

BEZ ISPADANJA

GRUPA „HAJDE DA...“  
GROUP "LET'S..."



Grupa „Hajde da...“ / Group "Let's..."

Beograd  
2008.

NO EXCLUSION

## BEZ ISPADANJA – NO EXCLUSION

Priručnik za korišćenje nekompetativnih igara u radu sa heterogenim grupama /  
Manual for using non-competitive games in work with heterogeneous groups

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**Kako da vodim ovu igru,  
kada me ona ne čuje  
a on ne vidi?**

---

**How am I supposed to facilitate  
this game, if she cannot hear  
me, and he cannot see me?**



**UVODNI TEKSTOVI**

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**INTRODUCTION**

## O ČEMU JE OVDE REČ?

Tokom realizacije projekta “Uključeni!/Included!”, koji je Grupa „Hajde da...” realizovala u saradnji sa partnerima iz Srbije i Velike Britanije, došlo je do brojnih preispitivanja, čiji je rezultat ova publikacija. Glavna dilema bila je koliko smo mi, koji nekada činimo većinsku zajednicu, zaista spremni da uključimo i priznamo kao punopravne članove i one koji se po nečemu bitnom razlikuju. Pitanje je, takođe, koliko smo spremni da takvim osobama pridemo kao osobama s drugačijim iskustvom i prihvatimo činjenicu da ta iskustva u nekom kontekstu mogu biti prednost.

Svaku diskusiju na ovu temu prate jaki otpori. Nije lako izmestiti se iz svoje pozicije i prihvatiti postojanje drugačijih perspektiva: tada istina prestaje da bude jedna, pojavljuju se alternative, a mnoštvo uvek zahteva traganje za novim rešenjima. Samim tim pred pojedinca se stavljaju novi zahtevi, da drugu osobu dobro pogleda još jednom, pre nego što donosi konačan sud. Reč «respekt» inače vodi poreklo od «re-spectare» ili ponovo pogledati. Poštovanje proizilazi iz spremnosti da se zaista posvetimo sagledavanju drugog ljudskog bića.

Poštovanje različitosti nam daje mogućnost da uočimo da drugačiji od nas mogu doprinostiti zajednici ako postoje povoljni uslovi za to. Mislimo da se ova borba u većoj ili manjoj meri vodi u svakom od nas. Čak i pripadnici manjinskih grupa

ne mogu uvek da prihvate realnost u kojoj živi većina, odnosno da razumeju drugačiju životnu poziciju od svoje. Stoga biti u zajedničkom prostoru koji pruža podjednake šanse svim članovima jeste preduslov za kreiranje zajedničkog poimanja stvarnosti.

Tako se rodila ideja o *susretu mladih (i dece) sa hendikepom\* i njihovih vršnjaka kroz zajedničko učestvovanje u igri*. Smatrali smo da je igra (razvojno gledano) jedna od bazičnih formi otkrivanja i razumevanja sveta, da ima značajno mesto u socijalizaciji pojedinca, te da ljudima pruža zadovoljstvo i sreću. Mislili smo, takođe, da je to kontekst u kom se mladi različitih sposobnosti mogu družiti, a da je naš zadatak da im obezbedimo podjednake uslove za to.

Zahvaljujući razvoju neformalnog obrazovanja i njegovoj svevećoj popularizaciji, igre su dobile zasluženno mesto u obrazovnim programima: njihova je uloga da kreiraju prijatnu atmosferu, povezuju učesnike, uvode ih u temu programa... Igre se od drugih aktivnosti u programima neformalnog obrazovanja najčešće karakterišu time što ne zahtevaju specifična znanja. Za najveći broj igara predstavljenih u ovoj publikaciji važi ta karakteristika, ali se među njima mogu naći i igre koje doprinose sticanju znanja iz neke specifične oblasti.

Početna ideja bila je da prikupimo i adaptiramo postojeće nekompetitivne igre, ali i da kreiramo nove. Ubrzo se pokazalo da to što jedna igra nije takmičarska ne znači da će ona u dovoljnoj meri i na pravi način moći da

\*O terminologiji će biti više reči u članku “Pojam i značaj inkluzije” čiji je autor Goran Pavlović.

## WHAT IS THIS ALL ABOUT?

This publication is the result of research within the project “Uklučeni!/Included!” which Grupa „Hajde da...” implemented in cooperation with partners from Serbia and Great Britain. The main question was: *how ready are we to include those who are different in the community?* Also, the subsequent issue was how ready we are to see these individuals as people with a different experience from our own and to accept that in certain contexts, such an experience may be an advantage.

When such discussions are initiated, there is always resistance too. It is not easy to move from our own viewpoint of the world and accept that other perspectives exist. At that point it becomes apparent that truth is one only issue and alternatives come forward and this pluralism forces us to search for new solutions. This leads us to think that a person is not only what we want to see in him. Different people respond to the same needs in different ways. Seeing things from different perspectives also leads us to think that those who are different from us may make their contribution together if adequate conditions exist for them to do so. We believe that this kind of battle takes place in everyone of us in varying degrees. Even people who belong to minority groups cannot often accept the reality in which the mainstream finds itself; i.e. even they cannot understand different life positions. Therefore, the precondition to create common perspectives to look at reality

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\*More information on terminology can be found in an article entitled “The Concept and Importance of the Inclusion”, written by Goran Pavlović.

is to be in a common space that offers equal opportunities to all the members present.

This is how the idea came about to create occasions *for the meeting of young people and child carriers of handicap\* with their peers through common participation in games.* We noticed that playing (in developmental terms) represents one of the basic forms of discovering and understanding the world; and that playing holds an important place in socialization in the life of individuals and as such offers satisfaction and happiness. We think that playing is also the context in which young people with different and individual abilities can get together and that in that context it is our role to guarantee them equal opportunities.

Playing and games have been granted a focal place in educational programs thanks to the development and the mainstreaming of non-formal education. In these programs, playing games has the role of creating a comfortable atmosphere, of connecting the participants and of introducing them to the theme of the program... Indeed playing games differs from other program activities because no specific knowledge is required. The majority of games introduced in this publication are of this type, however, there are also games which contribute to the gaining of knowledge in specific fields.

At the beginning, we departed from the idea of collecting and adapting already existing non-competitive games to the specific context and at the same time of creating new games of

uključi sve igrače (samim tim i osobe sa različitim vrstama hendikepa). Stoga je važan kriterijum za izbor igara, osim osobine da *podstiče saradnju*, bila i *inkluzivnost*. Trudili smo se da ponudimo igre u kojima *kapaciteti i iskustva osoba sa hendikepom* mogu biti od koristi, a da pri tom na zahtevaju prisustvo njihovih personalnih asistenata. Pokazalo se da nije lako pronaći ili kreirati igru koja je podjednako uključujuća i za osobe sa različitim vrstama hendikepa i za osobe iz takozvane regularne populacije. S druge strane, pitali smo se da li je potrebno zadovoljiti taj uslov, pošto se u radu sa decom i mladima ne sreću često grupe koje su u toj meri heterogene.

Uprkos teškoćama, vodila nas je vizija ljudskog susreta osoba s različitim iskustvima, kapacitetima i osobinama u kom bi svako mogao da nađe svoje mesto, uživa i razvija se. Stoga smo u početku planirali da igre klasifikujemo prema kriterijumu inkluzivnosti, nekompetitivnosti itd., ali smo ubrzo shvatili da prilikom selekcije moramo uzeti u obzir i uzrast učesnika. Polazna ideja bila je da igre budu namenjene mladima, ali se pokazalo da su mladi koji su kreirali i adaptirali igre za potrebe ove publikacije, često bivali inspirisani da kreiraju i igre za mlađu decu, nadajući se da će deca s hendikepom biti sve prisutnija u našim školama. Stoga su igre podeljene u dve grupe. U odeljku „Igre za svakog od nas“ svrstane su one koje se mogu sprovoditi sa grupama različitog godišta (zapravo, mogu ih igrati deca iz nižih razreda, ali i grupe adolescenata). Stoga je u tom odeljku za svaku igru navedena samo donja uzrasna granica (uzrast ispod kojeg igra više ne bi bila primerena učesnicima). U odeljku „Samo za mlađe“

nalaze se igre zanimljive samo učesnicima do 14 godina.

Mislimo da će priručnik *biti primenjiv u radu omladinskih radnika, omladinskih lidera, prosvetnih radnika, vršnjačkih edukatora, volontera* i svih onih koji imaju priliku da rade sa heterogenim grupama

Priručnik se sastoji od tri dela:

- Uvodni deo sadrži tekstove o osnovnim postulatima projekta „Uključeni!“; o mestu ovog projekta u mreži ostalih koje je u okviru globalnog projekta „Omladina, sport, akcija!“ pokrenuo Britanski savet; zatim članke koji tumače pojmove poput inkluzije, hendikepa, invaliditeta itd. i daju preporuke za njihovu upotrebu, kao i članke o načinima upotrebe igara u svakodnevnom radu sa osobama sa hendikepom.
- Središnji deo sadrži opise igara koje su sakupili, modifikovali i kreirali volonteri i članovi četiri organizacije iz Srbije („VelikiMali“, „Beli štap“, Udruženje studenata sa hendikepom i Grupe „Hajde da...“). Osim opisa, tu su i informacije o uzrastu kom je konkretna igra namenjena, prostoru i materijalu potrebnom za njeno izvođenje, optimalnom trajanju igre, kao i o mogućim modifikacijama koje bi osobama s različitim vrstama hendikepa omogućile da se uključe u igru (ako to već sama logika igre ne obezbeđuje). Da bismo ovu publikaciju učinili rodno osetljivom, a da istovremeno ne bismo suviše otežali sam tekst, opisi igre su neizmenično pisani u muškom i ženskim rodu.
- Završni deo namenjen je svima koji su zainteresovani za fenomen igre, te se tu nalaze tekstovi o značaju igre u

this sort. However, it was soon shown that the fact that games were non-competitive was not enough of a guarantee for the appropriate inclusion of the participants to an adequate extent (and of course of persons with different kinds of disabilities). Thus, in addition to the character of promoting cooperation, another important criterion in the game selection was the evaluation of the extent to which the game is *inclusive*. We tried to offer games where the capacities and experience of persons with disabilities would be of use, so that their participation would not be based on the presence of personal assistants.

Our experience shows that it really is not so easy to find or create games which include persons with different disabilities and also other persons without disabilities. On the other hand, such heterogeneous groups do not occur very often. During the activities we were guided by the vision of human encounter in which persons with different experiences and abilities would participate and in which everyone would be able to find their own place while equally enjoying themselves and developing. Therefore, from the very beginning we planned to classify the games into chapters according to the extent to which they satisfy the aforementioned criteria (inclusive, non-competitive...). However, we found ourselves in the situation of evaluating whether or not certain games would appear in this publication based on our characterization of games as adequate for some imaginary, potential group of participants. Some games might not have been included in this publication even if they were absolutely adequate for a concrete group of participants. This is why we decided to leave the decision as

to what extent a game is applicable to the practitioners who would concretely develop these games in practice with children and youngsters. In the end we only took into consideration the age criterion while classifying the games.

Indeed, the initial idea was to target youngsters with the suggested games, however it turned out that the participants (who created and adopted the games) were also inspired to create games for younger children in the hope that children with disabilities will be more and more present in our schools. This is why the games have been divided into two groups. In the chapter "*games for each and every-one of us*" we collected those games which can be played with different age groups (i.e. both groups of younger children and also adolescents can play them). For each game only the lower age limit is indicated (the age below which the game would no longer be applicable for the participants). The chapter „Only for the younger ones“ includes games that can be played by participants up to 14 years-old.

*Based on the aforementioned, we think that this guide-book can be used in the work of youth-workers, youth leaders, education-workers, peer educators, volunteers and all those who have the opportunity to work with heterogeneous groups.*

*This guide-book has three parts:*

- The introduction consists of texts which elaborate the ideas and the basic postulates of the project "Included!",

ljudskom razvoju kako u kontekstu pojedinca tako i u kontekstu društva.

Nadamo se da će ovako koncipiran priručnik zaista biti od pomoći praktičarima koji rade sa decom i mladima i podstaći ih da se sa njima još više igraju.

S poštovanjem,  
autorski tim i urednik publikacije

## KO JE SVE BIO SA NAMA

Ovo „putovanje“ započelo je idejom Stanislave Vučković, koja je verovala da je susret osoba različitih iskustava, kapaciteta, porekla itd. moguć i potreban. Čak i kada se činilo da do ove publikacije nikada neće doći, ona nas je hrabrila i podržavala da idemo dalje.

Grupa „Hajde da...“ je obezbedila prostor za radionice, vreme, tehniku i pružila dobru volju svojih volonterki. Projektu su se priključile još tri organizacije čiji su članovi i korisnici osobe s hendikepom: „VelikiMali“, „Beli štap“ i Udruženje studenata sa hendikepom. Grupu učesnika iz Srbije činili su Aleksandra Mladenović, Biljana Njagul, Damir Đukić, Igor Stanković, Jelena Aritonović, Jelena Živoinov, Jovanka Stojanov, Kristina Komazec, Marko Ljubanović, Marijana Kraker, Mina Vuković, Vanja Spirić - volonteri/volonterke iz četiri pomenute

organizacije. Vredno istražujući svet igre, tragali su za onima koje podstiču saradnju, dobru volju, ravnopravnost igrača.

Danijela Jović i Stanislava Vučković podsticale su ih da kroz radionice stiču znanja i iskustva koja će im pomoći da razumeju ideju inkluzivnog društva i da te principe primene u kreiranju igara. Da se taj proces kreativno „začini“, pomogao im je Boris Čakširan.

Veliki podsticaj bili su i susreti sa decom i mladima koji imaju teškoće u razvoju, a koje su zasebno organizovali NVO „VelikiMali“ (Pančevo) i Društvo za pomoć osobama ometenim u razvoju (Beograd, Stari Grad).

Majda Ponjavić koordinirala je radom svih nas i pomagala da zajednički mehanizam dobro funkcioniše.

Zahvaljujući saradnji sa Borisom Čamernikom i Britanskim savetom, koji je finansijski podržao projekat, obezbedio sredstva da se ostvare susreti učesnika iz Srbije sa učesnicima Omladinskog saveta iz Nouzlija (Velika Britanija) i zajedno sa Evropskom omladinskom fondacijom omogućio štampanje ove publikacije.

Zahvaljujemo se svima koji su doprineli otkrivanju radosti ovog susreta.

such as the place of this project in the network of the other projects involved in the global project „Youth sport, action!“ promoted by the British Council. Here it is also possible to find articles that clarify the use of the terminology – the meaning of the concepts of inclusion, handicap, disability and so on, together with suggestions on how and when to use such terms as well as articles that explain how games can be used in everyday work with persons with disabilities.

- The middle section describes the games that the volunteers and members of four organizations from Serbia („VelikiMali“, „Beli štap“, Udruženje studenata sa hendikepom i Grupe „Hajde da...“) have collected and adapted. In addition to the descriptions, there is also information on the age groups, location, material for the development of the games, the optimal time length and the modifications that can be made in order for different persons with different disabilities to be included (if this is not explained in the game logic).
- The final section targets those who are particularly interested in the game phenomenon with a selection of texts on the importance of games in human development, in the individual and social context. Finally, a collection of relevant literature is also offered. We hope that this guide-book concept will be of help to all practitioners who work with children and youth and that it will help them to play together even more.

Sincerely,  
Authors' team  
and publication editor

## WHO WAS WITH US

This venture started from an idea by Stanislava Vučković who believed that the encounter of people with different experiences, abilities and backgrounds is both possible and necessary. She encouraged all of us to keep going even when it seemed as though this publication would not be possible.

Group “Let’s... (Grupa „Hajde da...“) offered its organizational capacities: space for workshops, time, technical expertise and the goodwill of its volunteers. Three organizations whose members and beneficiaries are persons with disabilities joined in the project: TheGreatLittle (VelikiMali), White Cane (Beli štap) and Association of Students with Disabilities (Udruženje studenata sa hendikepom). Volunteers from these organizations and from „Hajde da...“ represented the group of participants from Serbia in this project, and they were: Aleksandra Mladenović, Biljana Njagul, Damir Đukić, Igor Stanković, Jelena Aritonović, Jelena Živoinov, Jovanka Stojanov, Kristina Komazec, Marko Ljubanović, Marijana Kraker, Mina Vuković and Vanja Spirić. They researched the world of games and searched for examples that facilitate cooperation, good will and players’ equality.

Danijela Jović and Stanislava Vučković supported them so that, through workshops, they were able to gain the knowledge and experience necessary to understand the idea of an inclusive society and to put such principles into action in the creation of games. Boris Čakširan helped to creatively spice up the process.

## O PROJEKTU „UKLJUČENI!“

Stanislava Vučković, psiholog, Grupa „Hajde da...“

Prikupljanjem i objavljivanjem kolekcije inkluzivnih nekompetitivnih igara želimo da omogućimo svoj deci i mladima da se zabavljaju i uče kroz igru, a praktičarima koji rade sa decom i mladima sa hendikepom olakšamo da im za to pruže što više prilika.

### Šta je omladinski rad i zašto je on važan za Grupu “Hajde da...”?

Omladinski rad u zajednici omogućava mladima da razvijaju sposobnosti, stiču veštine, usvajaju nova znanja iz različitih oblasti... “Jedan od glavnih ciljeva omladinskog rada jeste da se mladi osposobe i osnaže za istraživanje, razumevanje i reagovanje na lična, društvena i politička pitanja koja utiču na njih, njihove lokalne zajednice i živote mladih u drugim zemljama.” (International Youth Work MATTERS). Teme mogu biti raznolike: ekologija, demokratija, umetnost, interkulturalno učenje... Ove oblasti mladi najčešće istražuju učestvujući u različitim neformalnoobrazovnim programima (NFO). To su edukativni programi koji se odvijaju mimo struktura formalnoobrazovnog sistema sa jasno određenim ciljevima, sadržajem i metodologijom.

Prepoznavanje značaja i kvaliteta NFO programa ima važnu ulogu u što većem učešću mladih u različitim

programima. Podjednako je važno da institucije sistema daju “zeleno svetlo” omladinskom radu i priznaju programe i zvanje omladinskog radnika, kao i da mladi i odrasli koji su na njih upućeni (nastavnici, profesori, roditelji i dr.) prepoznaju prednosti učestvovanja u takvim programima. Same nevladine organizacije treba da daju više pozitivnih informacija javnosti o tome šta su ti programi po sebi i kakva je njihova vrednost za razvoj potencijala mladih.

### Na kakvim vrednostima počiva naš rad i kako su te vrednosti povezane sa ljudskim pravima

Grupa “Hajde da...” se trudi da utiče na podizanje nivoa svesti mladih (kao i nivoa svesti građanstva uopšte) o tome da su svi ljudi, bez obzira na poreklo, pol, postojanje bilo koje vrste hendikepa itd., ravnopravni i da im treba omogućiti jednake uslove za razvoj potencijala. Neke od vrednosti na kojima počiva naš rad jesu poštovanje različitosti, solidarnost, aktivno uključivanje, podržavanje, odgovornost prema sebi i društvu, zajedništvo, podsticanje promene, učestvovanje...

Neformalnoobrazovni programi pomažu mladima da saznaju više o sebi i drugima, kao i o svetu koji ih okružuje, te da se pripreme za uspešniji ulazak u svet odraslih. U sigurnom okruženju (koje je osnovni element ovih programa) mladi se testiraju i razvijaju pre nego što zakorače u period odraslog doba. Budući da mladi nisu homogena kategorija populacije, važno je da omogućimo svima njima da, bez obzira na postojanje i vrstu hendikepa ili bilo koju drugu vrstu

The meetings with children and youngsters with developmental difficulties, who organized the NGO TheGreatLittle (VelikiMali) from Pančevo and the Association for Helping Persons with Development Impairments (Društvo za pomoć osobama ometenim u razvoju) from Beograd, were very significant.

Majda Ponjavić coordinated our work and assisted in ensuring that we all functioned well together.

Thanks to the cooperation with Boris Čamernik and the British Council, which financially supported the work with the participants, the meetings between the participants from Serbia and the participants of the Knowsley Youth and Play Service in Great Britain were rendered possible. Also, European Youth Foundation and British Council supported publishing of this booklet.

We sincerely thank all those who have given their contribution in the discovery of the joy of these encounters.

## **THE PROJECT „INCLUDED!“**

Stanislava Vučković, psychologist, Group "Let's..."

With the collection and publication of inclusive and non-competitive games we wish to enable our children and youngsters to have fun and learn through playing, and we wish to provide practitioners who work with children and youngsters with disabilities the possibility to offer them the opportunity to play and learn.

## **What is youth-work and why is it important for the group "Hajde da..."?**

Youth work in the community helps young people to develop their capacities and skills and to gain new knowledge from different areas. "One of the main objectives of youth-work is to enable and empower young people to research, understand and react to individual, social and political issues that affect them, their local communities and the lives of youngsters in other countries." (International Youth Work Matters). The themes and subjects may be very different: ecology, democracy, art, intercultural learning...Young people often research these realms through participation in different non-formal education programs (NFE). These are educational programs with clearly defined objectives, content and methodology which develop independently from the structure of the formal-education system.

In order for an increasing number of young people to participate in different programs, the process of the recognition of the significance and quality of NFE is very important. It is also equally important for institutions within the system to give the "green light" for youth work through the recognition of the programs and activities of the youth worker as well as for young people and adults (teachers, professors, parents...) in contact with youth workers to recognize the advantage of participation in such programs. To this end, NGOs can provide more positive information to the mass media and to the wider public on these programs and on their significance in the development of the potentials of young people.

netipičnosti (Čolin, 2006), učestvuju u različitim aktivnostima koje nude nevladine organizacije, omladinski klubovi pri opštinama, sportska udruženja, školski i vanškolski programi.

### Šta je inkluzija i zašto je važna?

Inkluzija podrazumeva proces društvene promene kojim bi svim ljudima - i onima koji imaju neku vrstu hendikepa, i onima koji su različitog etničkog porekla, i onima koji žive u ruralnim oblastima i onima koji su LGBT\* orijentacije - bilo omogućeno da ravnopravno učestvuju u radu institucija, organizacija, klubova, udruženja itd.. Kakvi socijalni uslovi treba da postoje da bi sva deca i svi mladi imali jednaka prava na obične stvari (stvari koje bi trebalo da se podrazumevaju) kao što je igra, ali i na one ozbiljnije kao što su obrazovanje, zapošljavanje, zdravstvena zaštita? Obrazovni sistem koji počiva na pravu svakog deteta i njegovih roditelja da bira u kom će se kontekstu školovati bio bi primer inkluzije.

Brojni empirijski podaci govore u prilog tome da deca koja su se školovala u skladu sa principima inkluzivnog obrazovanja imaju razvijeniji osećaj sopstvene vrednosti, više prijatelja, aktivnije provode slobodno vreme itd. (Ibid.)

Evo kako je grupa mladih učesnika na projektu "Uključeni!", održanom u Beogradu 2007, odredila karakteristike bez kojih jedna igra ne bi mogla da postoji:

• Pravila (mogu biti ili ne biti poštovana)
• Rekviziti
• Relaksirana atmosfera
• Zabava!
• Timski rad
• Učesnici
• Komunikacija
• Strpljenje
• Optimizam i dobra volja kod učesnika
• Učenje kroz iskustvo - na kraju svake igre treba da se zapitamo: šta iz ovoga možemo da naučimo
• Ideje
• Kreativnost
• Strategija
• Vreme
• Različitosti
• Drugarstvo
• Da nas sve to interesuje

\*LGBT –skraćena za lezbejke, gej muškarce, biseksualne i transrodne osobe

## **On what values is our work based and how are these values related to human rights?**

The group “Hajde da...” tries to raise the awareness of young people (and the civic society at large) on the principle that all people regardless of their background, race, gender, disabilities etc. are equal and that they need to be granted equal opportunities in order for them to develop their potentials to the full. Some of the values upon which our work is based are: respect for differences, solidarity, active inclusion, support and responsibility towards oneself and society, community, the achievement of change and participation...

Non-formal education programs help young people to find out more about themselves, about others and about the world that surrounds them, and also to prepare themselves to enter the “world of adults”. In a secure environment (which is the basic element of such programs) young people test and develop themselves before they enter adulthood. Because young people do not constitute a homogeneous category of the population, it is important to enable them, regardless of the existence and type of disability and of any other form of atypical traits and/or behaviour, to participate in the diverse activities offered by NGOs, local self-government youth clubs, sports clubs, school and after-school programs.

## **What is inclusion and why is it important?**

Inclusion underlies a process of social change that would enable all people to equally participate in the work of

institutions, organizations and clubs, etc. – even to those who are carriers of some type of disability, who belong to different ethnic backgrounds, who live in rural areas and who are LGBT\* etc. What social conditions need to exist in order to enable all young people and children equal rights to common things such as playing games and also to serious ones such as education, employment and health protection? An education system based on the right of every child and parent to choose in which context to be schooled would be an example of inclusion.

