in winning, and boasts to their opponents.

### **5.3.10.3 Cleaning the environment**

Games and game songs help to manage the environment (Nyota and Mapara, 2008), as the children use old or previously used materials found in their immediate environment, for their games, e.g. to play the tin game, children need old tins, and to build a kite, children need old newspapers, string and a pair of scissors. To play *umcociso* (the narrative game), children need to have stones of different sizes and a flat floor. In the pantyhose game, the children use old pantyhose collected from rubble. As attested by the responses below, children help to clean the environment by collecting used materials like tins, newspapers, strings, old wires, and bottle tops to make toys:

*Besidlala nanyana ngani.* (We use anything to play with.)

*Bengisebenzisa iinsetjenziswa ezingathengwako, amatje negutjha.* (I used resources that were not bought from the shop, stones and (old) pantyhose.)

*Ezinengi besidobha izinto zakade, semba nemigodi phasi.* (Most of the resources were old items/materials picked up from the dumps/environment.)

*Ezingathengwako, iwulu, intambo, amapaniki.* (The resources were not bought from the shops: wool, rope and bottle lids or tops/crowns.)

## 5.4 Conclusion

Games and game songs are necessary for the child's total development. Through games and game songs, children develop physically, educationally, emotionally, socially, morally and psychologically.

Physical development entails gross motor development, fine motor development, and motor development. Abilities, such as to jump, hop, duck, and crawl, fall under gross motor development. As performers jump, hop and crawl during play, their muscles are developed. Fine motor skills are developed while children use their wrists, hands, feet and fingers during play. Motor development includes complex movements of the torso and muscles, such as rotating the neck and carrying a bucket of water on the head.

Social development skills include the ability to follow rules without arguing, build sustainable relationships, cooperate with others, be kind and accept others unconditionally. Socially lionised children are accepted by both their peers and superiors and are able to speak confidently, freely and intelligently in any situation. Games and game songs will help children to be assertive and competitive.

As children play, certain proficiencies such as jumping, counting, ducking, good eye-hand coordination, playing house and playing with dolls (i.e. life skills) were developed, and those skills helped the researcher to compile different categories and functions under each theme.

The researcher concluded that a game or game song can have more than one function and a number of skills can be developed from it. In the house play game (*ukuphekaphekisa*), children learn to speak, to take turns, to socialise and to communicate by ordering events correctly, all the while developing their minds. The functions of games and game songs and the skills acquired are interrelated.

## **CHAPTER SIX**

### **RESEARCH FINDINGS**

#### **6.1 Introduction**

The chapter will focus on the findings of the study. Hofstee (2006) says findings can be virtually anything – results from an experiment, or answers to questions. Findings are the main objectives of the study; they are the conclusion that the researcher has after a period of study or what the study suggests, revealed or indicated. Findings will let the researcher examine the thesis statement. In this research study, the findings will be presented by commenting briefly on the skills acquired from the different types of children's games and game songs and functions of children's games and games songs.

#### **6.2 Findings**

After the completion of the research, it was found that games and game songs are under-researched. Most researchers, who did research in games and game songs, barely touched on the isiNdebele games and game songs. AmaNdebele children have their own games and game songs, although the names of some of the games and game songs have been changed because of the living conditions and environment in which they find themselves.

It was discovered that children between 5 and 13 years of age participate in games and game songs, i.e. while children attend primary school.

Through the process of open coding in Chapter 4, it was discovered that games and game songs could be grouped together by looking for similarities and differences. Different types of data were labelled or coded to identify them for further analysis. It was found that games and game songs are performed in a group, in pairs and individually.

### **6.2.1 Responses to the research questions**

The study findings established that games and game songs are vital for the child's development. Games and game songs nurtures all aspects of the child's development, i.e. physical, emotional, moral, educational, psychological and mental development. As children play, they use language to communicate their feelings, share ideas; show respect for one another; learn to solve their problems and try to internalise them, learn the roles played by adults, learn to make informed choices, and learn to be responsible. Participation in the games and game songs is voluntary, pleasurable and cherished by the participants.

In their responses, the young adults also reflected that games and game songs are used to while away the time, clean the environment, and keep trouble at bay. Children used materials that they found in their environment, e.g. tins, used wires, little stones, unused bricks, old wool, bottles and bottle tops, and the ground to draw the structures of their games. The young adults revealed that children rarely used items that are bought from shops, e.g. tops, marbles and tennis balls.

### **6.2.2 Findings from the analysis**

Chapters 4 and 5 dealt with the analysis of data. Whereas Chapter 4 focused on the types of games and game songs, Chapter 5 dealt with the functions of games and game songs. In this section, the discussion of research findings is based on the types and functions of games and game songs.

- Games and game songs can be used with other programmes of formal teaching to improve the learning results of formal teaching. Hand games could help children who have minor learning barriers. Repetition and clapping could be used to teach syllables. The art of narration used in game songs could be put to use in creative writing where the teacher emphasizes the sequencing of events.
- The analysis of the data indicated that games and game songs are classified according to the different sexes. Classification helped explain why some games are played only by boys, some only by girls, and some by both girls and boys. Separation by gender in games and game songs was a culturally acceptable phenomenon because each gender has its own social role, (Gundani et al 2011).

- Classifying games and game songs helped the researcher to track continuity from the past to date.
- The responses further showed that participants draw their themes of play from their immediate environment, e.g. initiation, abuse, politics, weddings and death. Children perform political game songs because they are influenced by their parents and the environment.
- It was discovered that participants acquire different skills during games and game songs, whether group games, game songs or individual games.

### **6.2.2.1 Types of games and game songs**

Open coding was used to sort out and group data in order to reach an explanation and compare and analyse it according to patterns and trends. A number of games and game songs were identified, and an explanation of how they were performed was provided. Axial coding was used to link each game or game song to a certain skill/s. The study asserts that there are games and game songs that are performed by girls only in a group form, boys only in a group form, girls only in pairs, boys only in pairs, by both girls and boys and those that are performed individually.

#### **(a) Open coding and the classification of games and game songs**

The data under open coding was disorganised. Different types of games were listed but not categorised according to their similarities and skills. The researcher identified different types of games and game songs and skills attached to each game or game song. The following types of games were identified: call and respond singing games, tolerance games, singing games, energy and jumping games, energy and strength game, eye-hand coordination, counting games, creativity game, observation game, energy and running games, boldness game, strength games, energy and counting games, the narrative games, mental or mind games, energy; throwing game; and ducking and catching games.

#### **(b) Axial coding and the classification of games and game songs**

The researcher used axial coding to create larger categories and group similar types together to reduce data that was spread widely, e.g. the mind games that include games like *umrabaraba* (the board game/*morabaraba*), *ibhanga/ isibaya* or *iinkomo* (the 16-hole game), *amahlaya* (the jokes),

*ukurarejana* (riddling), *imidlalo-magama* (puzzle games) and *ukugwerana* (the teasing). Under this category, deep thought is required.

The singing games include different types of games, e.g. *itsotsi* (the tsotsi game); *yetjhe NaMabhena* (hello Miss Mabhena); *sizokufuna muntu wethu* (we want our person); *khetha wakho* (choose the one you prefer), *sibuy' ukuyokudlala mzala* (we were playing); *imidlalo yezandla* (the hand games), and all the games that are performed by children in groups to encourage or discourage certain actions. For example, encouraging the losing team not to give up. In all the above games, lyrics accompany certain actions.

The following games are grouped under 'narrative games': *abonopopi* (playing with dolls), *ukucocisa/ umcociso* (solitary game), and *ukuphekaphekisa* (the house play game). In these games, children should be able to understand the language spoken, follow instructions, and sequence events chronologically.

Examples of 'boldness games' are *ukutjhelela* (the sliding game) and the swing. Children who are fearful of heights will not be able to participate in these games.

The following games need energy and the ability to duck: *ibhathi* (the tennis touching game), *amarawundasi* (rounder's), *ibhodlelo* (the bottle game), *ihengu* (the week's game), and *amathini* (the tin game). Children who participate in these games are required to be physically fit and having endurance.

The counting games include *isibaya/iinkomo/ibhanga* (16-hole game) *ibhodlelo* (bottle game), *ihengu* (the week's game), and *amathini* (tin game), *iingedo* (the pebble game), *imidlalo yezandla* (the hand games) and *ilitje* (the stone game). One must be able to count in this game.

The researcher grouped the following games under eye-hand coordination: *iingedo* (the pebble game), *imidlalo yezandla* (the hand game songs), *ama-ali* (the marble game), *itopo* (the top spinning game), *amahege* (the gates game), *nemidlalo yebholo* (and the ball games). In the above games, aiming is required.

Creativity games include moulding with clay (*ukubumba*), *ikhayithi* (kite flying), *iinkoloyi ezenziwe ngamadrada* (cars made of wires), *ukweluka ngotjani* (weaving), *nemidlalo yokuvuma* (and singing games). Imagination, planning, and creativity are necessity in the above-mentioned games.

The energy and jumping games include *igutjha* (the pantyhose jumping game), *ikghathi/iqathulo* (the skipping rope game), *itsotsi* (the *tsotsi* game), *isikomborikhi* (the hopscotch) and *ihengu (dibeke/the week's game)*. Children are required to have energy and be able to run tirelessly.

The following energy games include *irobho* (tug-of-war), *ibholo* (the ball games/soccer), *ukufihla ibhande* (the belt hiding game), *sizokufuna umuntu wethu* (we want our person) *nekhutjhukhutjhu* (and the train game). Children who participate in these games need to be energetic.

The researcher classified games into different categories as mentioned above and some games appear in more than one category. Therefore, no classification is perfect.

### **(c) Skills acquired**

The researcher has identified different skills that children can acquire in games and game songs. Hereunder are some of the skills that were identified:

- (i) Narrative games provide children with skills such as ordering events, listening, cooking, caring for a family, and housekeeping, e.g. playing with dolls, playing house and solitary narratives.
- (ii) Creativity, eye-hand coordination, driving an object, and finger flexibility are attained when moulding with clay, weaving, making cars with wires, and flying a kite.
- (iii) Catching and balancing skills are learnt in tennis ball games, tin games, bottle game, and *dibeke* (the weeks) game. A weak child will not be able to catch the tennis ball and balance simultaneously.
- (iv) Riddling, telling jokes, and teasing games allow children to develop listening and reasoning skills and appreciate the use of language and music in the game songs.

- (v) In the jokes, teasing, top spinning and riddling games, children learn tolerance, emotional control and discernment.
- (vi) In the mentally challenging games, children learn to think carefully before they make a move. This skill is life long and it might help children to select future careers such as becoming a lawyer.
- (vii) In games such as skipping, pantyhose jumping, stone game, and tin game, children acquire jumping and ducking skills and perform various moves to break the monotony of the game. Creativity is also encouraged.