Numerous empirical data show that children who go to schools which work on inclusive principles have a more developed sense of self-value, have more friends, and spend their free time more actively. (Ibid.)

It is not our intention to analyse what should be changed in society at all levels, but rather to show our contribution to the cause of inclusion.

Since the area of intervention of “Hajde da...” is non-formal education, which is characterized by an interactive methodology with a characteristic methodological “toolkit”, we often faced situations where the work style needed to be adapted to fit the characteristics of specific groups. At times the groups were heterogeneous under diverse criteria, so that the educators were often compelled to change the activities at the last minute – games, simulations, role-change etc – in order to satisfy the needs of the specific group of participants. And we discovered that it was better (although at times more difficult) with all these diversities in the same place. Thanks to all of these experiences, not only have we developed professionally, but we have also learnt patience and tolerance.

\*LGBT – acronym referring collectively to lesbian, gay, bisexual and transsexual people

Ovde nećemo analizirati šta sve treba da se promeni u društvu na svim nivoima, već ćemo prikazati kako smo mi želeli da potpomognemo inkluziju.

Budući da je oblast delovanja Grupe "Hajde da..." neformalno obrazovanje koje karakteriše interaktivna metodologija sa karakterističnim metodološkim "arsenalom", više puta smo bili suočeni sa situacijama u kojima je trebalo prilagoditi način rada karakteristikama konkretne grupe. Grupe su ponekad bile heterogene po različitim kriterijumima, tako da su edukatori i edukatorke često morali da prilagođavaju aktivnosti (igre, simulaciju, igranje uloga itd.) u poslednjem trenutku, kako bi odgovorili potrebama konkretne grupe učesnika. Uprkos tome što nam je sa svim tim različitostima na jednom mestu ponekad bilo teško, otkrili smo da nam upravo to prisustvo različitosti donosi potpunije zadovoljstvo. Naprosto, tako nam je bilo lepše i, osim što smo se profesionalno razvijali, učili smo se strpljenju i toleranciji.

## **Kako igre mogu da potpomognu inkluziju? Gde se one mogu igrati?**

Sport je u radu sa decom i mladima veoma važan: on ne može da, kao što se ponekad veruje, jednostavno spreči negativne manifestacije u ponašanju koje imaju dublje uzroke, ali, ako se fleksibilno koristi, može imati mnoge pozitivne efekte na razvoj (Schroeder, 2005). Sport treba shvatiti šire, a ne samo kao formalan skup definisanih aktivnosti koje možemo odrediti spiskom sportova na olimpijskim igrama. Kad govorimo o korišćenju sporta u omladinskom radu, mislimo na sve one aktivnosti koje dovode do razvoja fizičke i psihološke/mentalne kondicije.

Uticaj fizičkih aktivnosti na zdravlje može se lako uočiti i meriti. Ukoliko se izlažete velikom fizičkom naporu, a imate dobru fizičku kondiciju, posle velikih fizičkih napora lako i brzo ćete uspeti da se vratite u ravnotežu. Psihološka kondicija i izdržljivost takođe se mogu izgrađivati kroz igru, tj. kroz sport (u najširem smislu reči). Zato je važno da se svima, pa i onima koji nisu uključeni u "klasične" sportske aktivnosti, pruži prilika da se i psihološki razvijaju. Uticaj igre na psihosocijalni razvoj odvija se u procesima kreiranja sopstvenog identiteta, razvoja strpljenja i samodiscipline, rukovanja emocijama, adekvatnog reagovanja na izazove, socijalnih veština kao što su timski rad, saradnja sa drugima, poverenje u druge, osećanje zajedništva i pripadnosti grupi. To sve nam pomaže da brzo i lako postignemo psihološku ravnotežu u situacijama kada je to potrebno.

This is how the group of young participants in the project “Included!” in Belgrade in 2007, decided on the key game characteristics (without which none of the games would exist):

• Rules (may be respected or not)
• Requisites
• Relaxed atmosphere
• Fun!
• Team work
• Participants
• Communication
• Patience
• Optimism and goodwill in the participants
• Learning by doing - at the end of every game we need to ask: what can we learn from all of this?
• Ideas
• Creativity
• Strategy
• Time
• Diversity
• Friendship
• We are interested in everything

## How can games stimulate inclusion? Where can they be played?

Sport is very important in work with children and young people. Alone it cannot, as is sometimes believed, eliminate deeply-rooted negative behavioural patterns, however, if it is flexibly used, it can have many positive effects on development (Schroeder, 2005). It is important to understand sport in a wider sense and not only as a formal collection of defined activities that can be described through the list of sports in the Olympic Games. When we talk about using sports in youth work, we think about all those activities that lead to the development of physical and psychological/mental conditions.

The effect of physical activities on health can be easily seen and measured. If you engage in strenuous physical activity and you are physically trained, you can easily and rapidly return to equilibrium after fatigue. Psychological condition and resistance can also be built through games, i.e. through sports (in the wider sense of the word). This is why it is important to offer everyone, even those who are not engaged in classic sports activities, the chance to develop psychologically. The influence of games on psychological development takes place through the following processes: the creation of self-identity, the development of social skills – team work, cooperation with others, trust in others, a community feeling and belonging to the group. All of this helps us to easily and quickly reach a psychological equilibrium whenever the situation requires it.

Da bi to bilo omogućeno svoj deci i mladima, neophodno je razvijati igre koje su uključujuće za sve, a zatim te inkluzivne igre primenjivati što više i u heterogenim grupama koje čine pripadnici tipične i netipične populacije. Tu se, međutim, otvara pitanje kakve su to inkluzivne igre i da li one uopšte postoje. Nastavnik fizičkog, omladinski radnik i specijalni pedagog oni su koje želimo da informišemo o tome kako je grupa mladih odgovorila na pitanje šta su pokazatelji inkluzivnosti igre.

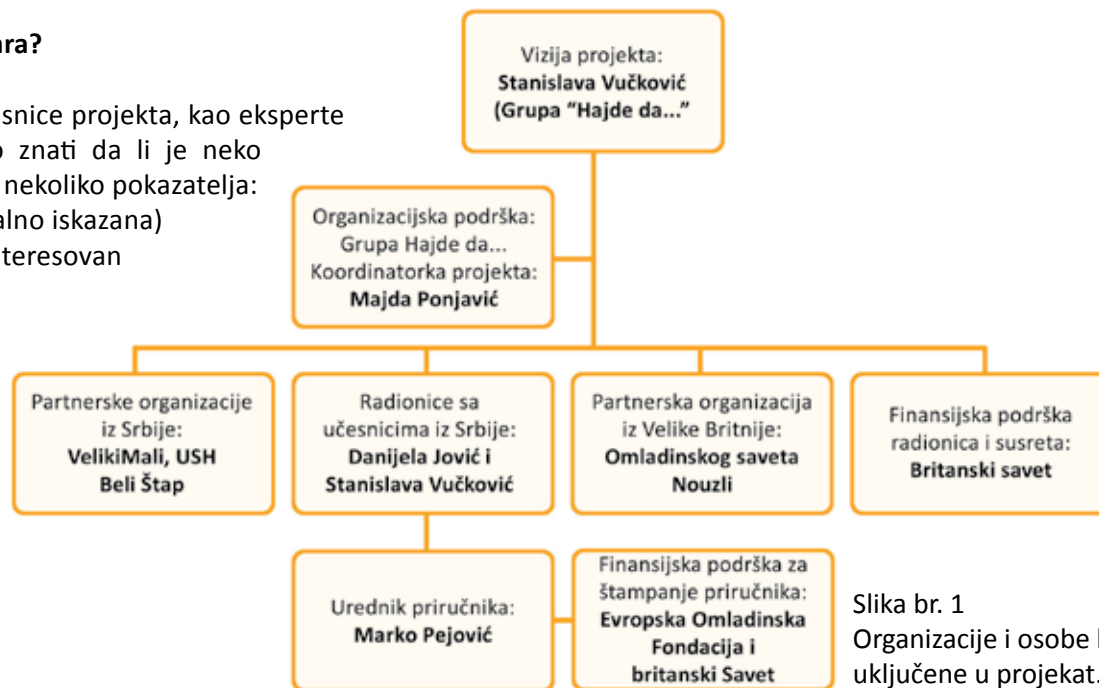
### Koji su indikatori inkluzivnih igara?

Pitali smo učesnike i učesnice projekta, kao eksperte za igre, na osnovu čega ćemo znati da li je neko uključen u igru, a oni su izdvojili nekoliko pokazatelja:

- Sreća (verbalno ili neverbalno iskazana)
- Učesnik je motivisan i zainteresovan
- Spreman je da učestvuje
- Ima dobru volju i pokazuje otvorenost za nova iskustva
- Ima osećaj uspeha i participacije
- Niko nije sam

### Šta želimo da postignemo inkluzivnim igrama, koju vrstu uticaja želimo da izvršimo i kako nam ovaj projekat to omogućava?

U sklopu internacionalnog projekta Britanskog saveta "Omladina, sport, akcija!" Grupa "Hajde da..." i Omladinski saveta iz Nouzlija (Velika Britanija) inicirali su projekat "Uključeni!", koji promoviše jednakost kroz inkluzivni



Slika br. 1  
Organizacije i osobe koje su uključene u projekat.

In order to enable our children and youngsters to achieve psychological condition, it is necessary to develop games that are all-inclusive!!! And inclusive games also need to be constantly repeated in heterogeneous groups made up of members of typical and atypical groups. At this point the question arises as to what inclusive games are and as to whether they really exist. Teachers of physical education, youth workers and special education teachers are the ones we wish to target and to inform about the answers given by a group of young people to the question: On the basis of which indicators will we know whether a game is inclusive or not?

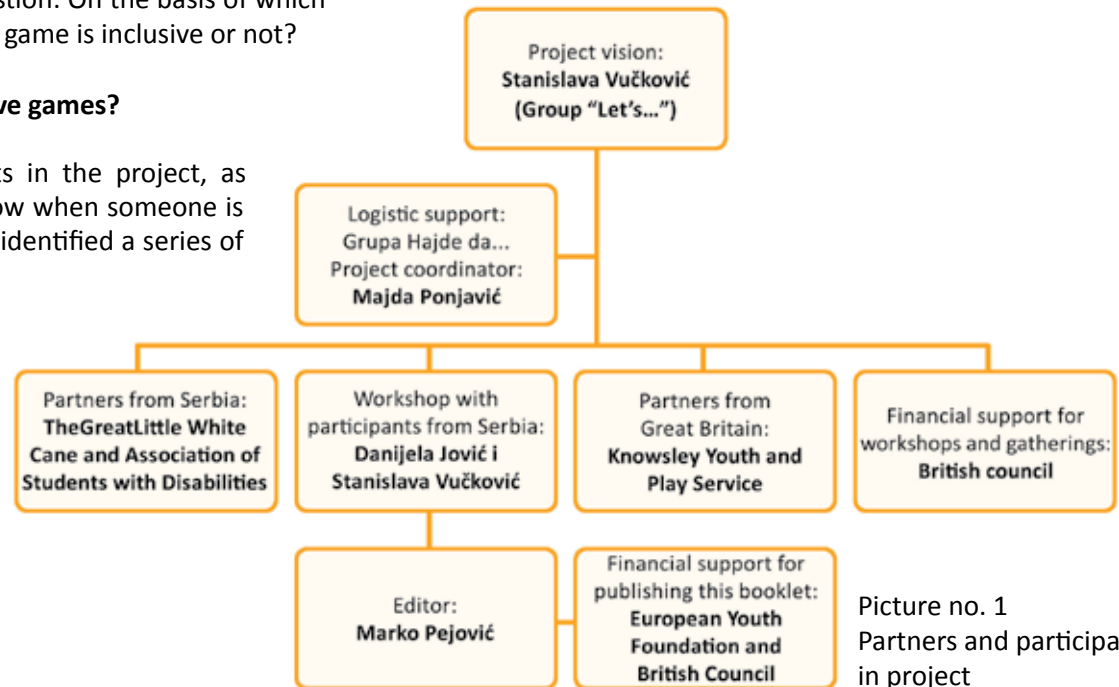
### What are the indicators of inclusive games?

We asked the participants in the project, as game experts, how we should know when someone is included in a game and they have identified a series of indicators:

- Joy (transmitted verbally or non-verbally)
- The participant is motivated and interested
- Ready to participate
- Has goodwill and shows openness to new experiences
- Has a feeling of success and participation
- No-one is alone

### What do we want to achieve with inclusive games and what kind of influence do we wish to exert and how does this project facilitate this?

As previously mentioned, within the international British Council “Youth, Sport,, Action!” project, the group “Hajde da...” and the Knowsley Youth and Play Service from Great Britain initiated the project “*Included!*”, which promotes



Picture no. 1  
Partners and participants  
in project

omladinski rad. Plan je bio da obe organizacije formiraju grupe učesnika, koje će kreirati nove igre ili adaptirati već postojeće, kako bi u njima mogle da učestvuju heterogene grupe, tj. mladi ili deca s nekim oblikom hendikepa, kao i oni iz redovne populacije.

Mladi sa kojima je radila Grupa "Hajde da..." volontiraju u organizacijama "VelikiMali", "Beli štap", u Udruženju studenata sa hendikepom i samoj Grupi "Hajde da...". Oni su učestvovali u programu radionica koji se bavio problemima različitosti, diskriminacije i predrasuda; značajem igre za ljudski razvoj; olimpijskim vrednostima, fenomenom inkluzije i pitanjem zašto je ona važna za ovaj projekat i za mlade... Učesnici su imali mogućnost da izraze kreativnost i aktivizam prikupljajući inkluzivne igre i primenjujući ih u svom radu u matičnim udruženjima i omladinskim centrima. Takođe su imali priliku da neke od igara isprobaju u direktnom radu sa mladima, zbog kojih ova publikacija i postoji. Tom prilikom smo posetili Organizaciju "VelikiMali" (Pančevo) i Društvo za pomoć osobama ometenim u razvoju (Stari grad, Beograd).

Projekat ilustruje inkluziju na mnoge načine: korisnici projekta podržaće inkluziju sve dece u obrazovanje (formalno i neformalno), u zajednicu, u društveni život putem razvoja edukativnog priručnika koji čitate. Mladi iz obe zemlje uključeni su u dizajn projektnih aktivnosti jer predstavljaju istraživački tim, volontere i podršku u svim projektnim fazama. Na taj način oni uključuju i svoje lidere u rad.

Najzad, veoma važno iskustvo za naše učesnike predstavljaju susreti sa učesnicima projekta iz devet zemalja, jedan na Ohridu (proleće 2007) i drugi u Engleskoj (leto 2007). To su prilike u kojima mladi mogu da vide druge inicijative globalnog projekta, kao i da predstave svoja postignuća.

Zadovoljni smo, između ostalog, i time što smo bili domaćini grupi mladih iz engleske partnerske organizacije (leto 2007). Nadamo se da i vi ovu inicijativu vidite kao most između različitih grupa mladih, volontera, korisnika nevladinih organizacija i omladinskih saveta. Tokom navedenih aktivnosti oni su prevazilazili barijere, stvarali bezbedan prostor za razmenu iskustava i učili jedni od drugih.

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equality through inclusive youth work. The plan was that both organizations form participant groups that would create new games or adapt existing ones in which children from heterogeneous groups (i.e. a group in which the participants would be both youngsters from mainstream society and youngsters with some kind of disability) would be able to participate...

The young people with whom the Goup "Let'..." (Grupa "Hajde da...") worked are volunteers from the organizations TheGreatLittle (VelikiMali), White Cane (Beli štap) and Association of Students with Disabilities (Udruženje studenata sa hendikepom) and of the group Goup "Let'..." itself. They participated in the program of workshops which addressed the issues of diversity, discrimination and prejudice; the value of games for human development; Olympic values and the phenomenon of inclusion and why is it important for this project and for young people.. The participants had the opportunity to express their creativity and activism while collecting inclusive games and adopting them in their work in their original organizations and in youth centres. They also had the opportunity to test and try out some of the games directly with the young people because of whom this publication has been compiled. On that occasion, we visited the organization TheGreatLittle (VelikiMali) from Pančevo, and the Association for Helping Persons with Developmental Impairments (Udruženje za pomoć mentalno nedovoljno razvijenim osobama) from Belgrade.

The project illustrates inclusion in many ways: the beneficiaries of the project support the inclusion of all children

in education (formal and non-formal), in the community and in social life through the development of the educational guide-book you are reading. Young people from both countries are engaged in the design of the project activities because they represent the research team, volunteers and support in all phases of the project. In this way, they also include their leaders in the work. Finally, the encounters with the participants from nine countries which took place in Ohrid (Spring 2007) and in England (Summer 2007) was a significant experience for our participants. These are occasions when young people are able to see the other initiatives involved in the global project and present their results.

We are also very proud of the fact that we hosted a group of young people from the partner organization in England (Summer 2007). During the aforementioned activities, youngsters overcame barriers, created a safe environment for experience exchange and learnt one from another.

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## PROJEKAT „UKLJUČENI!“ I BRITANSKI SAVET

Andrew Hadley, menadžer projekta  
„Omladina, sport, akcija!“

Inicijativa Britanskog saveta pod nazivom „Omladina, sport, akcija!“ („Youth, Sport, Action!“) ima za cilj da slavi i promoviše univerzalne vrednosti sporta i kulture kao što su jednake mogućnosti za sve mlade ljude, timski duh i fer igra. Sastoji se od serije omladinskih projekata realizovanih u saradnji između Velike Britanije i deset drugih zemalja. Ovi projekti stotinama mladih daju jedinstvenu šansu da zajedno uče i rade. Svaki projekat ima sopstveni set zadataka koji su definisale organizacije koje učestvuju u inicijativi (s obzirom na to koliko su zadaci relevantni u njihovim zemljama i zajednicama), a koji pokrivaju čitav niz različitih oblasti - od sporta i životne sredine, do umetnosti i socijalne inkluzije.

„Omladina, sport, akcija!“ osnažuje mlade da realizuju svoje vrednosti u njihovoj zajednici. Pored toga, pomaže im da proširuju svoje lične horizonte kroz internacionalne kontakte, kao i da razumeju i prevazilaze stereotipe i predrasude. Evo kako jedna učesnica o tome govori:

„Projekat mi je pomogao da uočim da propaganda u medijima dovodi do stereotipa koji nisu dostojni nijedne zemlje. Stekla sam iskustvo koje ću ceniti do kraja života.“

Jedna od stvari koju možemo učiti baveći se sportom jeste vrednost inkluzije. To je suština partnerskog projekta između Srbije i UK. On nas inspiriše da vidimo ljude kao ljude, a ne kao hendikepirane ili drugačije i da se ne fokusiramo na različitosti, već na ono što nas povezuje. Projekat pokazuje da u igri i sportu svi zajedno možemo da uživamo. Jedan od učesnika iz Srbije o tome je rekao:

„Sport i igra čine veliki deo ljudskog života. Veoma je važno da si uključen. Tako se ljudi mogu međusobno povezati i bolje upoznati jedni druge.“

Ovaj priručnik deli vrednosti, tehnike i radost jednog malog projekta sa celim svetom i pruža nešto u čemu svi možemo da uživamo. Čestitke svima koji su bili uključeni.

Trebalo bi zapamtiti istinu koja se ne može reći bolje nego što je to rekla jedna učesnica inicijative „Omladina, sport, akcija!“:

„Ne postoje *drugi*: svi smo mi ljudi.“

**Geudens, T.**, (2006): Time for inclusion, Inclusion inspiration from the SALTO Youth Inclusion Forum Antwerp, Belgium, YOUTH Inclusion Resource Centre, Brussel, Belgium <http://www.salto-youth.net/download/1154/SaltoInclusionForumA4.pdf>

## PROJECT „INCLUDED!“ AND THE BRITISH COUNCIL

Andrew Hadley, Project Manager  
„Youth, Sport and action!“

The British Council's *Youth, Sport, Action!* initiative aims to celebrate and promote the universal values of sport and culture, such as equal opportunity, inclusiveness, participation, team spirit and fair play. It consists of a series of youth-led projects between the United Kingdom and ten other countries, which have given hundreds of young people a unique chance to learn and work together. Each project has had its own individual set of objectives decided by the participating groups and relevant to their countries and communities, covering subjects ranging from sport and the environment to the arts and social inclusion.

*Youth Sport Action!* has helped to give young people the confidence to put their shared values into practice in their communities. It has also helped them to extend their personal horizons through international contacts, and to understand and overcome stereotypes and prejudice. As one of the participants themselves expressed it:

*‘The project has made me realise that propaganda in the media has led to stereotypes unworthy of any country. It has given me an experience I will value for the rest of my life.’*

One of the things which we can learn through sport is the value of inclusion. This is what the project partnership between Serbia and the UK is all about. It inspires us to see people as people, not as “disabled people” or “other people” – to focus not on our differences but on things which bring us together: and this project shows that one of the things that we can all enjoy together is sport. One of the Serbian participants has put it like this:

*‘Sport should have a big part in people’s lives. It is very important to be included! It can bring people together and help them to know each other better’*

This handbook shares the values, techniques and enjoyment of one small project with a wider world. It gives us something we can all enjoy. Congratulations to everyone involved.

We need to remember a fundamental truth, which cannot be told better than in the words of another young person involved in *Youth, Sport, Action!*

*‘There is no “other”: we are all humans’*

# POJAM I ZNAČAJ INKLUZIJE

Goran Pavlović

Udruženja studenata sa hendikepom

Inkluzija kao filozofija i društveni pokret razvila se devedesetih godina prošlog veka. Utemeljena je na zastupanju i samozastupanju ljudskih prava osoba koje su drugačije. Inkluzija znači uključenost i prihvaćenost, a naglašava činjenicu da svako, bez obzira na različitost, pripada društvu i na svoj način doprinosi njegovom razvoju.

Osnovni cilj inkluzije jeste sveobuhvatno uključivanje osoba sa različitim oblicima hendikepa, ili bilo kakvim drugim razlikama, u širu socijalnu sredinu i sve redovne društvene tokove. Na taj način se izjednačavaju prava osoba sa hendikepom i svih ostalih članova i članica neke društvene zajednice. Sama primena inkluzije u praksi može se najbolje videti na primeru socijalnog modela pristupa hendikepu. U okviru socijalnog modela na osobe sa hendikepom se ne gleda kroz hendikep, ne akcentuje se ono što neko ne može, već se na osobe koje su na neki način različite gleda kroz njihove mogućnosti, potencijale, interese i prava. Socijalni model polazi od pretpostavke da su socijalni položaj osobe i diskriminacija različitih ipak društveno uslovljeni, odnosno smatra da prepreke i predrasude koje društvo postavlja onemogućavaju pružanje jednakih uslova svima i zapravo dovode osobe sa hendikepom u položaj hendikepa.

U praksi se pojam integracije često neopravdano poistovećuje sa pojmom inkluzije. Filozofija integracije podrazumeva da se osobe koje su na neki način različite *prilagođavaju* određenoj sredini. Kad je o obrazovnom sistemu reč, to znači da se pojedina deca sa hendikepom pod određenim uslovima uključuju samo u neke prilagođene redovne škole. Tako se deca sa hendikepom ili deca koja pripadaju nekoj drugoj marginalizovanoj grupi upućuju u neke druge škole, često u drugom kraju grada. Te škole možda jesu redovne, ali se deca izdvajaju iz svoje sredine, odvajaju se od vršnjaka i vršnjakinja iz svog kraja i na neki način se opet *obeležavaju*.

Na osnovu pomenutog može se zaključiti da se rešenje ovog problema ne nalazi u prilagođavanju *drugačijeg* pojedinca, već u promenama i prilagođavanju društva. Jedan od ključnih aspekata promene jeste razvoj inkluzivnog obrazovanja zasnovanog na individualizovanom pristupu. Inkluzivno obrazovanje podrazumeva prisutnost sve dece u svim obrazovno-razvojnim procesima. U inkluzivnom obrazovanju insistira se na jedinstvenosti svakog deteta. Svako dete ima svoje potencijale, vrednosti, talente i teškoće. Inkluzivno obrazovanje u osnovi poznaje samo individualizovan pristup detetu, bez obzira na to da li ono pripada nekoj marginalizovanoj grupi ili ne. Zahvaljujući takvom odnosu, uvaženo je svako dete, pa i deca iz marginalizovanih grupa, koja prestaju biti *etiketirana*.

# THE CONCEPT AND THE IMPORTANCE OF INCLUSION

Goran Pavlović, Association of Students with Disabilities

Inclusion as a philosophy and a social movement developed during the 1990's. It is based on the representation and self-representation of the human rights of people who are *different*. Inclusion means acceptance and active presence and underlines the fact that regardless of diversity, everyone is part of society and contributes to social development in their own way.

The basic objective of inclusion is the process of the full integration of persons with disabilities or any other form of diversity in mainstream society and in all mainstream social events. In this way the rights of persons with disabilities become equal to the rights of the other members of society. The practice of inclusion can be best seen through the application of the approach of the disability social model. Through the latter, persons with disabilities are not seen through disability, what a person cannot do is not underlined, but rather their potentials, possibilities, interests and rights are noted and come to the fore-front. The social model is based on the concept that the social position and the discrimination of those who are defined as "different" are socially conditioned; ie. the challenges and the prejudices that society creates hinder the spread of equal opportunities to all, and actually lead persons with disabilities into the position of disability.

Besides the concept of inclusion, in practice the concept of integration is also present and is often associated with inclusion. However, these two concepts differ from each other. The philosophy of integration supposes that in some ways persons with disabilities and persons who are *different* adapt to certain environments. For example, in the case of education, integration means that individual children with disabilities are included under certain circumstances and conditions in only some adapted mainstream schools. In this way, children with disabilities or children belonging to other minority groups are frequently directed towards other schools which are often on the outskirts and on the other side of the city. Such schools may be mainstream schools, but children are taken away from their environment, from their peers and from their neighbourhood and in some way they are again stigmatised.

On the basis of the aforementioned, it may be concluded that the solution to this problem does not lie in the process of the adaptation of individual members of marginalized/minority groups, but on the contrary, in the changes and in the adaptation of society. One of the key aspects of change is the development of inclusive education based on the individual approach. Inclusive education includes the participation of all children in all educational and developmental processes. Inclusive education insists on the specificity and uniqueness of every child. Every child has their own potentials, values, talents and difficulties. In essence inclusive education means only an individualized approach for every child regardless of

Značaj inkluzije svakako je višestruk. Ona nije korisna samo za do sada isključivane ili diskriminirane osobe, već je značajna za celokupno društvo. Inkluzija teži uvažavanju individualnih, društvenih, kulturoloških i drugih razlika; izgradnji tolerancije i poštovanju dostojanstva svakog pojedinca i pojedinke i, na osnovu toga, kreiranju kvalitetnog društva. Koncept inkluzije podrazumeva isticanje vrednosti svake jedinice. Neinkluzivan pristup značio je da su osobe sa hendikepom uglavnom izdržavana kategorija. Putem specijalnog obrazovanja osobe sa hendikepom ne dolaze do adekvatnih znanja. Usled toga nisu dovoljno konkurentne na otvorenom tržištu rada, pa se sve svodi na to da od države dobijaju razne vrste pomoći. Poenta inkluzivnog pristupa jeste u tome da osobe s hendikepom na osnovu svojih vrednosti steknu adekvatna znanja, koja će im omogućiti da se zaposle. Tako bi ove osobe radile i zarađivale za sebe i svoju porodicu, a svojim radom punile bi i budžet države. Inkluzivan pristup donosi društvu veliki dobitak ne samo kad je reč o osobama s hendikepom već i kad je reč o pripadnicima i pripadnicama svih marginalizovanih grupa. Pored finansijske dobiti, veoma važna dobit ostvaruje se prisutnošću svih u svim društvenim tokovima. Na taj način ruše se predrasude, a samim tim se smanjuje diskriminacija, koja uglavnom proizlazi iz brojnih predrasuda. Sve to vodi kvalitetnijem i otvorenijem društvu.

Na samom kraju treba reći i nekoliko reči o terminologiji koja se koristi u pokretu osoba sa hendikepom. Nažalost, tu postoji velika zbrka. Jedan od najčešće korišćenih termina ujedno je i jedan od najnegativnijih - *invalidi*. Osnovno značenje ove reči jeste nejak, bezvredan, neupotrebljiv, a osobe sa hendikepom to svakako nisu.

Drugi termin, takođe loš, koji uglavnom koriste stručnjaci iz oblasti specijalne edukacije i rehabilitacije, jeste termin *osobe sa posebnim potrebama*. Na osnovu brojnih razgovora sa osobama koje koriste taj termin došli smo do zaključka da ne postoje posebne potrebe vezane za hendikep. Svi ljudi u osnovi imaju jednake potrebe, samo što ih neki među nama zadovoljavaju na specifične načine. Niko nema potrebu da koristi kolica, štace, beli štap... Svako ima potrebu da stigne od tačke A do tačke B, dok su pomagala samo sredstva pomoću kojih se ostvaruje potreba za kretanjem. Takođe, niko nema potrebu da koristi gestovni jezik, Brajevo pismo ili slušni aparat, već ima potrebu da dođe do adekvatnih informacija.

Loših termina ima još puno, ali pomenućemo samo neke: bogalji, slepci, mentalači, gluvi, hendikepirani... Dobra terminologija se oslanja na akcentovanje ličnosti. Osobu treba posmatrati kao skup dobrih ili loših osobina, a ne videti u njoj samo fizičke specifičnosti. U tom kontekstu dobro je reći *osoba sa...* Udruženje studenata sa hendikepom zalaže

the child's membership of a marginalized group. Through such an approach, every child is valued so that even marginalized children are not stigmatised like they are in other approaches.

The importance of inclusion is multidimensional. Inclusion is not only important for those who are marginalized and discriminated against, but is genuinely significant for society as a whole. Inclusion tends to value the individual; social, cultural and other differences; it tends to build tolerance, the respect and dignity of every individual and thus it tends towards the creation of a qualitative society. The concept of inclusion underlines the recognition of the values of each individual. A non-inclusive approach leads to the categorization of persons with disabilities and to their lack of economic autonomy; in fact through special education, persons with disabilities do not achieve adequate knowledge and thus are not competitive on the open work market and in the end they have to receive economic assistance from the government. The objective of the inclusive approach is to enable persons with disabilities to acquire, according to their own values, adequate knowledge which will in turn render them competitive and marketable to find employment. In this way, these persons would be able to work and earn money for themselves and their families, and would also contribute to the government budget through their employment. So, again, if the inclusive approach were to be applied not only to persons with disabilities, but also to all members of marginalized groups, society would greatly benefit. It would benefit in economic terms, and most importantly, from the participation of all members of society in all social

affairs. This way prejudices would be overcome, discrimination would be levelled and society would open up and become more qualitative.

Finally, it is important to mention the terminology used by the movement of persons with disabilities. Unfortunately there are many misunderstandings in that sense. One of the most commonly used terms, which is at the same time very negative is - invalid. The meaning of this term is - not strong, useless, without value, and persons with disabilities are really not that.

Another term which is also very discriminatory is derived from the usage of experts in special education and rehabilitation: *persons with special needs*. After various consultations we came to the conclusions that there are no special needs related to disability. In essence all people have individual needs, but some of us satisfy basic life needs in specific ways. Not everyone has the need to use a wheelchair and so on. Each of us has the need to get from point A to point B, and the aforementioned mechanisms are only the means that help to realize the need to move. Likewise, not everyone has the need to use sign language, Brail or hearing aids, but rather everyone has the need to access adequate information.

There are many inadequate and bad terms, but I am going to mention only a few: blind, mentally retarded, deaf, handicapped... Good terminology relies on the accentuation of personality. It is important to look at one person through

se za upotrebu termina *osobe sa hendikepom*. Pored toga, veoma često se koristi i termin *osoba sa invaliditetom*. Razlika između termina osobe sa hendikepom i termina osobe sa invaliditetom može se objasniti na sledeći način: invaliditet je u suštini delimičan ili potpun nedostatak funkcije određenog dela tela, dok je hendikep stanje u kom se nalazi osoba koja, između ostalog, može imati i invaliditet. Hendikep je, u stvari, sociološka kategorija, dok je invaliditet, koji se odnosi na fizičke karakteristike neke osobe medicinska kategorija.

## **IGRA U SVAKODNEVNOM RADU SA DECOM SA OMETENOŠĆU U RAZVOJU**

Inicijativa za inkluziju „VelikiMali“, Pančevo

### **Kako smo i zašto počeli?**

Susret sa Larš („L’Arche“) zajednicama u Francuskoj 1996/97, u kojima žive osobe sa težim ometenostima zajedno sa svojim pomagačima asistentima, presudno je uticao na nas, tada apsolventkinje defektologije i psihologije. Imale smo priliku da vidimo posledice višedecenijskog pokreta deinstitucionalizacije u svetu, koji je doveo do stvaranja humanog i dostojanstvenog života ljudi sa hendikepom u manjim zajednicama.

Pristup i odnos asistenata prema ovim osobama, kao i atmosfera poštovanja, prihvatanja i uvažavanja, ostavili su snažan utisak na nas. Sve što smo tamo videle i osetile suočilo nas je sa ogromnim sopstvenim predrasudama prema ovim osobama i prema budućoj profesiji. Najviše nas je iznenadilo otkriće da do tada nismo bile svesne sopstvenih predrasuda.

Poseta malim zajednicama osoba sa težim ometenostima pokrenula je u nama razne dileme, između ostalog, i preispitivanje načina na koji ćemo se u budućnosti baviti svojom strukom.

Ovo novo i dragoceno iskustvo otvorilo nam je dve mogućnosti: prvu - da spakujemo kofere i postanemo deo te lepe gotove priče negde u svetu i drugu - da pokušamo nešto da učinimo u svom gradu..

U želji da direktno i neposredno utičemo na unapređenje kvaliteta života dece sa posebnim potrebama i njihovih porodica i da kao mladi stručnjaci različitih profila promovišemo i razvijamo nove i drugačije pristupe u radu, jula 1999. godine smo pokrenuli projekat pri NVO „Pokret za mir Pančevo“, a aprila 2000. godine i zvanično registrovali NVO „VelikiMali“.

their good and bad characteristics and not only by evidencing the existence of certain physical specificities. In this context it is good to *say persons with...*The Association of Students with Disabilities proposes the use of the term persons with handicaps. Besides, the term persons with disabilities is very often used. The difference between the two terms may be explained as follows: a disability is the partial or total lack of function of a specific part of the body, while a handicap is a state in which a person finds him/herself who may also have some kind of disability. Thus a handicap is a sociological category while a disability which relates to physical characteristics is a medical category.

## GAMES IN EVERYDAY ACTIVITIES WITH CHILDREN WITH DEVELOPMENTAL IMPAIRMENTS

Initiative for Inclusion TheGreatLittle (VelikiMali), Pančevo

### How and why did we start?

The encounter with the L'Arche communities in France in 1996/97, where persons with severe impairments live together with their assistants exerted a strong influence on those of us who were at that time graduates in psychology and special education. We had the opportunity to see the effects of the movement of deinstitutionalization in the world which led to the humanization and dignification of the lives of persons with handicaps in the community.

The approach and relations of the assistants towards these people, together with the atmosphere of respect, acceptance and value left a strong impression on us. Everything we saw and felt there made us face up to the enormous individual prejudices we had towards our future profession. Most of all we were surprised by the fact that we ourselves were not aware that we were prejudiced.

The visit to these small communities for persons with severe impairments moved us to face our own internal dilemmas, and amongst others, the question as to how we would relate to our own professions in the future.

## Drugačiji? Pa šta!

Teškoća ili smetnja u razvoju deteta nije dijagnoza, entitet koji je nezavisan i odvojen od njegove ličnosti, niti je defekt koji će se stručnim tretmanom uspešno popraviti. Teškoća je samo jedan deo svih onih osobina i karakteristika po kojima smo međusobno slični, a istovremeno različiti. Ona je realnost s kojom dete živi, a njegova okolina i svi koji s njim rade trebalo bi da učine njegov život srećnim i smislenim. Ljubav prema detetu je nedeljiva i iz nje se ne isključuje hendikep koji dete ima.

Život deteta sa ometenošću u razvoju gubi odlike života tipičnog za jedno dete neposredno po uočavanju ometenosti. Umesto srećom i zadovoljstvom zbog ovladavanja veštinama tokom razvoja, umesto roditeljskom radošću i uživanjem koji prate period bezbrižnog i srećnog detinjstva, deca sa ometenošću okružena su brigama i strahovima svoje okoline. Osim sa brigom, deca su suočena i sa ograničenjima sopstvenog razvoja, a često su i svesna tih ograničenja.

Dešava im se da se sreću s armijom stručnjaka koji u izolovanim i specijalnim uslovima, van prirodnog okruženja i prirodnih aktivnosti, vredno otklanjaju ili leče detetov *kvar/defekt*. Sve što se sa detetom radi i sve što ono samo treba da uradi usmereno je na to da se teškoća ublaži ili otkloni, pri čemu se zanemaruje celovitost detetovog razvoja i njegovih

potreba. Ono na taj način ne proživljava svoje potrebe i mogućnosti, već oseća prinudu i osujećenost. Veliki broj roditelja, pritisnut strahom i brigom za budućnost svog deteta, prestaje da se s njim spontano igra i druži jer u tome ne vidi *nikakav rad*.

## U panici za postizanjem normale

U paničnoj težnji za postizanjem normale previđamo da se dete sa smetnjama u razvoju ne razlikuje toliko od druge dece i da mu je u ranom uzrastu igra način na koji prvenstveno uči. Daleko od toga da smetnje koje dete ima nisu važne i da ih ne treba ublažiti ili otkloniti ako je to moguće. Ali smetnja ne sme da bude važnija od deteta, niti rad na ublažavanju smetnji sme da bude iznad interesa njegovog celovitog razvoja. Spontane aktivnosti, potrebe, interesovanja i mogućnosti moraju se poštovati, slediti i podržavati jer one doprinose razvoju.

## Opasnost od nasilja struke

Roditelj, stručnjak i svaka odrasla osoba iz pozicije moći sprovodi nasilje nad detetom sa smetnjama u razvoju u slučajevima:

- Kada misli da bolje od samog deteta zna šta mu je u određenom momentu potrebno
- Kada uporno dovodi dete u stanje nemoći i neuspeha i kada mu nameće osećaj manje vrednosti pod izgovorom da je to za njegovo dobro

This new and valuable experience opened up two possibilities to us: firstly, to pack up and become part of the deinstitutionalized system somewhere else in the world, or, secondly, to try to do something in our city...

Wishing to directly influence the development of the quality of life of children with individual needs and their families, in July 1999 we started, as young professionals, the project of the first NGO "Movement for Peace Pančevo", and in April 2000 we formally registered as the NGO „VelikiMali“.

### **Different? So what?**

The developmental difficulty or impairment that a child may have is not a diagnosis or an entity that is independent and separate from his/her personality; nor is a defect something that can be cured through adequate treatment. This difficulty is only one part of all those characteristics by which we are interpersonally similar and at the same time different. This difficulty is the reality with which a child lives and his/her environment and all those who work with the child should strive to make his/her life happier and meaningful. Love for the child is fundamental and the handicap that the child has does not exclude the child from love.

The life of a child with developmental impairments loses the typical characteristics of a child's life as soon as the difficulties are identified. Instead of the joy and satisfaction to be found in the mastery of skills during development, instead

of the happiness of parenthood during childhood, children with impairments are surrounded by the fears and worries of their environment. As well as worries, these children are also faced with the limitations of their individual development, and they are often very aware of their own limitations.

Such children often encounter armies of experts who take away or cure their defects in isolated and special conditions, outside the immediate and natural environment and activities. Everything that it is done with the children or that the children themselves need to do tends towards the removal, the correction or the minimization of the impairment and in doing so the wholeness of the child's development together with his/her needs are just not considered at all. In this way, the child does not feel his/her needs and possibilities, but only complements and prejudices. Because of the pressure of fear and of the worries for the future of the child, numerous parents stop naturally playing and being together with their children because they do not see any "work" in spontaneous play.

### **The panic of achieving „normality“**

In the panic to achieve *normality*, we fail to understand that children with developmental impairments do not essentially differ from other children and that in early development playing means learning. This is not to say that the impairments that the child may have are not important or that they should not be cured or minimized if that is possible.

- Kada svojim pristupom, intervencijama i načinom rada svesno izaziva, ili pak uopšte ne uvažava, dečji strah
- Kada zbog detetove nemogućnosti da ispuni zahtev vrši prinudu, nasilje ili zanemaruje dete
- Kada nad detetom vrši prinudu da ovlada znanjima i veštinama koje ono u budućem životu neće moći, ili neće biti u prilici, da upražnjava
- Kada detetu uskraćuje mogućnost ovladavanja znanjima i veštinama koje bi u budućem životu moglo da koristi

### „Samo“ se igramo...

Igra je metod koji koristimo u radu i pomoću kog deca usvajaju sva potrebna znanja u skladu sa svojim uzrasnim i razvojnim potrebama i mogućnostima. Naročitu pažnju obraćamo na spontanu dečju igru, koja nam mnogo govori o detetu i koja je važna čak i kada je stereotipna.

Neretko su roditelji zbunjeni kada im kažemo da koristimo igru kao metod. Pošto su navikli na određen tretman koji pretpostavlja rad za katedrom, svesku sa domaćim zadacima, ponavljanje određenih radnji i reči - naš pristup im je veoma neobičan i na početku strahuju da nije efikasan i dovoljno ozbiljan. Ali nakon određenog perioda gotovo svi uviđaju da njihova deca nauče i mnogo toga „ozbiljnog“ igrajući se.

Igrom uspostavljamo odnos poverenja sa detetom, što je baza daljeg učenja. Uvek su to igre koje detetu prijaju i koje ono samo započinje. To nam garantuje da će dete želeti da ih ponavlja i tako uvežbava i uči ono što igra podstiče. Naš zadatak je da pomoću određene igre učimo dete nečemu, ali tako da ono u tome uživa i da se raduje novim saznanjima. Igra sama po sebi ne garantuje da će se dete bezuslovno uključiti u nju.

Ukoliko dete ne prihvati ponuđenu igru, ukoliko mu ona ne privuče pažnju, tragamo za njegovim interesovanjima tako što mu nudimo druge aktivnosti sve dok ne pronađemo ono što ga interesuje. Dakle, pratimo dete i istraživanjem saznajemo šta ga zanima. Kada pronađemo magičnu stvar, vrtimo je na sto načina dok ne nađemo najbolji - onaj koji će držati detetovu pažnju. Taj uhvaćeni trenutak interesovanja pokušavamo da iskoristimo i proširimo novim sadržajima, a onda sve to prenosimo na druge predmete i aktivnosti. To se zove učenje.

However, the impairments must not become more important than the child, nor should working to minimize the impairments become more important than the whole development of the child. Spontaneous activities, needs, interests and possibilities must be respected, followed and supported because they also contribute to development.

### **The danger of violence within the profession**

The parent, professional and every adult in a position of power, acts violently or abuses the child with developmental impairments in the following cases:

- When he/she thinks that he/she knows better than the child what the child needs at specific times
- When he/she constantly leads the child into a position of a lack of power and lack of success and when he/she forces upon the child a feeling of inferiority with the excuse that it is because of his/her own good
- When with his/her presence, intervention and work style, he/she consciously awakens or does not consider fear in the child
- When because of the lack of the possibility of the child completing the assignment, he/she acts violently, abuses the child or ignores him/her
- When he/she uses violence against the child to manage skills and or knowledge that the child in the future cannot, will not or does not want to use
- When the child is inhibited in the possibility of achieving knowledge and skills that the child could and would be able to use in the future

### **We are “only” playing...**

Playing is a method that we use in our work and through which children gain all required knowledge according to their age and developmental needs and possibilities. We give particular attention to spontaneous playing which helps us considerably to understand the child and which is useful even when it is stereotypical.

Parents are often confused when we tell them that we use playing as a method because they are used to specific treatments related to work from the podium such as notebooks with homework and the repetition of working words. This is why our approach is very unusual for them and in the beginning they fear that it is not effective or serious enough. However, after a while, all parents see that their children learn very ‘seriously’ through playing.

We build a relationship based on trust through playing and that is the basis of learning. This guarantees that the child will want to repeat the exercises through the playing method and in this way he/she exercises and understands the meaning of the game. Our task is to teach the child something in a way that is enjoyable to the child so that he/she can enjoy his/her achievements. Playing in itself does not guarantee that the child will become involved in it.

Whenever the child is not interested in the game and does not want to take part in it, we try to find his/her interests while we offer some other activities until we find what is

Mi se „samo igramo“ sa decom jer:

- Igra podstiče maštu, smeh i volju za druženjem
- Igra predstavlja nezamenjivu podršku uspostavljanju poverenja i izgradnji kvalitetnih odnosa saosećanja i uvažavanja drugih
- Igra je prilagodljiv sistem. U njoj može da učestvuje i uživa svako, bez obzira na mogućnosti i ograničenja koje ima
- Igra omogućava sagledavanje nivoa funkcionisanja deteta, njegovih specifičnih potreba i njegovih potencijala za učenje
- Kroz igru proširujemo interesovanja deteta, podstičemo njegove mogućnosti, ona nam služi za razvijanje daljeg edukativnog programa
- U igri svi zajedno (roditelji, braća, sestre, prijatelji, volonteri) gradimo pozitivnu atmosferu prihvatanja, podržavanja i uvažavanja

Metod igre obuhvata širok dijapazon podsticaja razvoja: slobodu izraza, nepostojanje konačnog rezultata, kreativnost, razvijanje mišljenja rešavanjem situacija, razvijanje govora, istraživanje, rasterećenje, razvijanje veština i motornih spretnosti, imitiranje, razvoj razumevanja svojih i tuđih osećanja, razumevanje zahteva, učenje tolerancije na frustraciju, razvoj alternativnih načina komunikacije i sl..

Igra obezbeđuje bliskost i neposredan kontakt, obogaćuje komunikaciju i čini je kvalitetnijom. Ona je okvir za specifično zadovoljenje potreba sve dece. Kroz igru se ovladava socijalnim situacijama iz svakodnevnog života.

„Odmrzavanje“ igrovnih potencijala kod dece, a posebno kod roditelja, vodi upoznavanju deteta iz novog ugla, učvršćivanju prirodnih veza i približavanju ostalih članova porodice detetu sa smetnjama u razvoju.

### **Izjave roditelja o igri u „VelikiMali“**

„Kada rade sa detetom, rade onoliko koliko dete ima volju. Onda se dete zabavi na drugi način, a kroz igru ga vraćaju na ono što su počeli da rade. Dete se vrati na temu bez problema.“

„Vidi se da ljudi u 'VelikiMali' rade ovaj posao s voljom i uz igru.“

„Kada smo prvi put došli, nije me niko pitao šta je s njim i koja je njegova dijagnoza. Rekli su: 'Radićemo, vežbaćemo i igraćemo se s njim, tako ćemo ga upoznati'.“

interesting to the child and what attracts his/her attention. Therefore, we follow the child closely and through searching we find what he/she is interested in. When we find the “magic thing” we use it in 100 different ways until we find the best one – that is the way to keep the child’s attention. Through this moment of interest we try to interest in getting together

- Playing represents support for building a relationship of trust and qualitative relationships of respect for others
- Playing is a highly adaptable system. Anyone can be part of and enjoy it, regardless of the limitations and possibilities
- Playing also allows the observation of the level of functioning of the child, his/her specific needs and learning potential
- It is possible to spread the interests of children through playing and to strengthen their possibilities so that we can further develop the educational program.
- In playing all together (parents, siblings, friends, volunteers) we build a positive atmosphere of acceptance, support and respect.

The playing method includes a wide diapason of developmental achievement: freedom of expression, the lack of existence of a final result, creativity, the development of critical thinking in problem solving, speech development, research, relaxation, the development of skills and locomotion, imitation, understanding one’s own feelings and those of others, understanding the tasks, learning about tolerance and frustration, the development of alternative communication skills...

Playing also guarantees closeness and contacts, enriches communication and makes it qualitative. Playing is the context for the satisfaction of children’s needs. Social situations from everyday life can be approached through playing.

Through the introduction of children and parents to playing, it is possible to understand children from different perspectives and to thus strengthen the natural relations between the child and the other members of the family.

### Reactions of parents

“When they work with a child, they work as long as a child is willing to cooperate. Then they let child to do something else, but keep re-focusing him/her to the primary topic, through playing. Thus, a child easily redirects his/her attention back to the topic.”

“It’s obvious that activist from ‘VelikiMali’ do this job enthusiastically and playfully.”

“When we came here for the first time, no one asked me what’s wrong with him or what his diagnosis is. They said: ‘We will be working, practicing and playing with him, and that how we’re going to meet him.’ ”

Da li tri koraka,  
znači tri okreta točkova?

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Are three steps equal to three  
wheel turns?



**IGRE ZA  
SVAKOGA OD NAS**

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**GAMES FOR EACH AND  
EVERY-ONE OF US**

## ZOVEM SE

**Cilj:** Upoznavanje učesnica ili uključivanje nove članice u već formiranu grupu

**Uzrast:** 6 +

**Broj učesnica:** 5–20

**Trajanje:** 10 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Lopta

**Opis igre i pravila:** Učesnice sede u krugu. Ona koja započinje igru drži loptu u rukama i baca je nekom iz kruga uz izgovaranje svog imena i imena osobe kojoj baca (npr: „Ja sam Marina i bacam loptu Sandri.“). Ukoliko se učesnice ne poznaju, ona koja ima loptu prvo pogleda onu kojoj želi da je doda. Ta osoba izgovara svoje ime, a učesnica kod koje je lopta ponavlja ime svoje drugarice i baca joj loptu. Igra se završi kada čujemo imena svih učesnica.