Games and game songs provide children with different skills that are not easily noticeable by either the parents, teachers or the performers themselves. The value of games and game songs is only noticeable later in their lives when they reflect back on their childhood experiences.

#### **6.2.2.2 Functions of games and game songs**

The researcher used selective coding to sort games and game songs into different categories. The researcher grouped games and game songs that have similar in functions, together. The following functions were identified when analysing games and game songs: physical development, social development, fun or entertainment, educational development, emotional development, mental development, psychological development, moral development, whiling away the time, keeping children out of trouble and cleaning the environment.

#### **(a) Selective coding and functions of games and game songs**

Selective coding was used to classify the functions of games and game songs. The functions of games and game songs are discussed under the following headings:

##### **(i) Physical development**

The analysis revealed that children's participation in games and game songs is part of their physical development. They become physically fit, have stronger muscles, and increased endurance. Children are also able to learn control by kicking a stone (*umgunu*) into the correct square or block. Skills associated with physical development are kicking, jumping, balancing on one leg, running,

hopping, being able to fasten buttons, leg stretching, and squatting. In most cases, there is no fine line between physical function and skill.

## **(ii) Social development**

The researcher concluded that a child who has developed socially is able to get along with others well. Nyoni and Nyoni (2013) argue that socialisation is the main aim of playing. Games and game songs help children to co-operate, share, take turns, work together and obey rules to play a fair game. Group games help children to socialise, be tolerant, comply, and gain confidence. Yawkey and Pellegrin (1984:21) found that dramatic play offers children the opportunity to develop social roles and associate relevant behaviour with those roles. The analysis found that games and game songs also help children to use language to solve their problems. Problem-solving skills are necessary in adult life. As children participate in games and game songs, they are able to control themselves emotionally, e.g. control their anger. In socialization, children learn to love, care for, and respect each other. A child will make friends with another child who cares, loves, and accept him/her unconditionally. Children do not know that when they participate in jokes and riddling games, they are sharpening their thinking skills and learning to socialise.

Generally, rules applied in games and game songs are used to regulate the games/game songs. Most of the rules are designed by children themselves and they can be bent or disregarded. For instance, in the hopscotch (*isikomborikhi*), one of the rules is that if one fails to jump into the next block using one leg, one will be out of the game. Rules in games and game songs help children to negotiate and resolve conflicts with peers.

Rules must be obeyed as adults as well, e.g. when driving a vehicle, and parents make rules for their children at home, e.g. have meals at the same time every day. Rules are useful in schools, e.g. school starts at 7h50 and comes out at 14h00, and no eating is permitted in class.

Problem solving can be used in mathematics, which is a compulsory subject that could be challenging for many learners who do not have a good foundation.

Group games teach children different skills, e.g. in the joking and teasing games, they learn to cope, take turns, order events chronologically, and use language correctly. Play helps children to make choices and be responsible for their choices. Mwenda (2014) mentions that in the group game songs like skipping, 'children learn jumping, endurance, and the tricks of winning the game'. Respondents remarked that winning made them the heroes of particular games.

Kalliala (2006) supports Burnett and Hollander (2004) when he saying 'rules help children to avoid quarrels and misunderstandings'.

### **(iii) Fun or entertainment**

Children find joy in games and game songs and are usually unaware that there are outcomes or benefits attached to their performance. Only adults, teachers and researchers are aware of the functions of games and game songs. Games and game songs help children to feel good. Ellis (1973:14) affirms that playing is an activity that is free and amusing. In most of the games and game songs, the aim is not winning but to while away time, and to have fun. For example in the touch and run game, participants have fun and they enjoy to run and touch each other. Children play with anything that they find in their environment or with their bare hands, e.g. they throw coins up in the air and catch them or keep a coin in their mouths and ask a friend to guess how much is in their mouths. Children play for fun and enjoyment.

### **(iv) Educational development**

In games and game songs, amaNdebele children learn by trial and error, which is an important concept in actual learning (Chapman, 1971). When learning a language, pronunciation is learned by trial and error. Teachers should encourage children by telling them that they can learn more from their mistakes than from their successes. Caplan and Caplan (1973) agree that play is a way of learning adult roles, e.g. playing with dolls equips the child for motherhood. Games and game songs provide a safe space for children to learn adult roles as there are minimal penalties for making mistakes. Through play, children are able to test their skills, learn about themselves, gain more knowledge, and interact successfully in a natural and playful manner.

Teachers can identify a child's background and home environment by noticing how they play, e.g. the way a child plays with dolls or plays house reflects the child's family life experience. If the child plays happy events, it is evident that a child is from a happy family. Unpleasant play or abusive play or fights can indicate that there are problems in the child's background and family history.

**(v) Emotional development**

The study further revealed that as children play, they communicate their experiences, their fears, wishes and ideas in a less formal way. As children play, they pour out their emotions. Children, who are emotionally hurt, use games and game songs to air what troubles them, e.g. when playing house, girls talk like their mothers or fathers while discussing certain issues such as the budget, or a drinking spree, and eventually come to their own conclusions. Children who are emotionally unstable will cry easily, throw tantrums or bully others.

**(vi) Mental development**

The research revealed that it was not easy to draw a line between moral development and mental development. Van Hoorn et al (1993:26) say 'play is the cornerstone of moral and social development'. A child who is morally developed is able to make good decisions, and be responsible. A mentally sound child will solve problems by talking instead of fighting, not cry easily, tolerate others, knows what is good and fair, and treat others with respect and dignity. One way for teachers to identify children who are mentally unstable is to note that they are unable to use language to solve even a simple mathematical problem.

**(vii) Psychological development**

The study revealed that games and game songs are helpful to children because they stimulate their imagination, enable them to work through emotional experiences, and possibly forget about their problems temporarily.

It is concluded that moulding with clay, making cars with wires, playing house, and flying kites, teach children reason, experience reality and solve their problems. During narrative play, the child plays by him/herself or side by side with other children, but without disturbing them (Lenel, 1969).

In the narrative game song (*umcociso*), children deliberate on personal issues, air what is on their minds, or divert disturbing matters, e.g. children talk to stones or their dolls about certain issues that trouble or fascinate them and learn to solve their problems or internalise their experiences. Individual games or game songs, like narratives, are therapeutic as they bring relief and help to achieve emotional stability. Children learn coping skills that are necessary in adult life.

**(viii) Moral development**

Games and game songs help children to build self-confidence and will power (Caplan and Caplan 1973). The study revealed that games with rules could promote children's socio-moral and intellectual development. Morally developed children are able to make informed choices about their behaviour, treat others with respect, have dignity, and show consideration. Playing is a good platform for problem solving. Most of the time, in games and game songs, rules are negotiated and agreed upon by the players before the game begins. Group games with rules teach children to take turns, respect each other, have empathy, to be responsible, and self-control. Games and game songs help children to develop good relationships with others.

**(ix) To while away time**

The data analysis found that children participate in games and game songs voluntarily and find joy in games. The respondents mentioned that they also participated in games and game songs to while away the time and avoid being bored. Therefore, games and game songs are used to while away the time.

**(x) To keep children out of trouble**

The researcher found that children participated in games and game song to keep out of trouble. To the researcher's knowledge, no other researcher has mentioned this function, which the researcher accepts as a valuable reason for playing games and game songs. If children were not participating in games, they could be bored and tempted to engage in acts that could lead them into trouble. Therefore, games and game songs, whether performed in pairs or in groups, provide children with a safe and enjoyable space where they engage in uplifting actions that keep them out of trouble.

**(xi) To clean the environment**

The analysis made in Chapter 5 confirmed that children find most of the resources they use for play in their immediate environment, e.g. empty tins; small stones of different sizes, bottle tops/caps, old wire, old pantyhose, old bricks, and lids of polish tins. As children collect such materials, they are unaware that they are cleaning the environment. Nyota and Mapara (2008) agree that games and game songs help to manage the environment. Generally, children play with anything available, e.g. old and unused paper are used by boys to make kites, old wires are used to make wire cars, and old polish tin lids are used to make wheels for the wire cars. As children recycle these resources, they help to clean and manage their environment.

The researcher further revealed that the functions of games and game songs are interlinked. In most cases one category overlaps another, e.g. as children jump in the zigzag game song, they gain physical fitness, socialise, entertain themselves, and learn by rotating in either clockwise or anti-clockwise direction. Therefore, one game song can be attributed to a number of functions depending on which game the researcher refers to.

**(xii) Other findings**

Games or parts of games have remained unchanged but it is no longer necessary to draw the board game (*umrabaraba*) or make the 16-hole game (*ibhanga/iinkomo* or *isibaya*) on the ground, as these games are readily available from toyshops. However, children may still need to improvise by collecting bottle tops and little stones to play those games (Kalliala, 2006). Skipping ropes are also sold from toyshops. It is therefore true that the traditional way of playing games and game songs is gradually disappearing, and if not documented, they will no longer be remembered.

The study has shown that some games and game songs have changed their names in order to suit terminology used in the current era. The 16-hole game that was known as (*iinkomo*) or (*isibaya*) is currently referred to as the bank game (*ibhanga*). The new name is relevant because currently people keep their money in the banks unlike in the past where the number of cows in a man's kraal determined his wealth.

In most cases, the old name is added to the new name, e.g. the name *umrabaraba* (the board game) is kept but new names, such as *isigodigodi* referring to the 16-hole game, have been added to it. *Morabaraba* remains a mind or an intellectual game where the best thinker wins the game.

According to the respondents, games and game songs are mostly performed at school and children mostly learn games and game songs from their peers and from their immediate environment. Finnegan (1970) mentions that school is the best place for children to learn how to play games, hence children's naming of games and game songs will somehow change because schools admit according to a certain language policy. Kalliala (2006) states that most schools are poorly resourced, hence children will virtually play with anything that is available in their environment. Participation in games and game songs is voluntary. Parents or teachers cannot compel children to go and play.

Some games and game songs, e.g. the skipping rope (*iqathulo/ikghathi*) which is referred to as (*ingcathu*) or (*igcupsi*) have been influenced by neighbouring languages solely because children find themselves playing with children of different language groups. The term *ikghathi* is more towards the Sesotho language and *igcathu* is more towards isiZulu. In environments, such as schools and in the streets, amaNdebele children interact with other children from different cultural groups, like the Basotho, amaZulu and amaSwati, hence names such as *amaketo* instead of *iingedo*, *ifushu* instead of *ifutjhu*, *umzwinki* instead of *umjingo* or *isikotorimayi*, *umabitsa* or *umabiza* to mention but a few.