**Preporuke za adaptaciju i modifikaciju:** Lopta može da se dodaje ukруг ili da se baca. Osobe koje imaju motorni hendikep mogu učestvovati u igri uz podršku ostalih u grupi. Ukoliko osoba ima poteškoće sa bacanjem lopte, može da je kotrlja ili da je odnese. Na ovaj način se lopta može dodati i osobi koja ne vidi. Ako slepa osoba želi nekome da dobaci loptu, može to da uradi tako što će je baciti u bilo kom pravcu. Osoba koja dobije loptu može da kaže: „hvala“, a slepa osoba može da pogodi čiji je to glas. Osobe sa govornim teškoćama mogu da pogledaju ili da rukom pokažu osobu kojoj žele da bace loptu, a označena osoba će sama izgovoriti svoje ime. U tom slučaju, voditeljka može izgovoriti ime učesnice kod koje je lopta bila. Takođe, voditeljka može unapred odrediti raspored dobacivanja da bi zblížila učesnice koje nisu ostvarile kontakt (npr. sleva nadesno).

## MY NAME IS...

**Aim:** Getting to know each other or introducing a new member to the group

**Age range:** 6 +

**Number of participants:** 5–20

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Ball

**Description and rules of the game:** The participants sit in a circle. The one who starts the game holds a ball in his/her hands. He/she throws the ball to anybody from the group, shouting that person's name, as well as his/her own (e.g. «My name is Marko, and I'm throwing the ball to Sandra»).

In the case where the participants do not know each other, the person who starts the game first looks at the one he/she wants to throw the ball to. The targeted person says his/her name. Now, the participant who is holding the ball repeats the targeted person's name and throws the ball to him/her. The game is finished when we have heard everybody's name.

**Suggestions for adaptations and modifications:** The ball may be passed around from one participant to another – successively, or may be thrown randomly. Persons with physical disabilities may participate with the help of the other participants. If someone has difficulties in throwing the ball, he/she can roll it or take it to another participant. In this way, the ball may also be passed to a blind person. When a blind person wants to pass the ball on, he/she may do so by throwing it in any direction. The one who catches it may say “thanks” so that the blind can guess whose voice it is.

Persons with speech impediments can give a look, or point with their hand, to the person they'd like to throw the ball to, so that the person

## PUZZLE

**Cilj:** Zabava, izgradnja tima, podsticanje saradnje

**Uzrast:** 6 +

**Broj učesnika:** 7 +

**Trajanje:** 5 minuta +

**Prostor:** Zatvoren/otvoren, ali koji dopušta slobodno kretanje

**Rekviziti i materijal:** Makaze, slika ili fotografija (mogu se koristiti već postojeće slagalice)

**Opis igre i pravila:** Pre nego što igra počne, voditeljka treba da iseče neku sliku ili fotografiju na onoliko delova koliko ima učesnica. Svaka učesnica dobija po jedan deo i grupa na znak voditeljke počinje da sklapa sliku. Složenost slike zavisi od strukture grupe, broja učesnica, raspoloživog vremena...

**Preporuke za adaptaciju i modifikaciju:** Ako u igri učestvuju slepe osobe ili osobe sa ometenošću u razvoju, mogu se koristiti trodimenzionalne slagalice.

Ako u grupi ima gluvih osoba ili osoba sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru.

pointed out calls out his/her name. In this case, the facilitator can say the name of the participant who threw the ball.

Moreover, the facilitator may set the sequence of passing the ball (e.g. from left to right), in order to include those participants who have not made contact with the others.

## PUZZLE

**Aim:** Having fun, team building, fostering cooperation

**Age range:** 6 +

**Number of participants:** 7 +

**Time needed:** At least 5 minutes

**Space needed:** Indoor or outdoor, but has to allow the participants to move around freely

**Equipment, materials needed:** Scissors, a picture or a photo (or a real puzzle)

**Description and rules of the game:** Before the game starts, the facilitator should cut up a picture or a photo into as many pieces as the number of participants. Each participant should be given one part of the picture/ photo. When the facilitator gives a sign, the participants should start jointly completing the picture/ photo. The complexity of the picture/ photo depends on the structure of the group, its size, time limitations etc.

**Suggestions for adaptations and modifications:** When blind or persons with mental disabilities take part in this game, a 3D puzzle may be used.

In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart.

## RUKUJU SE, RUKUJU

**Cilj:** Upoznavanje, kreiranje prijatne atmosfere

**Uzrast:** 9 +

**Broj učesnica:** 15–20

**Trajanje:** 40 minuta (u zavisnosti od broja učesnika)

**Prostor:** Poželjnije je u zatvorenom prostoru

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnici hodaju po prostoriji i na znak voditelja treba da se pri susretu sa nekim srdačno rukuju. Važno pravilo je da ne smeju da puste ruku jednog učesnika dok ne uhvate ruku sledećeg, sa kojim će se rukovati. Kad voditelj proceni da je prošlo dovoljno vremena i da su se svi pozdravili, dâ neki signal za kraj (pljeskanje rukom ili zvižduk). Tada svaki učesnik postaje par sa osobom sa kojom se poslednji put rukovao. Parovi sedaju na stolice i svaka osoba u paru ima po pet minuta da kaže neke osnovne informacije o sebi i o tome zašto se uključio u ovu grupu. Posle kratkog razgovora, voditelj će zamoliti svakog učesnika da predstavi svog partnera, ali tako što će govoriti u njegovo ime.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko se u grupi nalaze i slepe osobe, ostali ih mogu osloviti pre nego što im pruže ruku. Takođe, ukoliko su prisutne osobe sa motornim hendikepom, trebalo bi zamoliti prisutne da hodaju sporije. Ukoliko su prisutne gluve osobe, voditelj treba da pokuša da iznađe način na koji bi se osobe prilikom razgovora u parovima mogle sporazumeti.

## SHAKING HANDS

**Aim:** Getting to know each other, creating a pleasant atmosphere in the group

**Age range:** 9 +

**Number of participants:** 15–20

**Time needed:** Up to 40 minutes (depending on number of participants)

**Space needed:** Indoors is more convenient

**Equipment, materials needed:** /

**Description and rules of the game:** The participants walk around the room. When the facilitator gives a sign, the participants shake each other's hands cordially. It is important that they should not let one person's hand go before they take another one's to shake. When the facilitator assesses that everybody has shaken hands with everybody else, he/she gives another sign (this could be clapping or a whistle). From that moment, each participant becomes a pair with the person with whom he last shook hands. These couples take seats, and each person has 5 minutes to present him/herself to his/her collocutor and to explain what his/her motivation to join the group was. Afterwards, the facilitator will ask each participant to present his/her partner, by speaking in his/her name (i.e. presenting himself/herself as though he/she were that other person).

**Suggestions for adaptations and modifications:** If some of the participants are blind, the others can say their names before they extend their hand. In the case where the group includes persons with physical disabilities, the facilitator should ask everyone to walk more slowly. If deaf persons are participating in the game, the facilitator should strive to find a way for the persons in their pairs to communicate.

## ISTINE I LAŽ

**Cilj:** Upoznavanje, kreiranje prijatne atmosfere

**Uzrast:** 12 +

**Broj učesnica:** 8-14

**Trajanje:** 40 minuta

**Prostor:** Poželjno je da bude zatvoren i da učesnici mogu neometano da se kreću

**Rekviziti i materijal:** Papir i olovka; u jednoj verziji ove igre potrebne su i fotografije

**Opis igre i pravila:** Svaki učesnik dobije papir na kom treba da napiše dve istine i jednu laž o sebi. Nakon toga se svi šetaju po prostoriji. Trebalo bi da pri susretu s drugima svako otkrije laž na papirima saigrača i istovremeno da ubedi druge da su svi njegovi iskazi istiniti. Nakon što su svi međusobno razgovarali, formira se krug: sledi otkrivanje istina. Primer: "Alergičan sam na slano. Ko je poverovao?"; "Igram tenis. Ko misli da je to istina?" "Moja laž je da volim romantične komedije..."

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima gluhih i nagluhih osoba, voditelj bi trebalo da napiše instrukciju na velikom papiru. Ukoliko ima slepih osoba, ostali im mogu pročitati svoje istine i laži. Ukoliko u grupi ima osoba sa ometenošću u razvoju, istine i laži se mogu odnositi na ono što su radili tog dana. Takođe, može se koristiti i vizuelni materijal, te učesnici ne moraju ništa da pišu, već od ponuđenih slika mogu da izaberu dve koje važe za njih i jednu koja ne važi.

## TRUTHS AND LIES

**Aim:** Getting to know each other, creating a pleasant atmosphere in the group

**Age range:** 12 +

**Number of participants:** 8-14

**Time needed:** 40 minutes

**Space needed:** Preferably indoors, so that the participants can walk around freely

**Equipment, materials needed:** Paper and pens; in one version of the game, photographs are needed

**Description and rules of the game:** Each participant gets a sheet of paper, where he/she should write down two truths and one lie about him/herself. Then, everybody takes their paper and walks around the room. As they face the other person, each participant should read what that person has written on his/her paper, and guess which one of those is a lie. At the same time, he/she should convince everybody else that all three things he/she himself/herself wrote – are true. After the participants have talked to each other, they sit back in the circle, and the revealing of the lies begins. For example: "I'm allergic to salt. Who believes me?", "I play tennis. Who thinks that's true?", "My lie is that I love romantic comedies", etc.

**Suggestions for adaptations and modifications:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. If there are blind participants, the others can read their truths and lies aloud. In the case where persons with mental disabilities are participating in this activity, everybody's truths and lies should concern something that they have been doing today or very recently. Another option is to use visual materials: in that case, the participants do not need to write down anything, but each one of them chooses two of the photos that show something that is true for them, and a third one that is false.

## DOMINE

**Cilj:** Zbližavanje, bolje upoznavanje učesnica

**Uzrast:** 10 +

**Broj učesnica:** 10 +

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** U jednoj od verzija ove igre potreban nam je A4 papir i olovka. U drugoj verziji potrebne su i fotografije ljudi u različitim aktivnostima

**Opis igre i pravila:** Igra počinje od jedne nasumično odabrane osobe. Ona stane i kaže ostalima dve stvari o sebi (osobine, interesovanja, stvari koje voli...). Na tu učesnicu se nadovezuje neka druga osoba koja ima istu karakteristiku ili interesovanje kao prva. Pošto zbog te sličnosti stane pored nje, navede i neku svoju karakteristiku koju prethodna učesnica nije pomenula. Nadovezuje se sledeća osoba, koja sa prethodnom takođe deli jednu osobinu, ali navodi i jednu za sebe specifičnu... Poenta je da se stvori niz kao u dominama.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima gluhih i nagluhih osoba, osnovnu instrukciju voditeljka može da ispiše na velikom papiru. Takođe, svaka osoba svoj par osobina može da ispiše na svom papiru, tako da svako ko stane u domine stavi ispred sebe i papir sa svojim osobinama. Na kraju, osim niza osoba, možemo videti i niz papira na kojima su ispisane osobine. U tom slučaju će nam biti potrebni papiri i olovke za svaku učesnicu. Ukoliko u grupi ima osoba sa ometenošću u razvoju, karakteristike koje se iznose ostalima mogu biti nešto konkretno, čega će se učesnice lakše setiti (npr. aktivnosti u kojima uživaju poput kupanja, vožnje bicikla...). Takođe, učesnice mogu da među fotografijama na kojima su prikazane ove radnje izaberu one koje se njima dopadaju i da sa njima kreiraju domine. U tom slučaju će nam biti potrebne i fotografije/sličice ljudi u različitim aktivnostima.

## DOMINOES

**Aim:** Getting to know each other better

**Age range:** 10 +

**Number of participants:** 10 +

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** For one version of the game, we need A4 papers (two per participant), pens (one per participant); for another version of the game, we need photos of people practicing various activities

**Description and rules of the game:** Any participant can start the game by stepping out and saying two things about him/herself (e.g. personal characteristics, interests, things he/she likes etc.). The next participant who shares the same characteristic or interest joins the first one by standing next to the initiator. Then, he/she says another attribute of his/her own – different from the one that he/she has in common with the initiator. The next participant comes out – again sharing certain characteristic with the second person, and articulating the new one – specific for him/herself. The point is for all participants to attach themselves to each other on the basis of their mutual similarities, forming a line, like dominoes.

**Suggestions for adaptations and modifications:** In the case where there are deaf participants and/or those with hearing difficulties, the facilitator can write down a description and the rules of the game. Furthermore, each person can write down his/her two attributes so that when they stand in dominoes, they show their two papers to the others. At the end of the game, we should be able to see both the line of participants and the line of their respective papers. In that case, we will need paper and pens for every participant.

If the group includes persons with mental disabilities, everyone should strive to say as specific an attribute as possible, so that all participants can remember it easily (e.g. activities they enjoy, like swimming, riding

# AUTOGRAMI

**Cilj:** Upoznavanje, zbližavanje

**Uzrast:** 7 +

**Broj učesnica:** 8-15

**Trajanje:** 10 min (igra je uzbudljivija ako je vreme kraće)

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Papiri sa zadacima (za svaku učesnicu)

**Opis igre i pravila:** Voditeljka svakoj učesnici dâ papir sa listom zadataka (npr. pronađi nekoga ko ima plave oči, ili čije ime ima pet slova, ili ko ume da zviždi, ili ko je gledao tvoj omiljeni film itd.) Kada osoba pronađe učesnicu koja ima to svojstvo, potpiše joj se na list. Svaka učesnica može da se potpiše samo jednom (dâ autogram).

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima slepih osoba, voditeljka može unapred da pročita listu zadataka. Takođe, kada se jedna učesnica potpiše, može i da pročita sledeći kriterijum (kakvu osobu treba dalje da traži). Ako u grupi ima gluvih osoba, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru.

a bike and so on). Another possibility could be to use photos of people practicing various activities, so that everyone can choose a picture he/she likes and make dominoes out of these. For this version of the game, we need plenty of photographs as described previously.

## AUTOGRAPHS

**Aim:** Getting to know each other better

**Age range:** 7 +

**Number of participants:** 8-15

**Time needed:** 10 minutes (the shorter the time, the more exciting the game)

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Sheets of paper with a list of tasks (one per participant)

**Description and rules of the game:** Each participant is given a sheet of paper, with a list of tasks (e.g. find someone with blue eyes, or whose name has five letters, or who can whistle, or who has seen your favourite movie...). When a person finds another participant who has the prescribed attribute, he/she needs to get an autograph from that participant. Each of the participants may sign everyone else's paper only once.

**Suggestions for adaptations and modifications:** If the group includes blind persons, the facilitator should either read all of the tasks aloud, before the game starts, or he/she can assist the blind personally, by reading the tasks successively and thus instructing the participant as to whom he/she should look for next.

In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart.

## KO JE VLASNICA?

**Cilj:** Upoznavanje učesnica, kreiranje prijatne atmosfere

**Uzrast:** 12 +

**Broj učesnica:** 8-12

**Trajanje:** 30 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Lični predmeti učesnica i neprovidne kese ili torbe u koje će predmeti biti smešteni; u jednoj verziji ove igre potrebne su i olovke i papir

**Opis igre i pravila:** Zamoliti učesnice da na sastanak donesu pet predmeta koji govore nešto o njima. To mogu biti neke sitnice koje svakodnevno koriste (šnala, knjiga, privezak...). Svaka stavi svoje predmete u zasebnu kesu, tako da ih ostale ne vide. Učesnice nasumično biraju kesu sa čijom sadržinom će se upoznati. Zadatak je da svaka pogodi čije je predmete dobila ili da, na osnovu sadržaja kесе, otkrije neke osobine te osobe. Nakon 10 minuta svaka će predstaviti predmete koje je dobila i reći šta oni govore o vlasnici.

**Preporuke za adaptaciju i modifikaciju:** Ako među učesnicama ima slepih osoba, igra se može prilagoditi tako da sve učesnice žmure dok opipavaju predmete, zatim pogađaju o kojim je predmetima reč i na kraju otkriju ko je njihova vlasnica. U tom slučaju broj predmeta se smanjuje na tri. Ukoliko u grupi ima i gluhih osoba, voditeljka treba da napiše instrukciju na velikom papiru. Takođe, ove učesnice mogu da zapišu svoje komentare na papiru, a voditeljka može da ih pročita, ili se igra može pojednostaviti, pa učesnice mogu samo da prepoznaju vlasnicu predmeta iz kесе. Taj princip je dobar i ukoliko u grupi ima osoba sa ometenošću u razvoju.

## WHO'S THE OWNER?

**Aim:** Getting to know each other, creating a pleasant atmosphere in the group

**Age range:** 12 +

**Number of participants:** 8-12

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Participants' belongings, non-transparent bags to place these objects in; if the group includes deaf or persons with hearing difficulties, paper and pens will also be needed

**Description and rules of the game:** The facilitator asks each participant to bring five objects that somehow represent them or that they use every day (like: a hairpin, a book, a key-chain...). Everybody places their objects in a separate bag, taking care that the others don't see them. Then, each person randomly chooses one bag, the task being to explore its contents. Everyone has the same task: to guess whose bag he/she has got, and to try to guess some of the owner's characteristics. After 10 minutes, each participant will show the others the objects from the bag he/she has been exploring, and what he/she assumes those objects say about their owner.

**Suggestions for adaptations and modifications:** If there are blind persons among the participants, the rule may be introduced whereby everybody keeps their eyes closed while touching the objects, and then guesses what objects these are and whom they belong to. In that case, every participant should put three, instead of five objects into the bag.

In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. These participants can write down

# PROŠIRI REČENICU

**Cilj:** Podizanje nivoa svesti o strukturi govora

**Uzrast:** 10 +

**Broj učesnika:** Do 15

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Olovka i papir

**Opis igre i pravila:** Učesnici sede u krugu. Jedan od njih započinje igru tako što kaže prostu rečenicu. Svaki sledeći učesnik treba da ponovi rečenicu i da je dodatno proširi. Na kraju igre imaćemo celu složenu rečenicu. Učesnik koji je započeo igru treba da zapiše ili ponovi tu složenu rečenicu, koju su svi zajedno sastavili.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditelj treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, osoba koja prethodi osobi koja ne čuje treba da napiše rečenicu. Tada će je osoba sa oštećenim sluhom ponoviti na svoj način i dopisati nešto kako bi je proširila.

pointed out calls out his/her name. In this case, the facilitator can say the name of the participant who threw the ball.

Moreover, the facilitator may set the sequence of passing the ball (e.g. from left to right), in order to include those participants who have not made contact with the others.

## EXPAND THE SENTENCE

**Aim:** Raising participants' awareness of syntax

**Age range:** 10 +

**Number of participants:** Up to 15

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Paper and pens

**Description and rules of the game:** The participants sit in a circle. Anyone can start the game by saying a simple sentence. Then the other participants, in turn, have to repeat the initial sentence i.e. the sentence said by the person who was before them in the row, and to expand on it. At the end of the game, we will have a compound sentence. The participant who started the game now has to repeat or write down this final sentence which was jointly created by all of the participants.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The person who is in the row before the participant with hearing difficulties has to write down their sentence so that the next participant (the person with hearing difficulties) will know what the sentence that he/she needs to repeat and expand is.

## MNOGO MI ZNAČI

**Cilj:** Zabava, bolje međusobno upoznavanje

**Uzrast:** 7 +

**Broj učesnica:** Do 10

**Trajanje:** 30 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Predmeti učesnica koji su im dragi; u slučaju da u grupi ima gluhih i nagluhih osoba biće potrebni papiri i olovke.

**Opis igre i pravila:** Za ovu igru potrebno je da svaka učesnica donese neku sitnicu, predmet koji joj mnogo znači, za koji je emotivno vezana (na primer fotografiju, kartu za bioskop, razglednicu, itd.). Formiraju se grupe od četiri učesnice. One treba da ispričaju jedne drugima istoriju svog dragog predmeta. Zatim grupa na osnovu pojedinačnih priča smišlja zajedničku priču, koja treba da sadrži sve pomenute elemente. Posle toga svaka grupa upoznaje ostale sa svojom pričom. U zavisnosti od atmosfere i želje učesnica, priče se mogu likovno uobličiti, predstaviti pantomimom, kroz dramu ili samo prepričati.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih osoba, voditeljka treba da ispiše instrukcije na velikom papiru. Male grupe u kojima se nalaze ove osobe treba da osmisle način na koji će komunicirati sa svojom članicom kako bi i ona imala mogućnost da dozna zašto je neki predmet važan njegovoj vlasnici. Jedan od načina jeste da sve učesnice pre tog razgovora zapišu na papirima nešto od onoga što bi rekle.

## IT MEANS A LOT TO ME

**Aim:** Having fun, getting to know each other better

**Age range:** 7 +

**Number of participants:** Up to 10

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Participants' personal objects; in the case where the group includes deaf or persons with hearing difficulties, paper and pens will also be needed.

**Description and rules of the game:** For this game, each participant needs to bring some object which means a lot to him/her, to which he/she is emotionally attached (like: a photo, a cinema ticket, a postcard or similar). The participants are divided into groups of four. Their task is to tell each other a story about the object they have brought. On the basis of these personal stories, each group has to compose a joint tale, containing all of the personal elements. When finished, each group presents their story to the others. The stories may be told by pantomime, may be dramatized, transformed into a drawing or just verbally presented; this depends on the atmosphere in the group, as well as on the participants' preferences.

**Suggestions for adaptations and modifications:** In the case where the group includes persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. Small groups which include these persons should think of a way to communicate with each other so that every member of the group has an equal opportunity to understand why a certain object is important to its owner. One possibility is for each participant to write down what they'd like to say.

## KO JE TO?

**Cilj:** Zabava, bolje upoznavanje

**Uzrast:** 9 +

**Broj učesnica:** 7-12

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Papiri i olovke za svakog učesnika

**Opis igre i pravila:** Učesnici dobiju po jedan papir i zadatak im je da napišu neku svoju karakteristiku ili nešto o sebi što ostali ne znaju. Nakon toga stavljaju papire na gomilu i svako izvlači po jedan. Kada učesnik naglas pročita šta piše na papiru koji je izvukao, treba da pogodi ko je autor ispovesti. Svako ima pravo da pogađa tri puta. Ukoliko ne pogodi, autor se sam javi.

**Preporuke za adaptaciju i modifikaciju:** Kada u igri učestvuju slepe osobe ili osobe s disleksijom, voditelj može da izvlači papire i postavlja pitanja učesniku koji je na redu.

Ako u grupi ima gluhih osoba, voditelj treba da ispiše osnovnu instrukciju na velikom papiru. Tada u igru može da se uvede loptica ili plišana igračka, koju učesnik baca onome za koga misli da je autor teksta. Ako je pogodio, autor teksta potvrdi da je reč o njemu. Voditelj pročita sledeći opis, a učesnik kod koga je lopta pogađa na koga se opis odnosi, tako što baca loptu toj osobi. Ako nije pogodio, vraća mu se loptica i on pogađa dalje.

## WHO IS WHO?

**Aim:** Having fun, getting to know each other better

**Age range:** 9 +

**Number of participants:** 7-12

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** An paper and pen for each participant

**Description and rules of the game:** Each participant is given a sheet of paper. Their task is to write down something about themselves that the others do not already know. All of the papers are then put on a pile, and each participant takes one of them. In turn the participants read aloud what is written on the paper they have taken and then guess who the author of that *confession* is. Everybody is allowed to make three guesses. If they fail, the author may reveal him/herself.

**Suggestions for adaptations and modifications:** When blind or persons with dyslexia participate in this activity, the facilitator may be the one to take each paper from the pile in turn, read them aloud, and ask the participant whose turn it is relevant questions. If the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. In that case, throwing a ball or a soft toy may be used to point to the supposed author. If the assumption is right, the author is the next to guess; if not, the ball/ soft toy is returned, and the person needs to guess again.

## NEODLUČNA PRINCEZA

**Cilj:** Istraživanje vrednosti koje su učesnicima važne

**Uzrast:** 8 +

**Broj učesnika:** 13+

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Papirići sa karakteristikama prinčeva, papir i olovka (ako pitanja i odgovori treba da se zapisuju)

**Opis igre i pravila:** Učesnici se podele u četiri grupe, svaka zauzme jedan ćošak sobe i tamo predstavlja zamak u kom živi princ (biraju ga članovi grupe svojevолjno). Na sredini sobe stoji jedan učesnik - princeza koja je krenula u potragu za svojim princom. Voditelj svakom princu daje spisak karakteristika koje u razgovoru s princezom treba da pokaže.

- Prvi princ – važan mu je ugled, moć, komfor. Saopštava princezi koje će sve pogodnosti imati ukoliko ga izabere.
- Drugi princ – važno mu je uživanje, zabava, odmor, razonoda, pa princezi saopštava kako će se divno provoditi s njim ako odabere njega.
- Treći princ – važni su mu uspeh i napredak. On princezi govori šta će sve moći da sazna, vidi i upozna ukoliko se odluči za njega
- Četvrti princ – važna mu je dobrobit drugih, te govori princezi o tome kome će sve moći da pomognu i šta će sve moći da promene u društvu ukoliko on bude njen princ.