It was discovered that games and game songs are not static; they change according to the times, (Finnegan 1970). Children's games and game songs must be seen as partly inter-dependent on the particular ideas of the community or society, e.g. political game songs are informed by politics in the society. Current living conditions, e.g. small yards and limited playing space, also affect the way children play (Cullingford 1984).

### **6.3 Conclusion**

'Play' is children's natural way of learning, exploring and developing further curiosity about materials and people. Games and game songs offer significant benefits to children, e.g. exercise,

morals, linguistic and cognitive skills, and fun. Through play, children learn from their environment, gain more knowledge and confidence. Games and game songs provide children with life skills, real life experiences and behaviours required in real life situations.

Skills acquired through games and game songs could be applied gradually in complex situations leading to adulthood. To perform other skills, like running, ducking, and balancing on one leg, strength and energy are required. Some game songs require boldness. Games and game songs help children to develop different skills, knowledge and values, which will enhance effective relations within the society. At times, the participants acquire many skills during a single game.

Parents and teachers cannot influence participation in games and game songs, as children's participation in games and game songs is unplanned and autonomous. The world of play is a non-threatening, positive and growth-prompting experience; hence, psychologists use games during counselling sessions with traumatised or abused children. Poverty and lack of resources have never deterred children from playing games and game songs, as children play with anything in their environment.

# CHAPTER SEVEN

## GENERAL CONCLUSION

### 7.1 Introduction

The study concludes by summarising the discussion and provides recommendations. This study tried to close the knowledge gap in the functions of games and game songs amongst amaNdebele as identified in the literature review. Games and game songs were identified and analysed by using open, axial and selective coding. Through open coding, a number of games were identified and sorted into the different categories by using different skills.

### 7.2. Summary

Collecting different types of games and game songs, transcribing and interpreting them was a way of preserving them. The study contributes meaningfully towards the preservation of what was handed down from generation to generation and what was not just embracing all that is foreign. Children are creative and they can recreate a game or game song. Games and game songs offer enjoyment, keep the minds of children occupied, keep children healthy through physical activity, improve socialisation, and cultivate a sense of leadership.

The study focussed on the developmental status of games and game songs in the early development of children. It proved that games and game songs have different functions in the development of children. The study was conducted among Southern amaNdebele speakers. As children play, they gather experience that is positive, which enhances their growth. Playing games and game songs provide children with problem solving skills that can be applied later in adult life. They help children to learn and acquire different skills, such as basic counting, aiming, ducking, cooking, balancing, jumping, catching, concentration and shooting. Some skills learnt by children can be refined and used in adulthood, e.g. child minding, cooking, driving cars, and the housekeeping.

As children participate in games and game songs they develop mentally, physically, socially, and psychological and they find pleasure in playing games and game songs. Games and game songs can be performed anywhere, with or without toys. Children use stones, tins, old and unused items

like bottle tops, old wires, plastics and their hands to play. They can run and touch using their bare hands or run and touch each other by using the tennis ball. Children can play hand game songs without using any objects.

Chapter 1 presented the background of the study, research problem statement, aims and objectives, approaches towards the study, definition of key words and methodological approaches.

The second chapter dealt with the literature review. Some local researchers affirmed that games and game songs were under-researched. Researchers such as Saayman and van Niekerk. (1996) confirmed that many games are already lost and it might not be easy to recover them. Manganye (2011) indicates that game songs among the Vatsonga are rapidly disappearing and the only place where they are performed is in schools. Ntuli (2011) alludes to the shortage of children's literature and included game songs, riddles and lullabies, which are part of children's games, in her study. Therefore, it is evident that games and game songs are under-researched. Material reviewed revealed that games and game songs foster all aspects of the child's development (Van Hoorn et al (1993) and Madzidzela, 2002). Reviewed material was classified under games and game songs, and functions of games and game songs.

Chapter 3 focused on data collection and the interpretation thereof. Data was obtained from structured interviews. Both qualitative and quantitative data were used. Quantitative data were collected through the completion of questionnaires by a representative sample of young adults among amaNdebele speakers. Qualitative data were collected through interviews, questionnaires, and observation of some of games and game songs performed by the young adults. Other related sources were also used in collecting data. The data collected were then transcribed, coded, classified and interpreted. Pseudonyms were used to protect the respondents or participants, as was stated in the Ethical Clearance form.

Chapter 4 addressed different types of children's games and game songs. Data were analysed according to different skills, using open coding, axial coding, and selective coding. Under open coding, the researcher read the data which was in the form of words, phrases, sentences or/and paragraphs in order to break the data into sub-groups for the purpose of comparison and drawing

up similarities and differences. Different parts of data were labelled to identify them for further transcription and analyses. Different types of games and game songs were identified.

Games and game songs were classified according to sexes, individual games and game songs, and group games and game songs, and those performed in pairs. In the group games, rules are applied to control the game and to make it to be more enjoyable. Games and game songs were divided into sub-groups and main categories. The researcher used open coding to classify games into sub-groups. The researcher used axial coding to identify different skills, e.g. jumping, ducking, catching, dribbling, and creativity. Categories were also developed and analysed critically.