Zadatak princeze je da svakoj grupi postavi tri ista pitanja (usmeno ili pismeno) i da na osnovu odgovora pokuša da odluči za kog će se princa udati. Učesnici svake grupe treba da pomognu svome princu

## THE INDECISIVE PRINCESS

**Aim:** Exploring the values that are important to the participants

**Age range:** 8 +

**Number of participants:** 13 +

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Sheets of paper with the characteristics for the princes, paper and pens (in case questions and answers need to be written down)

**Description and rules of the game:** Four small groups of participants are formed; each group takes one corner of the room, symbolizing a castle where a prince lives (the participants from each of the small groups choose the prince amongst themselves). One participant – the princess – stays in the middle of the room; she searches for her prince. Each of the four princes is given a list with the characteristics he should demonstrate while communicating with the princess:

- The first prince – prestige, power and comfort are important to him. He points out all the privileges the princess will have if she chooses him.
- The second prince – cares about enjoyment, having fun, relaxation and leisure time, so he promises the princess that they will have a great time together if she marries him.
- The third prince – highly estimates success and progress. With him, the princess would learn a lot, see various sites and meet interesting people.
- The fourth prince – cares about the welfare of others so he tells the princess about who they will be helping, and what changes in society they will be able to bring about together.

da smisli odgovor koji će privući princezu, ali pri tom moraju voditi računa o karakteru princa kog glumi njihov član.

Može se desiti da odgovori budu slični. Ukoliko se princeza dvoumi između dvojice prinčeva, može da im postavi još po jedno dodatno pitanje. Pitanje je kakvog princa će princeza izabrati, odnosno koje vrednosti će posebno ceniti.

Preporučljivo je posle igre povesti razgovor o tome koje vrednosti su važne ostalim učesnicima i kako bi se oni ponašali da su bili na princezinom mestu.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluvih osoba ili osoba koje imaju teškoće u govoru, voditelj treba da ispiše instrukcije na velikom papiru. Princeza može zapisati svoja pitanja i dati ih prinčevima, a oni mogu da odgovaraju zajedno sa ostalima iz svoje grupe. Nakon tog pripremnog perioda princeza obilazi prinčeve i sa svakim ponaosob razgovara (odnosno prinčevi joj saopštavaju odgovore koje su pripremili). I pitanja i odgovori mogu da se napišu na velikim papirima.

U zavisnosti od pola osobe koja je u centru i koja bira, čitava priča se može postaviti i kao da princ bira princezu.

The princess needs to ask the same three questions (orally or in writing) to each of the groups, trying to choose her prince on the basis of the answers she gets. The members of each group should help their prince to think of an answer that will attract the princess, still sticking to the prince's prescribed character.

Some answers may be similar. In the case where the princess is hesitating between two of the princes, she can ask each of them one more question. In the end, the princess will have to choose only one prince, and her choice will be the symbol of the specific values he represents.

After the selection process has been completed, a plenary discussion may be initiated about which values are important to the other participants, and how they would act if they were the princess.

**Suggestions for adaptations and modifications:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. Furthermore, the princess can write down her questions for the princes and hand it out to them, whilst they should compose the answers in cooperation with all of the members of their respective groups. Afterwards, the princess visits one prince at a time and has a chat with each one of them. Both the questions and answers may be written on a flip-chart if required.

Depending on the gender of the person in the middle, the whole game may be about a prince choosing a princess.

## U ČETIRI OKA, ŽMUREĆI

**Cilj:** Bolje upoznavanje učesnika, podsticanje boljeg opažanja tuđih specifičnosti

**Uzrast:** 8 +

**Broj učesnika:** 10 +

**Trajanje:** 15 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnici sede u krugu, posmatraju se međusobno s ciljem da upamte što više detalja jedni na drugima. Na znak voditelja svi ustaju i žmureći se kreću dok ih on ne zamoli da, i dalje žmureći, formiraju parove. U parovima se odredi osoba A i osoba B. Prvo osobe A opipavaju svog partnera i treba da pogode ko je osoba ispred njih, a onda to rade i osobe B.

Prilikom opipavanja učesnici jedan drugom mogu postaviti i nekoliko pitanja. Ako želimo da i ostali učesnici čuju pitanja i odgovore, voditelj može da kaže koji par trenutno slušamo.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih osoba ili osoba sa ometenošću u razvoju, voditelj treba da ispiše instrukcije na velikom papiru. U tom slučaju ne treba insistirati na postavljanju pitanja prilikom opipavanja.

Ukoliko u grupi ima osoba u kolicima, trebalo bi da voditelj zamoli učesnike da hodaju lagano, kao i da pazi da se neko ne povredi.

## FOUR EYES, ALL CLOSED

**Aim:** Getting to know each other better, sensitising participants to perceive others' specificities

**Age range:** 8 +

**Number of participants:** 10 +

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants sit in a circle, carefully looking at each other for a while, trying to remember as many details as possible. When the facilitator gives a sign, everybody stands up, and starts walking around, with their eyes closed. Then they form pairs, still keeping their eyes closed. Every pair should agree which one of them is person A, and who is person B. Firstly, persons A touch their partners and try to guess who the person in front of them is. Persons B should then do the same.

While touching, the participants are also allowed to ask each other a few questions. If we want the other pairs to hear the questions and answers, the facilitator can announce which pair is performing at the moment.

**Suggestions for adaptations and modifications:** If the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. In that case, we should not insist on the participants asking questions while touching each other. The same applies if there are participants with mental disabilities.

In the case where there are participants who use wheel-chairs, the facilitator should ask everybody else to walk around slowly, as well as to take care that no-one gets hurt.

## NEOBIČNA SLAGALICA

**Cilj:** Zabava i razvoj timske atmosfere

**Uzrast:** 9 +

**Broj učesnica:** 6-15

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Stranica nekog časopisa na kojoj ima fotografija, makaze, slamčice (za svakog učesnika po jedna), tacna ili plitka posuda

**Opis igre i pravila:** Potrebna je šarena stranica nekog časopisa sa puno fotografija. Voditelj je isecka na sitnije delove, koji predstavljaju delove naše slagalice. Oni se izmešaju na sredini stola na kom se nalazi jedna plitka posuda ili tacna. Jedna grupa učesnika drži slamčice u ustima. Njihov zadatak je da što više iseckanih papirića ubace u posudu u određenom vremenskom roku. To će učiniti tako što jedan kraj slamčice drže u ustima, a drugi prislone na papirić. Uvlačenjem vazduha treba da podignu papirić i da ga ubace u posudu. Kada vreme isteče, druga grupa sklapa sliku ili deo slike od papirića koji se nalaze u posudi ili na tacni.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

Ako u grupi ima slepih osoba, one će biti deo prve grupe i pomoću slamčica ubacivati papiriće na tacnu ili u posudu.

## UNUSUAL PUZZLE

**Aim:** Having fun, team building

**Age range:** 9 +

**Number of participants:** 6-15

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Colourful pages from a magazine, scissors, straws (one per participant), a saucer or a shallow dish

**Description and rules of the game:** One or two colourful pages from a magazine are needed for this game. The facilitator cuts the chosen page into smaller pieces, which then become the pieces for our puzzle. These pieces need to be mixed up in the middle of the table. A shallow dish or a saucer is then placed next to this pile of puzzle pieces. One group of participants hold straws in their mouths. Their task is to move as many puzzle pieces from the table onto the saucer. They are given a time-limit. They will complete their task by holding one end of the straw in their mouths, and placing the other end on a piece of the puzzle; by breathing in, they need to pick up the piece of the puzzle and transport it to the dish.

When their time is up, the second half of the group starts completing their task which is to make a picture (or a part of it) out of the puzzle pieces in the saucer.

**Suggestions for adaptations and modifications:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. When blind persons take part in this activity, they will be the members of the first group – the one that picks up the puzzle pieces, and transports them to the saucer.

## LANAC

**Cilj:** Izgradnja tima, podsticanje saradnje u grupi

**Uzrast:** 7 +

**Broj učesnika:** 7+

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren. Važno je da učesnice u tom prostoru mogu da formiraju kolonu

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnice imaju zadatak da formiraju kolonu u kojoj će stajati po određenom redu. Kriterijumi za formiranje kolone mogu se kretati od lakših (da se poređaju prema visini, dužini kose...), ka težim (po datumu rođenja) u zavisnosti od uzrasta i sposobnosti učesnica. Pravilo koje treba da poštuju je da pri rešavanju zadatka ne smeju da govore ni da pišu.

**Preporuke za adaptaciju i modifikaciju:** Kada u igri učestvuju slepe osobe, kriterijumi treba da se odnose na fizičke karakteristike (visina, veličina cipela, dužina kose...), kako bi one mogle da se oslone na čulo dodira.

Ako u grupi ima gluvih osoba, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, preporučuje se da ove osobe ne koriste zvanični gestovni jezik kako bi sve učesnice bile ravnopravne.

## CHAIN

**Aim:** Team building, fostering cooperation within the group

**Age range:** 7 +

**Number of participants:** 7 +

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor – large enough for the participants to form a line

**Equipment, materials needed:** /

**Description and rules of the game:** The participants' task is to form a line, according to a specific criterion. The criteria may be simple (e.g. the participants' height, hair length...), or more complex (e.g. date of birth...), depending on the participants' age and abilities. The rule is that the participants are forbidden to talk and/or write to each other, while forming the line.

**Suggestions for adaptations and modifications:** When blind persons participate in this game, the criteria for forming the line should concern the participants' physical characteristics (height, shoe size, hair length etc.), so that they can use their sense of touch.

In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. It is also recommended that these participants do not use the official sign language so as to ensure that all of the participants have an equal chance of communicating with each other.

**Ne mogu da mu čitam sa usana.  
Kako da znam šta je instrukcija?**

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**I cannot read his lips. How shall  
I understand the instruction?**



## GUŽVA U SAOBRAĆAJU

**Cilj:** Zabava, razvijanje prostorne orijentacije, podsticanje poverenja među članovima

**Uzrast:** 7 +

**Broj učesnika:** 10-30

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

(takav da učesnici mogu slobodno da hodaju po prostoriji)

**Rekviziti i materijal:** Papiri sa nacrtanim objektima u saobraćaju, selotejp

**Opis igre i pravila:** Voditelj pripremi papire na kojima su nacrtani neki saobraćajni objekti (semafor, saobraćajni znaci, tipovi automobila...). Potrebno je formirati parove objekata kako bi se formirali parovi učesnika. Učesnici dobijaju papire i na osnovu njih pronalaze svog para. Nekoliko učesnika neće imati para, tj. predstavljaju bandere i razne prepreke na putu. Njihov zadatak će biti da se tako i ponašaju, odn. da ometaju saobraćaj svojim hodom i naglim zaustavljanjima. Kada se formiraju parovi, jedna osoba je prednji deo vozila i žmuri, a druga je zadnji deo vozila i gleda. Osoba koja gleda navodi osobu koja žmuri na pravac u kom treba da se kreću kroz prostor, a da se pri tom ne sudare sa nekom preprekom ili ostalim vozilima.

Da igra vremenski ne bi bila neograničena, sami učesnici je završavaju onda kada to žele tako što se jedan par spoji s drugim i formira voz. Mogu se uključiti i prepreke. Cilj je da se na kraju formira veliki voz od svih učesnika.

**Preporuke za adaptaciju i modifikaciju:** Ako među učesnicima ima slepih osoba, njima, umesto papira sa nacrtanim objektom, voditelj može na dlanu da nacrtat objekat prstom (npr. trougao, krug...), tako da i oni crtanjem po dlanovima drugih igrača mogu da pronađu svog para. Potrebno je da budu u paru sa osobom koja vidi.

Ako u grupi ima gluhih osoba, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

## TRAFFIC JAM

**Aim:** Having fun, developing space orientation skills, building trust amongst the participants

**Age range:** 7 +

**Number of participants:** 10-30

**Time needed:** 20 minutes

**Space needed:** Indoor or outdoor, but has to allow the participants to move around freely

**Equipment, materials needed:** Papers with traffic objects drawn on them, scotch tape

**Description and rules of the game:** The facilitator prepares papers with traffic objects drawn on them (traffic lights, traffic signs, types of cars etc.). Pairs of these objects are drawn, so that pairs of participants can be formed. Each participant gets a paper and searches for his/her partner. Several participants will not have a partner i.e. they will represent traffic lights and various obstacles on the road. Their task will be to disrupt the traffic, by walking around and stopping unexpectedly. When pairs are formed, one person in each pair will be the front of the car, keeping his/her eyes closed; his/her partner will be the back of the car, keeping his/her eyes open. This person has to direct his/her partner (the one with their eyes closed), as they jointly move around; their task being to avoid all of the obstacles on their road, including other cars.

The game is finished when the participants themselves feel like ending it: one pair then merges with another, forming a train. The participant-obstacles may also join and the game ends when all of the participants have joined the train.

**Suggestions for adaptations and modifications:** When blind persons take part in this activity, instead of giving them a paper with a traffic object on it, the facilitator can draw, a simple shape (triangle, circle...)

## SMEŠNE PRIČE

**Cilj:** Zabava, razvijanje kreativnosti, timski rad

**Uzrast:** 9 +

**Broj učesnika:** 8-16

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Veliki papiri i olovke

**Opis igre i pravila:** Voditeljka podeli učesnice u manje grupe tako da u svakoj grupi bude po četiri učesnice. Svaka grupa bi trebalo da napiše nastavak priče koju započinje voditeljka. (Predlog početka: „Sreli se u supermarketu lisica i magarac...“, ali može biti bilo šta što voditeljka proceni kao zanimljivo za učesnice). Svaka grupa ima 10 minuta vremena da smisli što duhovitiji nastavak priče i da ga zapiše na velikom papiru. Zatim svaka podgrupa odredi svoju predstavnicu, koja će to ispričati (pročitati).

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih osoba, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Kad grupe budu predstavljale svoje priče, ove učesnice mogu da pročitaju šta su druge napisale.

on their palm with his/her finger; by finger-drawing that same shape on the other participants' palms, they will then be able to find their partner. The blind person's pair must be a participant who can see normally.

In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart.

## FUNNY STORIES

**Aim:** Having fun, developing creativity, team building

**Age range:** 9 +

**Number of participants:** 8-16

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Flip-charts, pens

**Description and rules of the game:** The facilitator divides the participants into small groups of four. Each group has the task of continuing the story, which was started by the facilitator (an example: *“One day, a fox met a donkey in a supermarket...”*); the beginning may be any sentence that the facilitator thinks might be interesting to the participants). The groups have 10 minutes to create as funny a continuation as possible, and to write it down on a flip-chart. Then, one representative from each group reads or tells the others the story that his/her group has made.

**Suggestions for adaptations and modifications:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. When the groups' representatives present their stories, these participants can read them from the flip-charts.

## KAŽI PTIČICA

**Cilj:** Zabava, timski rad

**Uzrast:** 12 +

**Broj učesnika:** 10

**Trajanje:** 12 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Fotoaparati i lista zadataka

**Opis igre i pravila:** Voditelj daje učesnicima listu zadataka. Oni imaju 10 minuta da se pripreme za fotografisanje. Lista zadataka izgleda ovako:

Na vašoj zajedničkoj fotografiji treba da se nađu:

- jedna osoba koja glumi stolicu i neko ko na toj stolici sedi
- dve osobe u turskom sedu
- slika Nikole Tesle
- šest osoba koje se drže za ruke (u lancu)
- dve osobe koje igraju taši, taši, ta-na-na
- dve osobe duge kose, koje su vezale kosu jednom gumicom/šnalom

**Saveti za voditelja:** Trebalo bi postaviti više zadataka nego što ima učesnika. Slika Nikole Tesle nalazi se na novčanici od 100 dinara u Srbiji, ali se zahtev može prilagoditi zemlji u kojoj se igra izvodi (odnosno valuti koja se na datom području koristi).

Učesnici se potom dogovaraju kako će pozirati za fotografiju po zadatoj instrukciji. Nakon deset minuta voditelj treba da napravi fotografiju učesnika i da se potruži da svako dobije primerak fotografije.

**Preporuke za modifikaciju i adaptaciju:** Ako u grupi ima gluhih i nagluhih osoba, voditelj treba da ispiše osnovnu instrukciju na velikom

## SAY "CHEESE"

**Aim:** Having fun, team building

**Age range:** 12 +

**Number of participants:** 10

**Time needed:** 12 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Camera, task-list

**Description and rules of the game:** The facilitator gives the participants a task list. They have 10 minutes to get ready for the photo to be taken. The task-list may look something like this:

Your group-photo should include the following:

- one person pretending to be a chair and another one sitting on that chair
- two persons sitting in the lotus position
- a picture of Nikola Tesla
- six persons holding hands (forming a human-chain)
- two persons clapping hands with each other – playing this children's game
- two long-haired persons, who have made a joint pony-tale with one ribbon

**Tips for the facilitator:** There should be more tasks than participants. You can find a picture of Nikola Tesla on a 100 dinar-note in Serbia, but this task may be adjusted to any country, by asking for a photo of any other person you can find on a bank-note. The participants have to agree on how they will jointly complete all of the aforementioned tasks. After 10 minutes, the facilitator takes the group-photo. It would be great if each participant were given a copy of this photo.

papiru. Slepim osobama i osobama s motornim hendikepom ostali učesnici mogu pomoći da se uključe tako što će se sa njima dogovoriti o tome na kom delu fotografije bi im bilo najzanimljivije/najprijetnije da se nađu.

## NAMIGIVANJE

**Cilj:** Zabava, izgradnja tima, povećanje koncentracije

**Uzrast:** 8 +

**Broj učesnica:** 8-12

**Trajanje:** 5 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditeljka kaže da tokom igre nije dozvoljeno verbalno dogovaranje i namiguje nekoj osobi, a ova treba da dâ znak da je primila signal i da ga prosledi sledećoj učesnici. Osoba koja je jednom primila signal i poslala ga dalje, ne može ponovo to da učini. Učesnice treba da zapamte koja nije primila signal. Ukoliko se desi da neka pošalje signal osobi koja ga je već primila, igra počinje iz početka. To se dešava i ako neka počne da govori tokom igre. Cilj je da svaka samo jednom bude prenosilac signala.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru.

**Suggestions for adaptations and modifications:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. When blind and persons with physical disabilities participate in this game, the other members of the group can help them by asking them which part of the photo they'd feel the most comfortable in.

## WINKING

**Aim:** Having fun, team building, improving concentration

**Age range:** 8 +

**Number of participants:** 8-12

**Time needed:** 5 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator tells the participants that they are not allowed to communicate verbally with each other during this game. The facilitator winks at one of the group members. That person has to wink back – giving a sign that he/she has received the signal, and then forward it to another participant. Each participant may receive and pass on the signal only once. They have to remember who hasn't yet received the signal. If someone happens to wink at a participant who has already received it before, the game starts from the beginning. The same applies if any of the participants speak during the game. The aim of the game is for each participant to receive and forward the wink only once.

**Suggestions for adaptations and modification:** In the case where the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart.

## TELEGRAM

**Cilj:** Zabava, razvijanje pažnje, timski rad

**Uzrast:** 7 +

**Broj učesnika:** 10+

**Trajanje:** 5 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** U jednoj verziji ove igre potrebni su papiri i olovke

**Opis igre i pravila:** Učesnici sede u krugu ili formiraju lanac. Igru započinje neko ko šapuće rečenicu/stih/slogan učesniku do sebe, a ovaj je prosleđuje sledećem, i tako do kraja lanca. Poslednji u lancu izgovara rečenicu koja je došla do njega, koja se najčešće razlikuje od one kojom je igra započela. Igra se može ponavljati onoliko puta koliko je učesnicima zanimljivo.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih i nagluhih osoba, voditelj treba da ispiše instrukcije na velikom papiru. Takođe, poruke ne moraju biti samo verbalne, već mogu da budu i vizuelne. Svaki učesnik dobija papir za crtanje. Prva osoba u lancu nacrtá nešto i svoj crtež preda osobi do sebe, koja ima deset sekundi da ga pogleda i da potom, na osnovu sećanja, nacrtá ono što je videla što vernije može. Isti postupak se ponavlja do poslednje osobe u lancu, a onda ona poredi svoj crtež sa crtežom prve osobe. Za ovu igru nam je potreban pribor za crtanje.

Ukoliko u igri učestvuju slepe osobe, mogu se prenositi taktilne poruke: prvi član niza ispisuje na dlanu osobe do sebe neku kratku reč ili nacrtá prstom neki oblik, a ovaj ga onda prosledi dalje.

## TELEGRAPH

**Aim:** Having fun, improving concentration, team building

**Age range:** 7 +

**Number of participants:** 10+

**Time needed:** 5 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Papers and pens are needed for one version of the game

**Description and rules of the game:** The participants sit in a circle or form a human-chain. Anybody can start the game by whispering a sentence/ rhyme/ slogan to the person next to him/her, who then passes it on etc. The last person in the chain has to say the sentence he/she has received aloud. This sentence often differs from the initial one. The game may be repeated as many times as the participants wish.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The messages transferred from one participant to another do not necessarily need to be verbal, but may also be visual. In that case, each participant is given a sheet of paper and a pen to draw their message. The first person draws something and passes the paper on to the person next to them. He/she has 10 seconds to take a look at the drawing, and try to replicate it on their paper. The point is for this replica to be as similar to the original as possible. This procedure continues until the last person in the row. When the last person has finished his/her drawing, it is compared with the one that was initially drawn by the first person. In the case where the group includes blind

## STORY PUZZLE

**Cilj:** Razvija logičko zaključivanje, zabavu, timski rad

**Uzrast:** 7 +

**Broj učesnika:** 30

**Trajanje:** 30 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Tekstovi sa pričama, makaze

**Opis igre i pravila:** Dve ili više grupa dobiju tekst podeljen na manje semantičke jedinice. Njihov zadatak je da tako *iscepan* tekst ponovo sklope u priču koja, prema njihovom mišljenju, čini smislenu celinu. Predstavnik svake grupe treba da pročita ostalima sklopljen tekst (koji treba da bude prilagođen uzrastu, mogućnostima i interesovanjima učesnika).

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u igri učestvuju slepe osobe, potrebno je da neko iz grupe pročita sve delove teksta. Ukoliko u grupi ima gluhih i nagluhih osoba, trebalo bi da voditelj napiše instrukciju na velikom papiru.

participants, the messages may also be tactile: the first person in the row finger-draws a shape/ writes a simple word on the palm of the person next to them, and that becomes the message to be passed around.

## STORY PUZZLE

**Aim:** Developing logical thinking, having fun, team building

**Age range:** 7 +

**Number of participants:** 30

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Stories, scissors

**Description and rules of the game:** Two or more groups are given a text that has been divided into smaller paragraphs. Their task is to re-make a meaningful story out of these paragraphs. When they have finished, one representative from each group reads the story to the others. Note: the text (in terms of all its relevant characteristics; content, length etc.) should be adjusted to the participants' age, abilities and interests.

**Suggestions for adaptations and modifications:** When blind persons participate in this activity, one of the group members should read all of the paragraphs aloud.

If the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart.

## PORUKA U BOCI

**Cilj:** Istraživanje mogućnosti neverbalne komunikacije

**Uzrast:** 10 +

**Broj učesnica:** 10-16 (važno je da bude paran broj učesnica)

**Trajanje:** 20 minuta

**Prostor:** Po mogućstvu otvoren

**Rekviziti i materijal:** Flaše (najbolje plastične kako se niko ne bi povredio), papiri, olovka, poruke (mogu to biti i stihovi neke pesme, citati, ali i najjednostavnije rečenice), plastičan bazen.

**Opis igre i pravila:** Pre početka igre voditeljka smisli poruke. Zatim svaku poruku napiše na dva papira i po jedan ubaci u svaku flašu. Flaše stavi u bazenčić (mali dvorišni, plastični, plitak). Učesnice stoje oko bazena i svaka uhvati po jednu flašu, izvuče papir i pročita šta na njemu piše, pri čemu niko drugi ne sme da vidi sadržaj poruke. Učesnice treba da bez ikakve verbalne komunikacije pronađu osobu koja ima istu poruku kao što je njihova, tako što idu od jedne do druge i neverbalno, pantomimom, saopštavaju šta je sadržaj njihove poruke (ne može se koristiti gestovni jezik). Osoba koja prima poruku može da odmahne glavom u slučaju da njena poruka ne sadrži reč koju objašnjava sagovornica, može takođe da slegne ramenima ako nije razumela reč ili da, naravno, klimne glavom ukoliko u njenoj poruci takva reč postoji.

**Preporuke za modifikaciju i adaptaciju:** Ukoliko voditeljka ne može da obezbedi plastičan bazen, flaše se mogu kotrljati po podu. Ukoliko u grupi ima dece (mladih) koja ne mogu da čitaju, poruke mogu da budu vizuelne (kao memo-kartice). Ako u grupi ima gluhih i nagluhih osoba, voditeljka treba da ispiše

## MESSAGE IN A BOTTLE

**Aim:** Exploring possibilities for non-verbal communication

**Age range:** 10 +

**Number of participants:** 10-16 (it is important to have an even number of participants)

**Time needed:** 20 minutes

**Space needed:** Preferably outdoors

**Equipment, materials needed:** Bottles (preferably plastic ones), paper, pens, messages (could be part of a song, quotations, simple sentences...), a plastic pool

**Description and rules of the game:** Before the game starts, the facilitator composes messages. Each message has to be written twice, and each copy placed in a separate bottle. The bottles are then put into a small, shallow pool. The participants stand around the pool and each one chooses a bottle. Each participant opens their bottle and reads the message that was in there – taking care that no one else sees the message. Without using any verbal communication, each participant has to find the person who has the same message as theirs by walking around, and miming the content of their message. The use of official sign language is not allowed. The participant who receives the message can only shake their head to signal “no” if their message does not contain the word their collocutor is trying to explain, or shrug their shoulders if they don’t understand, or, of course, nod if they think that they have the same message.

**Suggestions for adaptations and modifications:** In the case where the facilitator is unable to provide a plastic pool, an alternative is to roll the bottles on the floor. If the participants include children/ persons who cannot read, the messages may also be visual (like memo-cards). If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game

instrukcije na velikom papiru.

Ako u grupi ima slepih osoba, voditeljka im može tiho pročitati šta piše na njihovoj poruci, tako da ostali ne čuju. Poruke bi trebalo da budu jednostavne kako bi učesnice mogle da ih objasne ispuštajući zvuke ili pak govoreći neke asocijacije. Osim poruke, u tom slučaju na papiru treba napisati i dozvoljene asocijacije.

## POGODI ŠTA JE

**Cilj:** Razvoj taktilne osetljivosti, zabava

**Uzrast:** 6 +

**Broj učesnika:** 10-15

**Trajanje:** 20 minuta

**Prostor:** Po mogućstvu zatvoren

**Rekviziti i materijal:** Što više predmeta iz okruženja učesnika, marame za vezivanje očiju

**Opis igre i pravila:** Pronaći predmete u prostoru u kom učesnici relativno često borave (kuhinja, kupatilo, sobe, torbe...). Učesnicima se povezuju oči, a onda se predmeti redom iznose na sto. Oni ih opipavaju i pogađaju njihovu namenu. Predmeti ne smeju da budu opasni kako ne bi došlo do povreda.

**Preporuke za adaptaciju i modifikaciju:** Osobe sa teškoćama u govoru mogu da vrate predmet na gomilu nakon što su ga opipale, a da onda skinu povez sa očiju. Zadatak je da pokažu koji je to predmet bio. Može da se uvede i pantomima kako bi nakon skidanja poveza dete pokazalo čemu taj predmet služi (olovka za pisanje, rezač za oštrenje olovke...). Ostali onda potvrđuju da li se to zaista odnosi na predmet koji je osoba opipala.

on a flip-chart. When the blind participate in this activity, the facilitator can read them what's written in their message (taking care that the other participants do not hear it). In that case, the messages should be simple and easy to explain by making sounds or saying words that they associate with the content of the message. Therefore, in addition to the message itself, some "hints" should also be written down.

## GUESS WHAT IT IS

**Aim:** Developing the sense of touch

**Age range:** 6 +

**Number of participants:** 10-15

**Time needed:** 20 minutes

**Space needed:** Preferably indoors, but outdoors is also possible

**Equipment, materials needed:** Several objects which are often used by the participants, scarves for blindfolding

**Description and rules of the game:** The facilitator should collect several objects which are often used by the participants (in the kitchen, bathroom, living room etc.). The objects must not be dangerous so as to avoid injuries. The facilitator puts each object on the table in turn and the participants touch them and guess what they are used for.

**Suggestions for adaptations and modifications:** Persons with speaking disabilities may touch the object, put it back on the table, take off their scarf and point to the object they think was the one that they previously touched. Mime may also be used so that, after taking off the scarf, the participants can show what the touched object is used for (a pen for writing, a sharpener to sharpen a pencil etc.). The others can then confirm whether that was really the object that the person previously touched.

## BARENO JAJE

**Cilj:** Zabava, timski rad

**Uzrast:** 13 +

**Broj učesnica:** 8+

**Trajanje:** 5 minuta da izaberu jaje i, ako ne pronađu bareno, vreme koje je potrebno za pravljenje obroka

**Prostor:** Zatvoren – kuhinja

**Rekviziti i materijal:** Za svaku grupu po četiri jajeta obeležena bojevima, od kojih je jedno bareno

**Opis igre i pravila:** Učesnice se podele u grupe od četiri članice. Svaka grupa dobije po četiri jajeta obeležena brojevima od 1 do 4, od kojih je samo jedno bareno. Njihov zadatak je da pronađu bareno jaje. To će činiti na sledeći način:

- prvo jaje će voditeljka mućkati, a učesnice će osluškivati
- drugo jaje učesnice mogu zavrteti ukруг (ali ga ne smeju podizati)
- treće jaje mogu dodirnuti jednim prstom, ali ga ne smeju podizati
- četvrto jaje mogu samo posmatrati (eventualno omirisati)

Učesnice same biraju koje će jaje na koji način *upoznati*. Ako nakon *upoznavanja* sa jajima pogode koje je među njima bareno, dele ga na četiri jednaka dela i pojedu ga. Ako ne pogode, imaju zadatak da naprave neki obrok, npr. kajganu, sladoled, palačinke ili nešto slično, u zavisnosti od raspoloživih sredstava i umešnosti.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima slepih osoba, ostale članice im mogu reći koji je broj jajeta koje trenutno ispituju. Ako u grupi ima gluvih osoba, voditeljka treba da ispiše instrukcije na velikom papiru. One mogu da pokažu svoj odgovor prstima.

## BOILED EGG

**Aim:** Having fun, team building

**Age range:** 13 +

**Number of participants:** 8 +

**Time needed:** 5 minutes to choose the egg + the time needed to make a meal (in case they fail to find the boiled egg)

**Space needed:** Indoors – preferably a kitchen

**Equipment, materials needed:** Four eggs per small group (out of which one is boiled), numbered 1 to 4

**Description and rules of the game:** The participants are divided into small groups of four. Each group is given 4 eggs, numbered 1 to 4, out of which only one egg is boiled. Their task is to find out which egg is the boiled one. They will do that in the following way:

- the facilitator will shake the first egg, while the participant listen
- the participants may roll the second egg, but must not lift it
- they may touch the third egg with a finger, still not lifting it
- they may only observe the fourth egg (and smell it, if they want)

It is left up to the participants to decide how (out of the four aforementioned ways) they will *explore* each of the eggs. If they manage to guess which of the four eggs is the boiled one, they can cut it into four pieces and eat it. If they fail, they have to make a meal (e.g. an omelette, ice-cream, crepes or similar – depending on the resources they have and how skilled they are).

**Suggestions for adaptations and modifications:** When blind persons take part in this game, the other members of their small group can tell them which egg they are exploring.

If the group includes deaf or persons with hearing difficulties, the facilitator should write down a description and the rules of the game on a flip-chart. They can indicate their guess (which of the eggs is the boiled one) by pointing to the chosen egg.

## OPIŠI, NACRTAJ

**Cilj:** Razvoj taktilne osetljivosti, zabava, podsticanje integracije pojedinačnih informacija u celinu

**Uzrast:** 9 +

**Broj učesnica:** 10-16

**Trajanje:** 20 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** Razni predmeti (voće, tupi predmeti, marame, lutke...); za jednu od verzija ove igre potrebne su fotografije objekata

**Opis igre i pravila:** Učesnice se podele u parove. Jedna od njih opipava predmet u džaku i opisuje ga (ne sme da navede njegovo ime, već kakvog je oblika, od čega je napravljen...). Druga crta predmet prema uputstvima svog para. Kada crtež bude gotov, učesnice mogu da zamene uloge.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima gluvih osoba, njihov par može pantomimom da pokaže čemu sve taj predmet služi. Takođe, voditeljka bi trebalo da napiše instrukciju na velikom papiru. Slepe osobe mogu biti u ulozi one koja opipava predmet i tako koristiti svoja prethodna iskustva. Ukoliko je u pitanju starija grupa, uspešna u crtanju, učesnice radi zabave mogu da crtaju i vezanih očiju. Ukoliko u grupi ima članica sa ometenošću u (mentalnom) razvoju, članica koja opipava može pantomimom da pokaže čemu predmet služi, a članica koja pogađa može među ponuđenim slikama predmeta da nađe onaj koji odgovara toj funkciji. U tom slučaju, trebalo bi da za svaki predmet sa gomile imamo i odgovarajuću fotografiju (npr., ako imamo češalj, moramo imati i sliku češlja).

## DESCRIBE AND DRAW

**Aim:** Developing the sense of touch, having fun, supporting the integration of separate information into a whole

**Age range:** 9 +

**Number of participants:** 10-16

**Time needed:** 20 minutes

**Space needed:** Indoors

**Equipment, materials needed:** Various objects (fruit, scarves, dolls, blunt objects...); in one version of the game, pictures of the objects are also needed

**Description and rules of the game:** The facilitator divides the participants into pairs. One person from each pair touches one of the objects in the sack, and describes it to their partner. They must not name the object, but can describe its shape, size, the material it is made from etc. The other person from the pair has to draw the object, following their partner's description. When the drawing has been completed, the partners can switch roles.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, their partner, who touches the object, may use mime to show what the object is used for. The facilitator should also write down a description and the rules of the game on a flip-chart. Blind participants, if any, can be the ones who touch and describe the object, using their prior experience. If the participants are older and skilled in drawing, they can draw blindfolded, just for fun. When persons with mental disabilities participate in this activity, the one who touches the object can mime what the object is usually used for, whilst their partner can choose one of the pictures that they think represents the mimed object. In that case, there should also be a picture for each of the objects (e.g. if there is a comb in the rug, we also must have a picture of the comb, and so on).

## POMIRIŠI OVO!

**Cilj:** Razvijanje čula mirisa

**Uzrast:** 8 +

**Broj učesnika:** Do 15

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Razni predmeti koji imaju nekakav miris (voće, parfem, hrana...)

**Opis igre i pravila:** Svim učesnicima se vežu oči ili ih oni sami zatvore, a nekoliko voditelja (dvoje-troje, u zavisnosti od veličine grupe) treba da im dâ npr. tri predmeta da ih ovi omirišu. Kad svi učesnici omirišu predmete, treba da kažu:

- šta su omirisali
- kako su se osećali kada su morali da mirišu nešto nepoznato
- da li su imali poverenja da im voditelji neće ponuditi nešto što nema lep miris
- koliko koriste čulo mirisa u svakodnevnom životu

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih i nagluhih osoba, voditelj treba da ispiše instrukciju na velikom papiru, kao i pitanja za razmenu (razgovor) na kraju igre.

## SMELL THIS!

**Aim:** Developing the sense of smell

**Age range:** 8 +

**Number of participants:** Up to 15

**Time needed:** 20 minutes

**Space needed:** Indoor/outdoor

**Equipment, materials needed:** Various objects with a recognizable odour (fruit, perfume, food...)

**Description and rules of the game:** All of the participants are blindfolded. They are then given several objects (let's say three) to smell. When all of the participants have smelled the objects, they have to say:

- what they think they smelled
- how they felt when they had to smell something unknown
- whether they trusted the facilitators not to give them something with an unpleasant odour
- how often they use their sense of smell in everyday life.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game (including questions to be answered) on a flip-chart.

## PROBAJ ME

**Cilj:** Zabava, razvoj čula ukusa

**Uzrast:** 9 +

**Broj učesnica:** 6+

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Najviše četiri vrste kolača (tako da za svakog učesika bude po jedan kolač); za jednu od verzija igre potrebne su fotografije raznih sastojaka kolača

**Opis igre i pravila:** Igračicama se zavežu oči. Voditeljka ide od jedne do druge učesnice i služi ih kolačima (može ih poslužiti sa najviše tri-četiri vrste, tako da više učesnica proba istu vrstu kolača). Svaka treba da proba svoj kolačić, a kad sve pojedju posluženje, mogu da skinu povez s očiju. Svaka će pojedinačno govoriti o svom kolačiću, a voditeljka će pitati da li je još neka osetila sličan ukus.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima osoba sa teškoćama u govoru, oštećenim sluhom ili sa ometenošću u razvoju, one mogu da odaberu sličicu na kojoj su prikazani dominantni sastojci u njihovom kolaču (npr. lešnici, cimet, jabuke...).

## TASTE ME

**Aim:** Having fun, developing the sense of taste

**Age range:** 9 +

**Number of participants:** 6 +

**Time needed:** 15 minutes

**Space needed:** Indoor/outdoor

**Equipment, materials needed:** Up to four sorts of cakes – one cake per participant; pictures of different ingredients are also needed for one version of the game

**Description and rules of the game:** All of the participants are blindfolded. The facilitator then moves from one participant to another, serving them cakes. (There should be up to 4 sorts of cakes, so that several participants taste the same sort.). When all of the participants have eaten the cakes, they can take off their blindfolds. In turn, the participants describe their cakes, and the facilitator asks whether anybody else experienced a similar taste and would like to add something to the description.

**Suggestions for adaptations and modifications:** If there are participants who have speaking and/or hearing difficulties, or mental disabilities, they can take a look at the pictures showing different ingredients (e.g. nuts, cinnamon, apples etc.), and point out those they think represent the main ingredients in their cakes.

## ZABRANJENI POKRET

**Cilj:** Povećanje koncentracije, koordinacija pokreta  
**Uzrast:** 6 +  
**Broj učesnika:** 5 +  
**Trajanje:** 5 minuta  
**Prostor:** Zatvoren/otvoren, ali takav da učesnici slobodno mogu da izvode pokrete  
**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditelj pokazuje pokrete učesnicima, a oni treba da ih ponavljaju tako da ne učine *zabranjeni pokret*, koji na početku igre određuje voditelj.

Ova igra se može izvoditi i u parovima, tako što prvo jedan član para pokazuje, a posle nekog vremena to čini drugi.

**Preporuke za adaptaciju i modifikaciju:** Kako slepe osobe mogu imati poteškoće u ponavljanju pokreta, ova igra može da se modifikuje tako što voditelj (ili partner) izdaje naredbe tipa: *čučni, sedi, skoči, pucketaj prestima...* Kao i u originalnoj verziji, jedan pokret je unapred zabranjen.

Ako u grupi ima gluvih osoba, voditelj treba da ispiše na velikom papiru osnovnu instrukciju.

Ukoliko su u grupi prisutne i osobe sa motornim hendikepom, voditelj može izvoditi jednostavne pokrete. Takođe, u tom slučaju se može igrati verzija ove igre u kojoj voditelj unapred kaže učesnicima koja reč će u ovoj igri biti zabranjena. Učesnici treba da ponavljaju tekst ili pesmu koju voditelj izgovara, pri tom ne izgovarajući zabranjenu reč.

## FORBIDDEN MOVEMENT

**Aim:** Improving concentration and movement coordination  
**Age range:** 6 +  
**Number of participants:** 5 +  
**Time needed:** 5 minutes  
**Space needed:** Indoor/ outdoor – large enough for the participants to move about freely  
**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator shows the participants various movements. They have to imitate them, but must try to avoid the forbidden movement, which the facilitator set at the beginning of the game. This game can also be played in pairs: firstly, one person shows the movements for their partner to imitate, and afterwards the partners switch roles.

**Suggestions for adaptations and modifications:** Since blind participants might have difficulties imitating the facilitator's movements, they can give the orders for the participants (or their partner – in the case where the game is played in pairs) to sit, crouch down, jump, snap their fingers etc. As in the original version of the game, one movement must be set as the forbidden one at the beginning of the game. If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. When the participants include persons with physical disabilities, the facilitator (or partner – in the case where the game is played in pairs) should demonstrate simple movements. An alternative could be to play the game with words: the participants repeat the words after the facilitator, avoiding the forbidden one. The words can also be a text or a song, still avoiding the word set as the forbidden one at the beginning of the game.

**Da li da se ponašam kao da ne  
primećujem da je u kolicima?**

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**Should I pretend as if I do not notice  
that he is a wheel-chair user?**



## ZEVANJE

**Cilj:** Zabava, druženje

**Uzrast:** 10 +

**Broj učesnica:** 8+

**Trajanje:** 15 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnice sede u krugu. Igru započinje učesnica koja pogleda u pravcu neke iz grupe i zevne. Trebalo bi da ta učesnica onda i sama zevne i pogleda neku drugu učesnicu kojoj je to znak da na isti način dalje prenosi zevanje.

Zevanje treba glasno da se čuje. Ako zevne još neka osim osobe kojoj je zevanje „preneseno“, igra se prekida i ponovo kreće iz početka. Kada sve zevnu samo po jednom, igra je završena.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima slepih osoba, učesnice bi trebalo da prilikom zevanja izgovore ime osobe koja će sledeća zevati.

Ako u grupi ima gluhih osoba, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru.

## YAWNING

**Aim:** Having fun

**Age range:** 10 +

**Number of participants:** 8 +

**Time needed:** 15 minutes

**Space needed:** Indoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants sit in a circle. Anybody can start the game, by looking at any one of the participants and yawning. That participant should then look at someone else and yawn, so that the yawn goes around the group – passed on from one participant to another.

Each yawn should be made aloud. During the game, the one to whom the yawn was passed on is the only person who is allowed to yawn. If anyone yawns without receiving the yawn, the game starts again from the beginning. The game ends when each participant has yawned only once.

**Suggestions for adaptations and modifications:** If there are blind persons in the group, everybody should, when yawning, call out the name of the person to whom they are passing on the yawn. If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## ETIKETE

**Cilj:** Zabava, razvoj socijalne inteligencije

**Uzrast:** 8 +

**Broj učesnika:** 7-20

**Trajanje:** 15 minuta

**Prostor:** Otvoren/zatvoren. Prostor bi trebalo da omogući slobodno kretanje učesnika

**Rekviziti i materijal:** Nalepnice sa instrukcijama

**Opis igre i pravila:** Svaki učesnik nosi na čelu nalepnicu sa određenom instrukcijom. Zadatak za svakog člana je da posmatra reakcije ostalih igrača i otkrije šta piše na nalepnici. Nalepnice sadrže instrukcije poput ignoriši me, zapleši sa mnom, pokaži da me voliš, namigni mi, zagrli me i sl.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluvih osoba, voditelj treba da ispiše instrukcije na velikom papiru.

Ukoliko u igri učestvuju slepe osobe, mogu se formirati parovi (u svakom treba da bude i osoba koja vidi). Kada par A naiđe na par B, osoba koja vidi pročita instrukciju osobi koja ne vidi. Onda se svaka osoba iz para A združi sa po jednom osobom iz para B i ponaša se u skladu sa tom instrukcijom. Tako se stalno formiraju novi parovi.

## STICKERS

**Aim:** Having fun, developing social intelligence

**Age range:** 8 +

**Number of participants:** 7-20

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor, large enough so that the participants can move around freely

**Equipment, materials needed:** Stickers with instructions

**Description and rules of the game:** Each participant is given a sticker with a specific instruction stuck to his forehead. Everybody's task is to observe the reactions of the other participants and thus try to find out what is written on their sticker. The instructions on the stickers can be: "ignore me", "dance with me", "show me you love me", "give me a wink", "give me a hug" and so on.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. When blind persons take part in this game, pairs of participants can be formed (each pair should have at least one member who sees normally). When person A finds his/her pair, the person who sees normally reads out the instruction to his/her blind partner. Then persons A meet persons B and react according to what is written on their stickers. Thus, new pairs are formed all over again.

## ŠTA AKO...

**Cilj:** Zabava, podsticanje mašte

**Uzrast:** 8 +

**Broj učesnica:** 8+

**Trajanje:** 15 minuta

**Prostor:** Zatvoren i dovoljno akustičan da učesnice mogu da čuju jedna drugu

**Rekviziti i materijal:** Papiri i olovke za svaku učesnicu

**Opis igre i pravila:** Učesnice sede u krugu. Svaka dobije papir i olovku i treba da napiše pitanje koje počinje sa „šta ako“ (npr. šta ako sutra bude padala kiša?), a onda na drugom papiru treba da napiše i odgovor na svoje pitanje (npr. biće klizavo). Kad su sve zapisale svoja pitanja i odgovore, jedna učesnica čita (ili pokazuje) svoje pitanje, a ona koja sedi desno od nje odgovara tako što pročita već pripremljen odgovor. Zatim ta učesnica čita svoje pitanje, a sledeća se nadovezuje svojim odgovorom... Kombinacije su često zanimljive i smešne.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba koje nisu u mogućnosti da pišu, igra se može igrati i bez pisanja.

## WHAT IF...

**Aim:** Having fun, developing creativity

**Age range:** 8 +

**Number of participants:** 8 +

**Time needed:** 15 minutes

**Space needed:** Indoor, with good acoustics so that the participants can hear each other well

**Equipment, materials needed:** Sheets of paper and pens for all of the participants

**Description and rules of the game:** The participants sit in a circle. Everybody is given a sheet of paper and a pen, and has to write down one question that starts with “What if...” (e.g. *What if it rains tomorrow?*). Then everybody writes down the answer to their own question (e.g. the roads will be slippery) on a separate sheet of paper... When everybody has finished writing, one participant reads aloud (or shows the others) their question, and the person sitting next to them (on their right) answers by reading aloud (or showing the others) the answer they have written. That participant then reads (or shows the others) their question aloud, and the person sitting next to them answers and so on. The combinations (question – answer) created in this way often appear to be quite funny.

**Suggestions for adaptations and modifications:** If there are participants who have difficulties with writing, the game may be also played verbally.

## POGODI OVO

**Cilj:** Upoznavanje, razvoj logičkog zaključivanja, zabava

**Uzrast:** 8 +

**Broj učesnika:** 15-20

**Trajanje:** 30 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Prvo pitanje nekom iz grupe postavlja voditelj, a on treba da odgovori gestikulirajući. Poželjno je da se na taj način nešto sazna o učesnicima, recimo, koji je nekom omiljeni film, šta najviše voli da jede... Pitanja na koja može da se odgovori sa da ili ne nisu dozvoljena. Takođe je zabranjeno odgovor „ne znam“ izraziti sležujući ramenima. Osoba koja je već odgovorila postavlja pitanje sledećem učesniku, a poslednji iz grupe postavlja pitanje voditelju. Naravno, dok neko odgovora jezikom gesta, ostali pogađaju šta to znači.

**Preporuke za adaptaciju i modifikaciju:** Dok neko „pokazuje“ svoj odgovor, voditelj ili neko iz grupe može da prepriča slepim osobama šta se dešava kako bi i one učestvovala u igri.

## GUESS THIS

**Aim:** Getting to know each other, developing logical thinking, having fun

**Age range:** 8 +

**Number of participants:** 15-20

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator starts the game by asking one of the participants a question. They have to mime the answer. It is recommended that the questions i.e. answers refer to personal information about the participants (e.g. their favourite movie, favourite food or similar). Questions that can be answered with “yes” or “no” should not be asked and shrugging shoulders as a sign for “I don’t know” is not accepted as an answer. The person who has just answered continues the game by asking the next participant a question and the last person in the row ends the game by asking the facilitator a question. While one participant is miming their answer, the others have to guess what they are trying to say.

**Suggestions for adaptations and modifications:** While the participants are miming their answers, the facilitator or other group members can describe what is happening to the blind participants (if any), so that they can participate in guessing what the answer is.

## OMLADINSKA ZADRUGA

**Cilj:** Podsticanje logičkog mišljenja

**Uzrast:** 9 +

**Broj učesnika:** 6 +

**Trajanje:** 5 minuta (po osobi koja pogađa)

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Jedna učesnica napusti prostoriju, a ostale smišljaju radno mesto za koje je omladinska zadruga raspisala konkurs. Učesnica se vraća i postavlja pitanja tipa da li je zanimanje kreativno, da li se radi u timu, kakvo je radno vreme itd.. Na osnovu da/ne odgovora, učesnica zaključuje o kom je zanimanju reč.

Ova igra može zadržati istu logiku, a promeniti sadržaj. Osoba koja napusti prostoriju je, recimo, novinarka. Ostale biraju neku poznatu ličnost koju novinarka treba da intervjuiše. Kada se vrati u prostoriju, novinarka otkriva ko je poznata ličnost postavljajući pitanja na koja ostale mogu da daju odgovore da/ne tipa.

Za obe igre važi isto pravilo: osoba koja pogađa ima pet minuta da zaključi o čemu/kome je reč.

**Preporuke za adaptaciju i modifikaciju:** U slučaju da u igri učestvuju gluve osobe, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, pitanja se mogu postavljati u pisanoj formi (ili barem mogu biti ispisane ključne reči).