Chapter 5 presented an analysis of the functions of games and game songs. The functions were categorised under physical, social, educational, mental, moral and psychological development. Axial coding analysis was used to find connections between categories that were identified under open coding. Therefore, the functions of games and game songs are inter connected to the skills acquired by children. In most cases, skills learnt by children are life long and they can be refined for adult use.

Chapter 6 discussed the findings of the study. The findings are the principal outcomes of the research study, or what the study or research has shown. Children play more outdoor games than indoor games. Children participate in game and game songs mainly at school or in the streets. Participation in games and game songs is voluntary and children play even when they are indignant. Caplan and Caplan (1973) say 'if people fail a child, play may be his/her only escape'. It was revealed that some games and game songs are gradually disappearing and some are modified in the new environments.

Games and game songs teach participants to be creative, e.g. manipulate strings when weaving, and clay or mud when moulding different objects. Some games teach children constant perseverance with the ultimate aim of winning the game. In the *isikomborikhi* (the hopscotch game), children learn how to jump on one foot and balance at the same time. Constant practise will make the child a better performer and eventually a winner. Winning the game helps to boost the self-confidence of the child. While the names of some games have remained unchanged over

a long period, some have been renamed. Recommendations are directed to community members, parents and teachers.

### **7.3. Recommendations**

Parents should allow children to play as much as possible because play will benefit their development and wellbeing. Children should not be given difficult tasks to do at home that leave little time for play. Parents should not just send children to go and play, but should watch and listen to them because children narrate stories about experiences that affect them and some stories are life threatening. Ellis (1973) argues that play is free, voluntary and a pleasurable activity. If possible, parents should provide their children with playthings to help avoid having their children wander off to play in dangerous places.

Communities should provide a safe environment where children can play. It is highly appreciated that in most communities there are safe homes for children to go to after school while their parents are at work. 'Teachers should provide learners with the opportunity to play during breaks, in the morning and afternoon, as games and game songs are under attack' (Ellis, 1973). Teachers can employ games and game songs when teaching different subjects, e.g. language, narrative writing, mathematics, and in remedial teaching.

As was indicated earlier, play is under attack, it is therefore suggested that more research needs to be done to confirm that assumption. Partnership is necessary between the Education Department, social services and other stakeholders that have an interest in teaching and learning in schools.

It is recommended that parents and teachers should understand the narrative in context, and not regard it as just a natural play. Rules learnt in games and game songs prepare children to be better citizens in communities and societies. If all citizens were law-abiding and obeyed the rules of the road, most accidents and social ills, such as road rage, could be avoided.

This study will be of help to teachers, parents and other stakeholders by providing ways to help control behavioural problems in children, such as bullying, school violence, and even suicide.

These behavioural problems can be minimised because, through games and game songs, learners will be able to air their frustrations and release their anger constructively.

Help in the form of counselling should be provided for learners. Educators should be able to identify learners with emotional or/and behavioural problems and either assist the learners themselves or refer them to other professionals. As children spend most of their time at school, teachers should use games and game songs to identify children with serious learning barriers, children who are emotionally disturbed, sexually molested, abused or have mental disorders and arrange placement for remedial and counselling assistance for them. Games and game songs can be viewed as a medium for assessment and intervention (Linder, 1993).

Educators, in partnership with the Department of Education could introduce various compulsory games during life skills (physical education, personal and social well-being, and creative arts, including visual and performing arts).

Narrative games can help children learn to arrange ideas chronologically in order to express themselves in different subjects. This may also apply to situations such as losing parents at a tender age, being raped, attempted rape, and abusive experiences from an early age in their immediate environment, e.g. at home and from neighbours. Children should not only be seen playing, but should also be heard. Parents and teachers should be interested in what the children are playing and hear their themes, as they might be commenting on problems encountered at their homes and in society. Kalliala (2006) says 'knowing children's issues is not enough; becoming sensitive to them and taking action is equally important'.

Hand games and game songs, e.g. should be applied to assist children to learn phonemes (*amatjhada*) and syllables (*amalungu wesenzo/webizo*), especially if children have learning barriers. Teachers should use hand clapping game songs to teach spelling and syllables, and games and game songs to teach mathematics, e.g. the zigzag game song could be used in teaching subtraction and addition (when children move in a clockwise direction, they add, but when they move anticlockwise, they subtract). In the foundation phase, the zigzag game song could help teach children how verbs/nouns are divided into syllables, e.g. u/mu/thi/. The children clap the noun as

they pronounce it. Parents and teachers should encourage children to improve certain skills that they have acquired at a tender age, like dribbling, passing, scoring and catching, as these skills could eventually be applied when playing games professionally.

The researcher hopes that the recommendations will help parents, teachers, and other interested parties in education to take games and game songs seriously and to incorporate some of them in teaching and learning.

It was asserted that children participate in games and game songs regardless of language, race or cultural background. Thus, games and game songs are ideal for bringing together children from different backgrounds.

The study did not exhaust all aspects of the research of games and game songs; further research needs to be carried out, as there are gaps that need attention, e.g. games are under attack by technology.

The number of games and game songs documented are going to be preserved as the aim of the study suggests, so that they are available for the next generation.

'Our children are our greatest treasure. They are our future. Those who abuse them tear at the fabric of our society and weaken our nation'. Nelson Mandela (<https://calesterkey.com/nelson-mandela-quotes>, 15 February 2018).

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## Appendix 1: Interview questions and Questionnaire used in the Research

1. *Ngiziphi imidlalo obewuvame ukuyidlala?* (Which games did you normally play?)