## YOUTH EMPLOYMENT SERVICE

**Aim:** developing logical thinking

**Age range:** 9 +

**Number of participants:** 6 +

**Time needed:** 5 minutes (per person who guesses)

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** One participant leaves the room, while the others think of a job placement for which they, as the Youth Employment Service, have opened a call for applicants. The participant who was outside, now comes back into the room, and asks yes/no questions such as: is it a creative job, does it involve team work, do you have to work in shifts etc. From the yes/no answers received, the participant then tries to guess which job placement the Youth Employment Service has advertised.

The contents of this game can be changed. Following the same procedure the person who leaves the room is now a journalist. The others have to agree which celebrity they will pretend to be. The journalist has to conduct an interview with that celebrity and by asking yes/no questions has to guess what celebrity they are interviewing.

In both cases, there is a 5 minute time limit in which to guess the job placement or celebrity in question.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The questions (or, at least, the key words) may also be written down.

## ŠTA NEDOSTAJE?

**Cilj:** Razvijanje pamćenja, zabava

**Uzrast:** 8 +

**Broj učesnika:** Do 15

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Razni predmeti (njihov broj zavisi od uzrasta učesnika); za jednu od verzija igre potrebno je imati ceduljice sa imenima objekata ili fotografije objekata

**Opis igre i pravila:** Na gomilu se stavi nekoliko predmeta (oko 10-15, u zavisnosti od starosti učesnika). Učesnici zažmure ili stave povez preko očiju. Zatim pažljivo treba da opipaju sve predmete. Kada to urade, voditelj sklanja jedan i pita učesnike koji predmet nedostaje. Ko prvi pogodi, dobija ga na poklon.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih i nagluhih osoba, ali i osoba sa ometenošću u razvoju, voditelj, pored toga što usmeno saopštava instrukcije, treba i da ih napiše. Igra se tada može igrati i bez poveza. Takvi učesnici mogu imati ceduljice sa ispisanim rečima koje se odnose na prisutne predmete ili pak slike tih predmeta. Kada shvate koji predmet nedostaje, mogu prosto podići ceduljicu koja se na taj predmet odnosi. U tom slučaju za igru su potrebne i slike predmeta koji su na stolu (npr, ako se na stolu nalazi lutka u obliku slona, treba da imamo i sliku slona).

## WHAT'S MISSING?

**Aim:** Memorizing, having fun

**Age range:** 8 +

**Number of participants:** up to 15

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Various objects (the number depends on the participants' age); slips of paper with the names of all of the objects written on them, or pictures of all the objects are needed for one version of the game

**Description and rules of the game:** Several (10-15, depending on the participants' age) objects are placed on a pile. The participants close their eyes (or are blindfolded). They carefully touch one object after another. When everybody has touched every object, the facilitator hides one of them. The participants then have to guess which object is missing from the pile. The one who guesses first is given that object as a present.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. In that case, as well as when there are persons with mental disabilities in the group, the game may also be played without blindfolding. In this case the participants may be given slips of paper with the names of all of the objects written on them, or pictures of all of the objects. When they realize which object is missing, they can then raise the slip of paper/ picture representing that object. For this version of the game, slips of paper with the names of all of the objects written on them, or pictures of all the objects will also be needed (e.g. if we have a plastic elephant on the pile, we also need a slip of paper with the words "plastic elephant" written on it, or a picture of an elephant).

## POKLON ILI UTEŠNA NAGRADA

**Cilj:** Zabava, provera znanja iz neke oblasti

**Uzrast:** 8 +

**Broj učesnica:** 10 +

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Koverti u kojima su unapred pripremljena pitanja, odgovori, pokloni i utešne nagrade. Pokloni i nagrade mogu biti neke sitnice ili slatkiši, ali razlika između utešne nagrade i poklona mora da bude očigledna.

**Opis igre i pravila:** Učesnice se podele u parove i dogovore se koja će biti osoba A, a koja osoba B. Za svaki par je potrebna po jedna papirna ili najlonska kesica sa četiri koverta, a na svakom će pisati:

- pitanja A i B
- odgovori A i B
- pokloni A i B
- utešne nagrade A i B

Učesnice vade iz kesice koverat. Osoba A čita pitanje osobi B, ova odgovori, a onda ona čita pitanje osobi A. Zatim otvaraju koverat sa odgovorima i proveravaju da li su tačno odgovorile. Ukoliko jesu, otvara se koverat s poklonom, a ukoliko nisu, otvara se koverat sa utešnom nagradom. Potrebno je unapred pripremiti poklone i utešne nagrade.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih osoba ili osoba s govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru. One takođe mogu dati svoje odgovore u pisanoj formi. Ako u grupi ima slepih osoba, bilo bi dobro da one budu u paru sa onima koje vide. Osim toga, ne bi bilo loše da za ove učesnice pitanja i odgovori budu snimljeni na diktafonu. Kako bi i slepe osobe mogle da

## A GIFT OR A CONSOLATION PRIZE

**Aim:** Having fun, testing the participants' knowledge in certain fields

**Age range:** 8 +

**Number of participants:** 10 +

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Envelopes with questions, answers, gifts and consolation prizes. The gifts and prizes may be some trifles or candies, but a clear distinction should be made between a gift and a consolation prize.

**Description and rules of the game:** The participants are divided into pairs. Each pair agrees who will be person A, and who will be person B. One paper or plastic bag is needed per pair. Each bag should contain four envelopes, marked as follows:

- questions A and B
- answers A and B
- gifts A and B
- consolation prizes A and B

The participants take out the envelope marked "questions" first. Person A reads out the question to person B. When he/she has answered it, he reads the next question for his partner – person A, to answer. Then they open the second envelope marked answers and check whether their answers were correct. If this is the case, they can open the third envelope – the one with gifts; if their answers were wrong, they open the fourth envelope – marked "consolation prizes". The facilitator needs to prepare the gifts and consolation prizes in advance.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should

dođu do poklona i utešne nagrade bez pomoći drugih, koverta treba da budu označene. Npr: poklon – na kovertu je zalepljeno dugme, utešna nagrada – na kovertu je zakačena čačkalica ili šibica

## MOGLO JE BITI BOLJE

**Cilj:** Zabava, podsticanje mašte, istraživanje gradacije

**Uzrast:** 7 +

**Broj učesnika:** 6 +

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Za jednu od verzija ove igre potrebni su tabla i markeri

**Opis igre i pravila:** Jedan učesnik kaže šta bi se prijatno moglo dogoditi. Svaki sledeći dodaje šta bi moglo biti još bolje. Na primer, prvi učesnik kaže: “Malo je falilo da... (dobijem nagradno putovanje)”. Sledeći učesnik nastavlja: “Moglo je biti još bolje; zamisli da...(si dobio i neko nasleđstvo)”, i tako redom...

**Preporuke za adaptaciju i modifikaciju:** Kako u grupi ima osoba sa oštećenim sluhom i/ili govornim teškoćama, voditelj treba da ispiše instrukcije na velikom papiru. Takođe, može da zapisuje iskaze svih učesnika, a gluve osobe mogu same da dopišu šta žele. U tom slučaju je potrebna tabla za pisanje ili veliki papiri.

write down a description and the rules of the game on a flip-chart. They can give their answers in written form. When blind persons take part in this activity, it is recommended that their partners are participants who can see normally. The questions and answers for these participants can be recorded on a tape-recorder. In order to make it possible for them to win a prize or a gift without anybody's help, the envelopes can be marked – e.g. an envelope containing a gift can have a button glued to it, whilst those containing the consolation prizes can be marked with a paper-clip

## IT COULD'VE BEEN BETTER

**Aim:** Improving concentration and movement coordination

**Age range:** 7 +

**Number of participants:** 6 +

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** A flip-chart/ white board and markers are needed for one version of the game

**Description and rules of the game:** One participant starts the game by saying a pleasant thing that could have happened. The other participants, in turn, add things that could have been even better. For example: the first participant says: “I was this close to winning a holiday!”. The next participant continues: “It could've been even better: just imagine if you had also received an inheritance!”, etc...

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The facilitator can write down everybody's sentence, and the deaf can write theirs themselves. A flip-chart/ white board and markers are also needed for this version of the game.

## SUNĐER

**Cilj:** Razvijanje pamćenja i koncentracije

**Uzrast:** 7 +

**Broj učesnica:** 10 +

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Za jednu od verzija ove igre potrebne su memo-kartice

**Opis igre i pravila:** Učesnice sede u krugu, a voditeljka ih zamoli da se prisete neke reči koja im se dopada. Učesnica koja se dobrovoljno javi, prilazi voditeljki i šapne joj reč koju je izabrala. Kada sve kažu svoju reč, voditeljka naglas ponavlja koja joj je šta rekla. Nakon toga učesnica dobrovoljac postaje sledeći sunđer.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru. Takođe, igra može da se izmeni tako što će se na pod staviti memo-kartice. Svaka učesnica uzima jednu karticu i pokazuje je voditeljki, nakon čega je stavlja ispred sebe, okrenutu licem nadole. Kada sve ponove ovaj postupak, voditeljka ima zadatak da se seti koju karticu je određena učesnica imala, nađe njenog para i stavi ga pored kartice te učesnice. Kartice se okreću kad se ispred svake učesnice nađu po dve. Tako proveravamo da li je voditeljka dobro zapamtila kartice (odnosno da li su sve kartice u paru iste). Isti postupak ponavlja učesnica koja želi da se oproba.

Ukoliko se odlučimo za ovu verziju igre, potrebno je da imamo barem onoliko parova kartica koliko ima i učesnica.

## THE SPONGE

**Aim:** Developing memory and concentration

**Age range:** 7 +

**Number of participants:** 10+

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Pairs of memo-cards are needed for one version of the game

**Description and rules of the game:** The participants sit in a circle. The facilitator asks them to think of any word they like. The group members approach the facilitator in turn and whisper the words they have chosen. When everybody has whispered their words to the facilitator, he/she has to repeat all the words and their "owners". After that, any other participant may become the sponge, meaning that they have to remember and repeat all the other group members' words.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. Instead of whispering the words to the facilitator, each participant can choose a memo-card from the pile, and show it to the facilitator; then, he/she places the card in front of himself/herself, face down (so that the others cannot see it). When everybody has finished, the facilitator has to recall who had which card, find its pair and put it next to the one the participant already has. At the end of the game, when each participant has two cards, everyone turns over their cards and checks whether the sponge remembered everything correctly (i.e. whether each participant has the same two cards). The same procedure applies to each participant who wants to try to be the sponge. An even number of cards (i.e. pairs of cards) and participants are required to play this version of the game.

## DETEKTIV

**Cilj:** Podsticanje pažnje

**Uzrast:** 12 +

**Broj učesnika:** 10

**Trajanje:** 20 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Jedan učesnik napusti prostoriju, a ostali se u međuvremenu dogovore koji naziv filma/pesme/knjige će mu zadati da pogodi. Nakon što su se dogovorili, osoba koja pogađa vraća se u prostoriju i postavlja svakom po jedno obično pitanje (npr. kako si proveo vikend?). Učesnik daje detaljan odgovor, ali tako da pomene prvu reč naslova. Učesnik koji pogađa naslov treba da otkrije koja reč ne pripada odgovoru, a to je zapravo prva reč naslova. Intervjuisanjem niza učesnika dolazi se do zagonetnog naslova.

Kad jedan učesnik pogodi naslov, prijavi se sledeći dobrovoljac i počinje drugi krug.

**Preporuke za adaptaciju i modifikaciju:** U zavisnosti od karakteristika grupe, igra se može učiniti lakšom tako što će se onome koji pogađa unapred reći da li je u pitanju naslov filma, pesme ili knjige.

Ova igra se može igrati i tako da svaki učesnik u svojoj priči pomene naslov nekog filma (knjige, pesme...), a onaj koji pogađa ima zadatak da iz priča učesnika izdvoji naslove.

Igra je teško prilagodljiva osobama oštećenog sluha, ali je modifikacija moguća uz korišćenje znakovnog jezika.

## PRIVATE INVESTIGATOR

**Aim:** Developing attentiveness

**Age range:** 12 +

**Number of participants:** 10

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** One participant leaves the room and the others have to agree on a movie/ song/ book or similar which they will assign to him/her to guess. Afterwards, the person comes back into the room and asks each participant one simple question (e.g. "How did you spend the weekend?"). In turn the participants provide detailed answers to the question, taking care to include the first word of the title in their answers. *The private investigator* has to find out which word is not really part of the answer, but the first word of the title. By questioning several participants, *the private investigator* should come to the mysterious title. When one *detective* has completed their investigation (i.e. when the title has been discovered), another volunteer leaves the room and the procedure starts again.

**Suggestions for adaptations and modifications:** Depending on the characteristics of the group, the game can be made easier by giving a hint to the *private investigator* as to whether he has to find out the title of a movie or a book or a song... Another possibility is for each participant to mention the title of a movie/ book/ song in their story, and the *private investigator* then has to identify the titles in their stories. It is quite challenging to adapt this game for persons with hearing disabilities, however, modification is possible, if everybody uses sign language.

## PUT NA MESEC

**Cilj:** Zabava, razvoj logičkog mišljenja

**Uzrast:** 8 +

**Broj učesnica:** 7 +

**Trajanje:** 10-15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Za jednu od verzija ove igre potrebni su papiri i olovke

**Opis igre i pravila:** Voditeljka kaže učesnicama koje su u krugu: “Ja putujem na Mesec i nosim dve stvari sa sobom. Ako hoćete da idete sa mnom, i vi treba da ponesete svoje stvari. Recite mi šta biste ponele, a ja ću vam reći da li su to predmeti koji vam mogu biti ulaznica za svemirski brod. Ja sama nosim papuče i peškir. Šta bi ponela na Mesec?”

Voditeljka treba da pomogne učesnicama da otkriju kriterijum na osnovu kog neko može da uđe u brod. Kriterijumi mogu biti razni, npr da predmeti koje učesnice navode počinju na prvo slovo njihovog imena ili nešto slično.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru, a učesnice nazive predmeta koje bi ponele. Tada i voditeljka može da zapiše nazive predmeta koje su predložile ostale učesnice, kao i šta im je ona odgovorila (da li to mogu da ponesu ili ne). U ovom slučaju za igru nam je potreban pribor za pisanje.

## FLYING TO THE MOON

**Aim:** Having fun, developing logical thinking

**Age range:** 8 +

**Number of participants:** 7 +

**Time needed:** 10-15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Paper and pens are needed for one version of the game

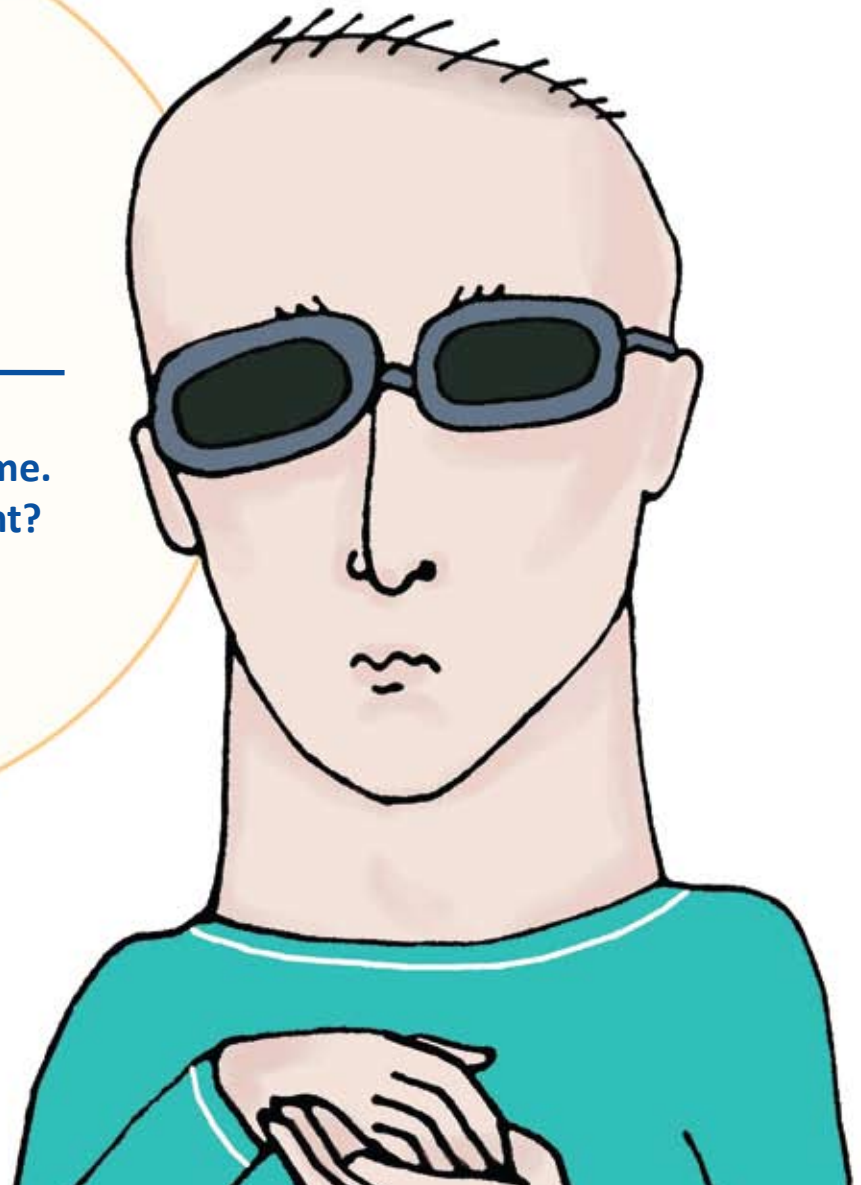
**Description and rules of the game:** The facilitator tells the participants sitting in the circle: “I’m going to fly to the moon and I will take two things with me. If you want to travel with me, you should bring along two things of your own. Tell me what would you bring, and I’ll let you know whether these things can be your entrance-ticket for the shuttle. My name is (e.g. Jelena) and I’ll bring slippers and a towel. What is your name and what is it you would like to take with you?”. The facilitator has to help the participants to discover what the criterion to let someone on board is. The criteria may be diverse; for example: everybody is allowed to take only objects which start with the same letter as that person’s name, or something similar.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. Then they can also write down which objects they would like to take. The facilitator can write down all of the objects that the other participants suggest as well as his/her answer as to whether these objects were eligible or not. Paper and pens are needed for this version of the game.

**On mi kaže: “Kreni tamo”.  
Meni to ništa ne znači.  
Da li je to levo ili desno?**

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**He tells me: “Go there!”  
It does not mean anything to me.  
Does “there” mean left or right?**



## BLA-BLA, TRUĆ-TRUĆ

**Cilj:** Obogaćivanje rečnika i razvijanje pojmovnih šema

**Uzrast:** 10 +

**Broj učesnika:** 10-15

**Trajanje:** 15 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Veliki papiri, flomasteri, flipčart tabla

**Opis igre i pravila:** Voditeljka treba da osmisli listu reči za koje misli da bi određenoj grupi bile zanimljive (broj reči zavisi od vremena kojim raspolažemo za igru). Zatim kaže prvu reč i zapiše je na velikom papiru ili tabli (tako da je sve vide). Učesnice treba da navedu druge reči istog značenja (sinonime), koje voditeljka drugom bojom zapisuje oko početne reči. Ukoliko učesnice ne znaju tražene reči, voditeljka ima pravo da im malo pomogne. Kada se lista sinonima iscrpi, voditeljka navodi i zapisuje novu reč. U slučaju da učesnica kaže neku reč koja nije u sinonimnom odnosu sa zadatom, voditeljka treba da pojasni značenje neadekvatne reči, kao i razliku između para reči. Učesnice odgovaraju bez posebnog reda kako ne bi bile pod pritiskom.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluvih osoba, voditeljka treba da ispiše instrukcije na velikom papiru. Učesnice takođe mogu da ispišu svoje odgovore na papiru i da ih onda pokažu svima.

## BLAH, BLAH...

**Aim:** Vocabulary building, developing notion-schemes

**Age range:** 10 +

**Number of participants:** 10-15

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Flip-chart, markers

**Description and rules of the game:** The facilitator makes a list of words he/she thinks might be interesting to the particular group of participants (the number of words on the list depends on the time allocated for this game). He/she says the first word from the list, and writes it down on a flip-chart (so that everyone can see it). The participants have to think of other words which have a similar meaning (synonyms), and the facilitator also writes them down (in another colour), around the initial word. The facilitator may help the participants by giving them some hints if they appear not to know the meaning of the core word. When the participants cannot think of any more synonyms, the facilitator then gives them the next word from the list. If the participants say a word that is not a synonym for the core word, the facilitator should explain what that word really means, as well as how it differs from the core word. The participants can brainstorm freely, without any particular order, so that they do not feel any pressure.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The participants can also write down their answers and show them to the others.

## PERIPETIJA

**Cilj:** Zabava, razvoj rečnika

**Uzrast:** 7 +

**Broj učesnika:** 8 +

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Tabla za pisanje, markeri

**Opis igre i pravila:** Pre početka igre voditelj odabira nesvakidašnje reči (reči stranog porekla, arhaizme, geografske pojmove...), za koje pretpostavlja da ih većina učesnika ne zna. Zadatak učesnika je da otkriju značenje reči. Voditelj treba da podstakne učesnike da koriste maštu. Učesnici mogu voditelju da postavljaju pitanja na koja on može da odgovori sa da ili ne.

Voditelj bira reči imajući u vidu uzrast i interesovanja učesnika.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluhih osoba, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

Još jedna varijacija ove igre je da – učesnici dobiju kartice sa rečima i kartice sa značenjima. Njihov zadatak je da spoje parove.

## CONUNDRUM

**Aim:** Having fun, vocabulary building

**Age range:** 7 +

**Number of participants:** 8 +

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Flip-chart, markers

**Description and rules of the game:** Before the beginning of the game, the facilitator makes a list of unusual words, that he/she supposes most of the participants do not know (for example: foreign/ borrowed words, archaisms, topographical names etc.). The participants' task is to find out/guess what the word means. The facilitator should encourage them to be creative. The participants are allowed to ask the facilitator yes/no questions.

The words should be chosen according to the participants' age and interests.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. Another possibility is to give the participants one set of cards with the words written on them, and another set with the meanings of these words. Their task is to make pairs of cards by matching the words with their meanings.

## SLOŽI REČ

**Cilj:** Zabava, podsticanje saradnje, razvoj verbalnih sposobnosti

**Uzrast:** 8 +

**Broj učesnica:** 5 +

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditeljka zapiše nekoliko slova na papiru, od kojih učesnice treba da sastave što je moguće više reči. Igra ima nekoliko varijanti.

1. Od slova koja se pojavljuju u jednoj reči učesnice treba da osmisle što više reči, npr. ponuđena reč je vatra, a nove su vrata, vrat, trava...).
2. Jedna učesnica (ili voditeljka) smisli rečenicu (može i postojeći slogan, poslovice...), a zatim izmeša reči koje se u njoj pojavljuju. Učesnice treba da otkriju početnu rečenicu.
3. Učesnice dobiju tri konsonanta (npr. k, s, t). Koristeći ta tri slova i sve vokale, treba da formiraju što više reči, npr. kost, sat, sit, tas...).
4. Zapisan je slogan (poslovice, naziv pesme...), ali su uklonjeni vokali. Grupa treba da otkrije o kojoj rečenici je reč dopisujući vokale.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima slepih osoba, mogu se koristiti figure u obliku slova ili voditeljka može izgovoriti slova koja su na raspolaganju.

Ako u grupi ima gluhih osoba, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, ove osobe mogu da zapišu na papir svoje predloge (odgovore).

## MAKE A WORD

**Aim:** Having fun, fostering cooperation, developing verbal skills

**Age range:** 8 +

**Number of participants:** 5 +

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator writes down several letters. The participants' task is to combine them and make as many words as possible out of them. This game has several versions:

1. The participants have to combine the letters from one word to make as many new words as possible (e.g. the starting word is letter; the new words could be: let, leer, reel...)
2. One of the participants or the facilitator thinks of a sentence (it could be a famous slogan, proverb or similar). He/she mixes up the words that form it. The participants have to re-form the original sentence.
3. The participants are given three consonants (for example: t, s, c). They have to make as many word as possible by using these consonants and adding vowels (e.g. coast, scout, cast...)
4. One of the participants or the facilitator writes down a sentence (a slogan, proverb, the title of a song...), and removes the vowels from all of the words. The participants have to decipher the sentence by adding the vowels.

**Suggestions for adaptations and modifications:** When blind persons participate in this game, letter-shaped figures may be used, or the facilitator can say the letters aloud. If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. These persons can write down their answers/ suggestions and participate in that way.

## PET POJMOVA

**Cilj:** Razvoj logičkog zaključivanja

**Uzrast:** 10 +

**Broj učesnika:** 15-20

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Papirići sa napisanim pojmovima (na svakom papiriću po jedan pojam); posuda

**Opis igre i pravila:** U posudi se nalazi veliki broj papirića, a na svakom od njih napisana je jedna reč. Svaki učesnik izvlači pet papirića i onda od njih treba da sastavi tri povezane rečenice.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko ima učesnika sa ometenošću u razvoju, pojmovi će biti predstavljeni u slikama. Tada se može koristiti manji broj pojmova sa zadatkom da se formira samo jedna rečenica.