2. *Bewuyidlala nabobani?* (With whom did you play those games?)

3. *Imidlalo leyo bewuyidlala nawuneminyaka emingaki?* (How old were you when you played those games?)

4. *Bewukuthanda ukudlala? Iye/Awa. Nikela nesizathu sokobana kungani bewuthanda ukudlala?* (Did you enjoy playing games? Yes/No. Give a reason for your answer.)

5. *Nawudlalako, bewuvame ukudlalela kuphi?* (Where did you normally play?)

6. *Ngowakho umbono, bewuyini umqopho wokudlala? Nikela okungenani iimpendulo ezintathu.* (In your own opinion, what was the purpose of playing games? Give at least three answers.)

7. *Ngubani owakufundisa ukudlala imidlalo obewuvame ukuyidlala?* (Who taught you how to play those games?)

8. *Bewukuthabela ukudlala imidlalo leyo? Hlathulula ngokufitjhani.* (Did you enjoy playing those games? Please explain.)

9. *Ngiziphi iinsetjenziswa obe uzisebenzisako nawudlalako? Nikela ezimbili kwaphela.* (What other things did you use when playing games? Name two things.)

10. *Wena bewuthanda ukudlala wedwa nanyana bewuthanda ukudlala nabanye nibe siqhema? Kungani?* (Did you enjoy playing alone or with other children in a group? Why? )

11. *Ingabe bewuthanda ukudlala imidlalo eneensetjenziswa ezithengwako nanyana bewukghona ukuzenzela ezinye zeensetjenziswa? (Did you like playing games using toys, which were bought by your parent/family members, or did you improvise?)*

12. *Zikhona iingoma/imidlalo obe uyithanda khulu? Nikela iinzathu zeempendulo zakho. (Which games/game songs were your favourite and why?)*

13. *Ngiyiphi imidlalo/iingoma zokudlala obe ungazithandi khulu begodu kungani? (Which games/game songs didn't you like/enjoy the most and why?)*

14. *Ingabe ikhona ingonyana/umdlalo owakhe wazitlamela wona? Ungakhe uyivume nanyana uwudlale umdlalo lowo. (Is there any game song/game song that you composed yourself? If yes, can yousing it or play it.*

## Appendix 2 : Consent Form

**Name of the researcher:** Johanna Nurse Malobola-Ndlovu.

**Student number:** 0449 6868.

**Title of the research:** Functions of Children's Games and Game Songs with Special Reference to Southern isiNdebele: The Young Adult's reflections.

I am a lecturer at the University of South Africa and conducting a survey on children's games and game songs in primary schools as reflected by the young adults. The aim of the study is to look at the functions of children's games and game songs among the amaNdebele community and how these can be incorporated in the formal curriculum of education. I also want to bring the importance of games and game songs to the attention of all stakeholders who are involved in education.

You are chosen to take part in the research study because you are speaking and/or have studied in isiNdebele and in one way or another have participated in games and game songs at your tender age whilst you were still at the primary school.

The results of this research will be used for scientific purposes to draw attention of all stakeholders to the importance and functions of games and game songs in the teaching and learning of the child. The study will be in the form of a thesis and participants will be sent recommendations and suggestions on the importance of games and game songs.

For this research, I will ask some questions based on children's games and game songs. The answers will be kept strictly confidential and will not be given to anyone. I will not keep a record of your name. You have the right to stop the interview/completing the questionnaire at any time, or to skip any questions that you don't want to answer and you will not be penalised for that.

**Understanding by the interviewee**

I know that my participation is strictly voluntary. I know I have the right to withdraw at any time and no penalties will be incurred for my withdrawal.

If I have any questions about the study or about my child being a participant, I know I can contact the following people on behalf of my child:

Researcher: Mrs JN Malobola-Ndlovu, telephone 012 429 8672

Promoter: Prof MJ Mafela, telephone number: 012 429 8090

Co-Promoter: Prof CD Ntuli, telephone number: 012 429 8273

I have been assured that my identity will not be revealed either while the study is being conducted or when the study is published.

I agree to participate in this study, and I confirm having received a copy of this consent form.

**Participant's Signature:** \_\_\_\_\_

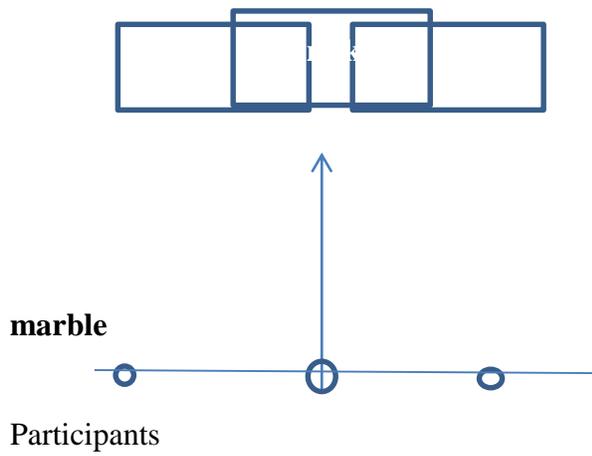
**Date:** \_\_\_\_\_

**Researcher's Signature:** \_\_\_\_\_

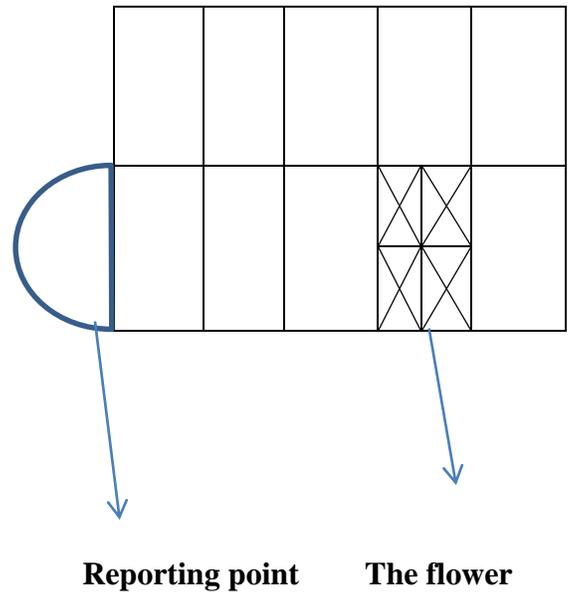
**Date:** \_\_\_\_\_

**Appendix 3: The Outline or Structure of games and game songs**

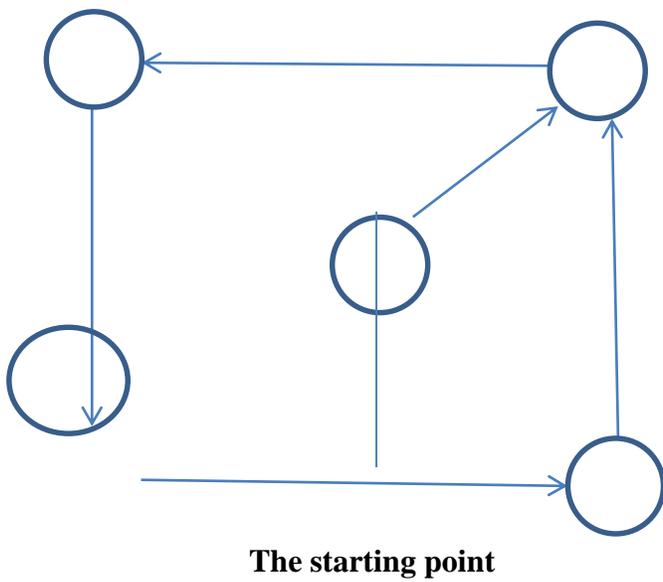
**1. Amamabula (The brick game or marble game)**



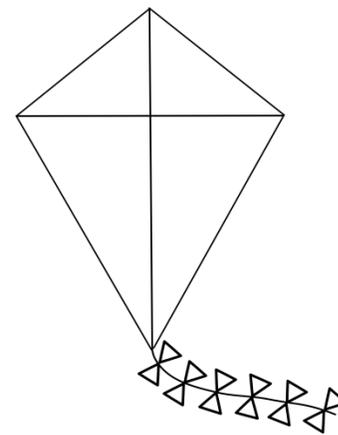
**3. Isikomborikhi (The hopscotch game)**



**2. Amarawundasi (The rounders)**

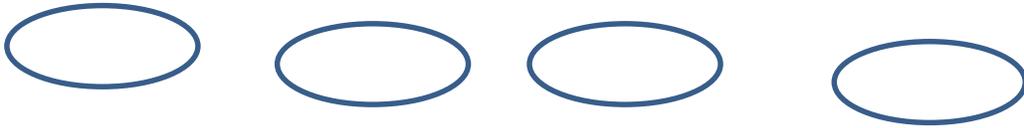


**Ikhayithi (Kite Flying)**



*Isigodigodi/Ibhanga/Isibaya* (The bank or 16-hole game)

**Participant A**



**Participant B**

## Appendix 4: Ethics Certificate



### COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

6 July 2015

2015 CHS 02

Ms J N Malobola-Ndlovu  
Staff: 90102673

2015CHS02

Ms J.N. Malobola-Ndlovu

Staff: 90102673

Dear Ms Malobola-Ndlovu,

**Decision: Ethic Approval**

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**Name:** Ms J.N. Malobola-Ndlovu  
Department of African Languages  
mndlojn@unisa.ac.za,  
012 429 8672

**Proposal:** FUNCTIONS OF CHILDREN'S GAMES AND GAME SONGS WITH SPECIAL  
REFERENCE TO SOUTHERN NDEBELE: YOUNG ADULT'S REFLECTIONS

**Qualification:** Non-degree output

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Thank you for the application for research ethics clearance by the College of Human Sciences Research Ethics Review Committee. Final approval is granted for the duration of the research period as indicated in your application.

*The application was reviewed in compliance with the Unisa Policy on Research Ethics by the College of Human Sciences Research Ethics Review Committee on 24 June 2015.*

*The proposed research may commence with immediate effect with the provision that:*

- 1) The researcher will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.*
- 2) Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the relevant Ethics Review Committee. An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.*
- 3) The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study.*

*Note:*

*The reference number [top right corner of this communique] should be clearly indicated on all forms of communication [e.g. Webmail, E-mail messages, letters] with the intended research participants, as well as with the College of Human Sciences Research Ethics Review Committee.*

**Kind regards,**



Professor Tilman Dederig  
Chair: CHS Ethics Review Committee  
Department of History  
Tel: +2712429 6869  
Fax: +27 124293221  
Cell: 082 3315608



Professor RMH Moeketsi  
Executive Dean: College of Human Sciences



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