Ako u grupi ima slepih osoba, koriste se figurice koje se odnose na te pojmove. U tom slučaju nam treba pet puta više figurica nego što ima učesnika.

Ukoliko su prisutne i gluve i nagluve osobe, voditelj može da napiše osnovnu instrukciju na papiru. Takođe, ove osobe mogu da zapišu svoje rečenice, a da ih neko drugi pročita naglas.

## FIVE CONCEPTS

**Aim:** Developing logical thinking and concluding

**Age range:** 10 +

**Number of participants:** 15-20

**Time needed:** 25-30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Paper slips with words/ concepts written on them (one word on each slip), a bowl

**Description and rules of the game:** A large number of paper slips are placed in a bowl. A word (concept) has been written on each of the paper slips. Each participant takes five paper slips with words written on them out of the bowl and has to make three inter-connected sentences, using these words/concepts.

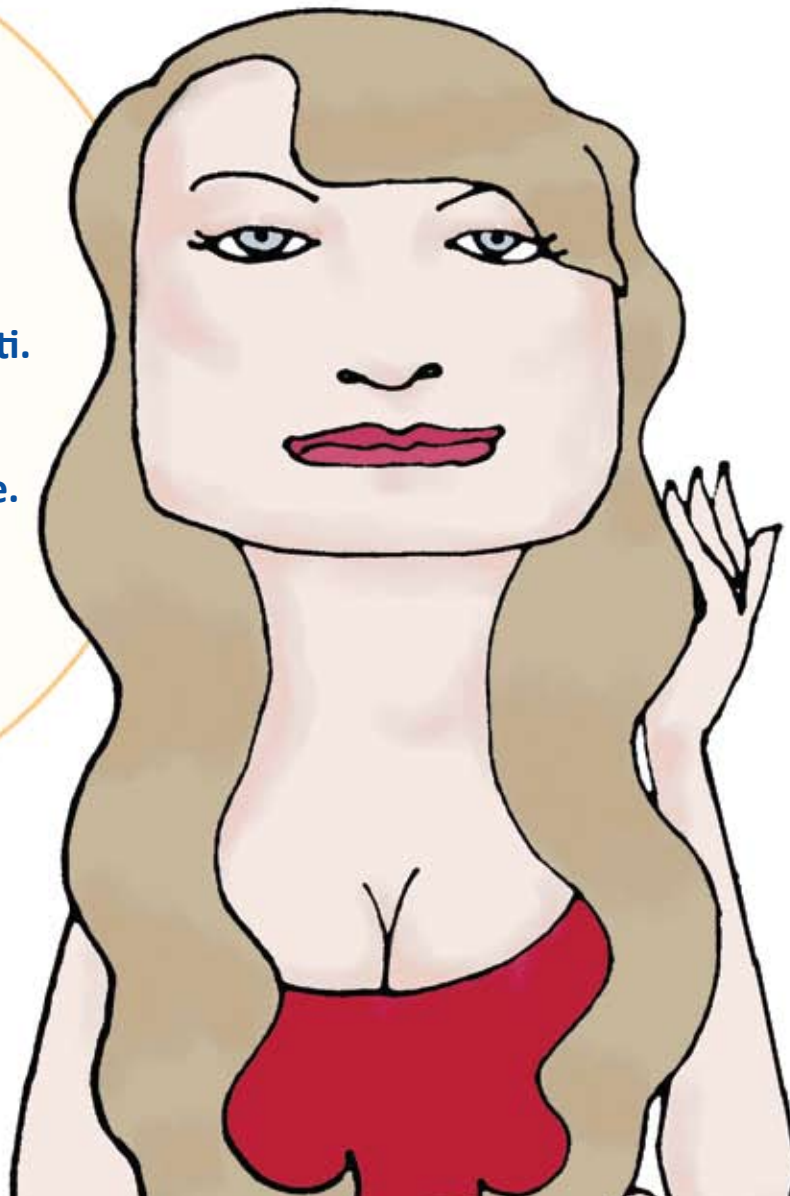
**Suggestions for adaptations and modifications:** In the case where the group includes persons with mental disabilities, the paper slips may contain pictures instead of words. The participants may then use fewer concepts and their task will be to form only one sentence. When there are blind participants, we can use figures instead of paper slips. In that case, it is recommended to have five times more figures than participants.

If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. These participants can also write down their sentences and give them to another group member to read them aloud.

**Super je što smo svi zajedno.  
Lakše je nego što sam mislila da će biti.**

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**It's great that we're all together!  
It's easier than I thought it would be.**



**SAMO ZA MLAĐE**

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**ONLY FOR THE  
YOUNGER ONES**

## ZAGRLJAJ UKRUG

**Cilj:** Razvijanje bliskosti i prijatne atmosfere u grupi

**Uzrast:** 5-8

**Broj učesnica:** 10 +

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Deca stoje ili sede u krugu. Prvo dete počinje tako što nežno zagrlji igračicu sa svoje leve strane i tako ukруг. Deca posmatraju reakcije svojih drugarica nakon zagrljaja. Igra se nastavlja tako što učesnice razgovaraju o tome kako se osećaju u ovoj grupi.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru. Takođe, na kraju ne bi sledio razgovor, već bi deca mogla da nacrtaju kako se osećaju u ovoj grupi.

## A CIRCULAR HUG

**Aim:** Developing closeness and creating a pleasant group atmosphere

**Age range:** 5-8

**Number of participants:** 10 +

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The children sit or stand in a circle. One of them starts the game by hugging the child on their left. The hug goes around from one child to the next. The children observe the reactions of their friends after they have been hugged. When everyone has been given a hug, the facilitator initiates a plenary discussion on how we feel when we are hugged by someone.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. In this case, the children could draw how they feel in the group instead of the verbal feedback.

## ORIENT EXPRESS

**Cilj:** Razvoj saradnje, prostorna orijentacija

**Uzrast:** 5–12

**Broj učesnika:** 7 +

**Trajanje:** 15 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnici zažmure. Voditelj dotakne nekog po ramenu, a on time postaje lokomotiva voza i otvori oči. Ostali učesnici nastave da se šetaju po prostoru zatvorenih očiju. Oni predstavljaju vagon. Njihov zadatak je da pronađu voz na koji mogu da se nadovežu. Kada naiđu na nekog, treba da otkriju da li je to voz ili još jedan kupe. To će saznati kad stave ruku na rame osobe na koju naiđu: ako ne dobiju isti odgovor, to znači da su naišli na voz. U suprotnom, treba da nastave dalje. Svaki vagon koji se priveže može da *otvori oči*. Igra se završava kada se formira *Orient Express*.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

## ORIENT EXPRESS

**Aim:** Fostering cooperation, developing space orientation skills

**Age range:** 5-12

**Number of participants:** 7 +

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants close their eyes. The facilitator taps one of the participants on the shoulder, and that person opens their eyes and becomes the train's engine. The other children continue to walk around the room keeping their eyes closed. They are the wagons, and their task is to find the train to which they can attach themselves. When they meet another participant, they have to check whether they have met another wagon or the engine. They do that by putting their hand on that person's shoulder: if they do not gain the same response, that means that they have found the train. If not, they have to continue their search. Each wagon that has found the engine can open their eyes. The game is over when the *Orient Express* is formed by all of the children joining the train.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## IZGUBLJENO JAGNJE

**Cilj:** Zabava, kreiranje pozitivne atmosfere, snalaženje u prostoru

**Uzrast:** 6-12

**Broj učesnica:** 15-20

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Marama

**Opis igre i pravila:** Predstavljajući šumu, učesnice stoje u krugu, drže se za ruke i trude se da krug bude što veći. U centru je jedna učesnica koja predstavlja jagnje. Jagnjetu se zavežu oči. Odrede se dve učesnice koje predstavljaju izlaz iz šume. Sve koje čine šumu huču i duvaju imitirajući zvuk vetra. Učesnice koje glume kapiju ćute. Jagnje treba da nađe izlaz iz šume tako što će ići u onom pravcu iz kog se ne čuju zvuci. Kad jagnje izađe, u toj ulozi ga zameni druga učesnica i igra počinje iz početka.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, učesnica u ulozi jagnjeta može da sazna iz kog dela kruga ne dopire zvuk tako što će ispitati prostor ispred usana ostalih učesnica i otkriti da li vazduh treperi.

## THE LOST LAMB

**Aim:** Having fun, creating a positive atmosphere in the group, developing space orientation skills

**Age range:** 6-12

**Number of participants:** 15-20

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** A scarf

**Description and rules of the game:** The participants stand in a circle, representing a forest. They hold each other's hands, and try to make as large a circle as possible. One of the participants stands within the circle, representing the lamb. The lamb is blindfolded. The facilitator appoints two children to represent the exit from the forest. All of the participants who are the forest have to keep roaring and blowing, imitating the sound of the wind. The two children, who have been assigned the role of the exit from the forest, remain silent. The lamb has to get out of the forest by following the direction of the sounds of the wind. When the lamb finds the exit, another child becomes the lamb, and the game can start all over again.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The lamb can walk around slowly and examine the area next to other participants' mouths; when he/she finds someone in front of whose mouth the air is still (not trembling), he/she will know that he/she has found the exit to the forest.

## POMEŠAJ SE

**Cilj:** Kreiranje prijatne atmosfere

**Uzrast:** 7–12

**Broj učesnika:** 14 +

**Trajanje:** 5 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnici se slobodno kreću po prostoriji. Kad voditelj podigne ruke iznad glave (tako da svi mogu da ih vide), pljesne i kaže: “Sad!”, učesnici treba da formiraju parove i nastave da se šetaju. Kad voditelj ponovo pljesne i kaže: “Sad!”, svaki par treba da formira četvorku s još jednim parom. Igra traje sve dok se ne formira jedna velika grupa.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

## MINGLE!

**Aim:** Creating a pleasant atmosphere in the group

**Age range:** 7-12

**Number of participants:** 14 +

**Time needed:** 5 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants move around the room freely. When the facilitator raises his/her hands above his/her head (so that everyone can see), he/she claps his/her hands and says “Now!” and each child has to find a partner. The participants then continue to walk in pairs. When the facilitator repeats the aforementioned signal, each pair has to form a small group of four, by joining another couple. The game continues, following the same principle, until all of the participants have formed one big group.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## KADA BIH BILA...

**Cilj:** Bolje međusobno upoznavanje

**Uzrast:** 6-12

**Broj učesnica:** 10 +

**Trajanje:** 15 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnice sede u krugu. Zadatak je da se svaka predstavi tako što će koristiti sledeću rečenicu: „Kada bih ja bila neka životinja, bila bih..., zato što...“ Svaka igračica treba da, kada na nju dođe red, dopuni ovu rečenicu.

Naredni krugovi mogu imati istu logiku samo što će se pitanje, umesto na životinju, odnositi na boju, junaka iz filma, predmet...

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru. Učesnice svoje odgovore mogu takođe da napišu na velikim papirima, te da ih pokažu kada na njih dođe red.

## IF I WAS...

**Aim:** Getting to know each other better

**Age range:** 6-12

**Number of participants:** 10 +

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants sit in a circle. Each participant should present themselves to the others, by using the following sentence: “If I was an animal, I’d be a..., because...”. Everyone should complete this sentence, when it’s their turn to present themselves to the others.

The following sentences should have the same structure, but may refer to a colour, a super-hero, or an object instead of an animal.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The participants can write down their answers on a flip-chart, and show these to the others when it’s their turn to present themselves.

## SVIRAJMO ZAJEDNO

**Cilj:** Upoznavanje učesnica sa muzikom, timski rad

**Uzrast:** 7-14

**Broj učesnica:** 9-12

**Trajanje:** 45 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** Različiti instrumenti (za svaku učesnicu i voditeljku po jedan). Ukoliko je teško obezbediti ove instrumente, oni se mogu napraviti od konzervi, flaša, pirinča, kanti i kutija...

**Opis igre i pravila:** Za ovu igru potrebne su tri voditeljke: jedna bi imala neki instrument sa dirkama (sintisajzer ili nešto slično), druga neku vrstu udaraljki (timpone, trijangl, bubanj), a treća neki duvački instrument (frulicu, flautu...). Deca bi takođe dobila po jedan od ponuđenih instrumenata. Voditeljka zadaje muzičku temu učesnicama koje imaju isti tip instrumenta (teme bi trebalo da budu jednostavne). Svaka od voditeljki uči svoju grupu i bodri članice dok ne nauče da izvedu kompoziciju, a cilj igre jeste da sve zajedno odsviraju kompoziciju.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditeljke treba da ispišu instrukcije na velikom papiru. Takođe, preporučljivo je da ove učesnice budu u udaračkoj sekciji pošto bi verovatno mogle da prate ritam.

## LET'S PLAY SOME MUSIC TOGETHER!

**Aim:** Familiarising participants with music, team building

**Age range:** 7-14

**Number of participants:** 9-12

**Time needed:** 45 minutes

**Space needed:** Indoor

**Equipment, materials needed:** Various musical instruments (one per participant + 3 for the facilitators). Artificial instruments may also be used: ones made out of cans, bottles, rice, boxes, etc.

**Description and rules of the game:** Three facilitators are needed for this game. One needs to have an instrument with keys (a synthesizer or similar), the other a percussion instrument (kettledrum, triangle, drum...), whilst the third would need a wind brass instrument (pipe, flute...). Each child also needs one instrument. The facilitator plays a melody (a simple one!) to the participants who have instruments of the same type. Each of the facilitators teaches and encourages their group to play, until they succeed in playing their melody fluently. The aim of the game is for all three groups of participants to make a joint performance.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. It is recommended that these participants are in the percussionist section since we assume they would be able to follow the rhythm visually.

## OBOJIMO ZVUK

**Cilj:** Ispitivanje različitosti i kako se one uklapaju u novu celinu

**Uzrast:** 9–14

**Broj učesnika:** 5-20

**Trajanje:** 20 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** Veći papiri u pet boja, manji papirići u pet boja, selotejp, rekviziti potrebni za proizvodnje zvukova

**Opis igre i pravila:** Svaki učesnik treba da dobije pet papirića u različitim bojama i olovku. Voditelj pripremi pet rekvizita kojima će proizvoditi različite zvukove (npr. da presipa vodu iz čase u času, kucka o drvo itd). Učesnici zažmure, a voditelj proizvede prvi zvuk. Tada otvore oči i na papiriću određene boje zapišu kako su se osećali ili na šta su pomislili kad su čuli zvuk. Onda se na veći papir (koji je iste boje kao i papirići na kojima su učesnici pisali prve odgovore) zalepe manji papiri. To je prva latica cveta. Postupak se ponavlja i sa ostalim zvucima. Na kraju se od pet „latica“ formira cvet, tako da učesnici mogu da uoče koliko su različiti, a koliko slični, odnosno kako isti zvuk kod različitih osoba proizvodi različite osećaje i asocijacije.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima gluvih osoba, voditelj treba da ispiše osnovnu instrukciju na velikom papiru. Takođe, u tom slučaju se, umesto zvukova, može koristiti pet različitih mirisa. Ako među učesnicima ima slepih osoba ili osoba s teškoćama u pisanju, potrebno je da im drugi učesnici pomognu. Prilikom formiranja „latica“ voditelj može da pročita šta piše na manjim papirićima, te tako i slepim osobama omogući da saznaju šta su drugi pisali.

## LET'S PAINT THE SOUND!

**Aim:** Exploring diversities and how they form a new whole or fit into it

**Age range:** 9-14

**Number of participants:** 5-20

**Time needed:** 20 minutes

**Space needed:** Indoor

**Equipment, materials needed:** Larger papers in five different colours, paper slips in the same colours as the larger papers, objects to make sounds

**Description and rules of the game:** Each participant is given five slips of paper, in different colours, and a pen. The facilitator prepares the five objects which will be used to make different sounds (e.g. pouring water from one glass into another, knocking on wood, etc.). The participants close their eyes, and the facilitator makes the first sound. The participants then open their eyes, take a coloured slip of paper (everybody takes the same colour), and write down how they felt or what came into their mind, when they heard the sound. Then, all of these paper slips are glued to the larger paper, which should be the same colour as the paper slips. This will represent the first petal of the future flower. The same procedure is repeated with the other sounds. At the end of the game, we'll have a flower with five petals. This is to show the participants how diverse they are, and also to what extent they are similar to each other, i.e. that the same sound can provoke different thoughts and feelings in different people.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. In

## JESTE – DA , NIJE – NE

**Cilj:** Fokusiranje pažnje, razgibavanje

**Uzrast:** 3–7

**Broj učesnika:** 10-15

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Učesnici i voditelj sede u krugu. Voditelj postavlja pitanja tipa da li kamion leti, a deca odgovaraju pokretima glave, bez verbalne komunikacije. Ako je odgovor potvrđan, glavu pomeraju gore-dole, a ako je odgovor određen, pomeraju je levo-desno.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima dece sa slušnim teškoćama, svako pitanje možemo napisati na papiru A4 formata. Voditelj onda pokaže papir i pročita pitanje.

this case, five different smells can be used instead of sounds. When blind or persons with writing difficulties take part in this game, the other participants should help them to write down what they want. Once the flower has been formed, the facilitator can read aloud what is written on all of the paper slips, so that all of the participants can hear what everybody has written down.

## YES – IT IS, NO – IT ISN'T

**Aim:** Focusing attention

**Age range:** 3-7

**Number of participants:** 10-15

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The participants and the facilitator sit in a circle. The facilitator asks questions like “Can a truck fly?” to which the children have to answer non-verbally: if the answer is positive, they nod, and if the answer is “no”, they shake their heads.

**Suggestions for adaptations and modifications:** If there are children with hearing difficulties in the group, each question can be written down on a separate A4 paper. The facilitator then shows the children the paper and reads the question aloud.

## DIRIGENT

**Cilj:** Zabava, razvoj zapažanja

**Uzrast:** 8–14

**Broj učesnika:** 20

**Trajanje:** 10 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Jedan učesnik napusti prostoriju, a ostali stoje u krugu i biraju „dirigenta“ - osobu koja će pokazivati pokrete koje ostali treba da oponašaju. Tada se osoba koja je bila van grupe vraća i pogađa ko je „dirigent“. Ima pravo na tri pokušaja. Ako ne pogodi, ostali joj saopštavaju ko je „dirigent“. Ako pogodi, staje u krug, dotadašnji „dirigent“ napušta prostoriju i čeka da se odredi novi, kog će onda on morati da pronađe.

Da ne bi bilo lako otkriti „dirigenta“, ne smeju sve oči biti uprte u njega, već se njegove kretnje posmatraju krišom.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima osoba sa motornim hendikepom, možemo zamoliti „dirigente“ da koriste pokrete koje su i ove osobe sposobne da izvedu.

Ako su u grupi prisutne i slepe osobe, „dirigent“ može da im kaže koje će sve pokrete izvoditi (pre nego što u prostoriju uđe osoba koja traga za „dirigentom“). Bilo bi dobro da to budu pokreti koji proizvode zvuk kao što su pljeskanje i pucketanje prstima kako bi se na osnovu zvuka i oni mogli uključiti u oponašanje pokreta.

U slučaju da u igri učestvuju gluve osobe, voditelj treba da ispiše osnovnu instrukciju na velikom papiru.

## CONDUCTOR

**Aim:** Having fun, developing observation skills

**Age range:** 8-14

**Number of participants:** 20

**Time needed:** 10 minutes

**Space needed:** Indoors

**Equipment, materials needed:** /

**Description and rules of the game:** One participant leaves the room, whilst the others stand in a circle and choose one person from the group to be the conductor. Their task will be to demonstrate movements for the others to imitate. The participant who was outside, now comes back into the room and has to guess who the conductor is. He/she can make three guesses. If he/she fails, the others announce who *the conductor* was. If, on the other hand, he/she manages to guess, the previous *conductor* now leaves the room and waits for the new *conductor* to be chosen and the game starts all over again.

In order to make it more difficult to identify *the conductor*, it is recommended that the other participants follow his/her movements discretely, and refrain from staring at him/her.

**Suggestions for adaptations and modifications:** In the case where the group includes persons with physical disabilities, the *conductors* are asked to demonstrate movements that these participants are also able to imitate. When blind children take part in this game, the conductor can let them know which movements he/she is going to demonstrate (before “the guesser” comes back into the room). It is recommended that these are movements which also induce sounds (like: clapping hands, snapping fingers or so), so that the blind are able to recognize the movements they have to imitate. If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## ASOCIJACIJE

**Cilj:** Koncentracija, razvoj rečnika

**Uzrast:** 8-12

**Broj učesnica:** 10 +

**Trajanje:** 10 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** U jednoj od verzija ove igre potrebni su papirići sa slovima i slike različitih objekata i bića

**Opis igre i pravila:** Učesnice sede u krugu. Voditeljka izabere temu (npr. gradovi, životinje...) i osobu koja će započeti igru. Zadatak učesnica je da nabroje pojmove koji pripadaju navedenoj kategoriji, ali tako što prva učesnica navodi pojam koji počinje slovom A, sledeća slovom B i tako azbučnim/abecednim redom.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima osoba sa ometenošću u razvoju, teme mogu biti one koje su njima bliske (npr. nazivi igračaka kojima se igramo). Voditeljka takođe može svakoj učesnici reći slovo kojim treba da počne reč. Igra se takođe može igrati i sa slikovnim materijalom (što će biti od pomoći gluvim osobama). Učesnica dobije papirić na kom piše neko slovo, a među ponuđenim fotografijama treba da pronađe onu na kojoj je prikazana stvar ili biće čije ime počinje zadatim slovom.

## ASSOCIATIONS

**Aim:** Fostering concentration, vocabulary building

**Age range:** 8-12

**Number of participants:** 10 +

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Slips of paper with letters written on them, as well as pictures of various objects and creatures are needed for one version of the game.

**Description and rules of the game:** The participants sit in a circle. The facilitator chooses a topic (e.g. towns, animals...), and the person who will start the game. The participants' task is to list items that belong to the chosen category, but in alphabetical order: the first participant says a word (within the topic) that starts with A, the next one – with B and so on.

**Suggestions for adaptations and modifications:** When persons with mental disabilities participate in this game, the facilitator can choose topics that they are familiar with (e.g. toys). The facilitator can also help each participant by telling them which letter their word should start with. The game can also be played with visual materials, which is especially convenient for deaf persons. In this case, each participant is given a slip of paper with a letter written on it, and then has to choose the picture which illustrates an object beginning with the prescribed letter.

## SVE SUPROTNO

**Cilj:** Postizanje veće koncentracije

**Uzrast:** 8-14

**Broj učesnika:** Neograničen

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Jedna od učesnica se prijavi da bude voditeljka igre i treba da izvodi neke pokrete, dok ostale treba da rade sasvim suprotno (npr. kad ona skoči, sve ostale treba da čučnu; ako ona pogleda ulevo, sve ostale pogledaju udesno; ako pokazuje gestovima da joj je hladno, ostale pokazuju da im je vruće...). Učesnice se mogu smenjivati u ulozi voditeljke igre po želji.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko su u grupi prisutne i slepe osobe, voditeljka treba da imenuje svaki pokret koji izvodi. Ako su prisutne i osobe sa motornim hendikepom, voditeljka treba da prilagodi svoje pokrete i da ne izvodi one koji su fizički zahtevni. Ako u grupi ima osoba sa oštećenim sluhom, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru.

## THE EXACT OPPOSITE

**Aim:** Improving concentration

**Age range:** 8-14

**Number of participants:** Unlimited

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** Any participant can be the leader in this game; he/she demonstrates some movements, whilst the others have to do the exact oppositely (for example: when the leader jumps, everybody else crouches; when he/she looks to the left, the others look to the right; if he/she shows that he's cold, the others have to show that they are hot, and so on). The participants can play turns being the leader.

**Suggestions for adaptations and modifications:** If there are blind participants in the group, the leader needs to describe every movement he/she makes.

When persons with physical disabilities take part in this game, the leader needs to adjust the movements he/she demonstrates, ensuring that their opposite actions are not too physically difficult for the participants.

If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

Hoće li doći i sutra?

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Will they come again tomorrow?



## POKLON IZNENAĐENJA

**Cilj:** Zabava, razvoj prostorne orijentacije

**Uzrast:** 8–14

**Broj učesnika:** Do 10

**Trajanje:** 30 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Lonac, kantica ili kutija bez poklopca, pokloni iznenađenja za svakog učesnika i povezi za oči

**Opis igre i pravila:** Voditelj uzme lonac, kanticu ili kutiju bez poklopca, prevrne je i ispod nje ostavi poklon iznenađenja. Jednom dobrovoljcu zaveže oči i dâ mu štap. On može da napravi samo 10 koraka (koje će ostali učesnici brojati). Za to vreme treba da maše štapom i pokuša da pronađe predmet ispod kog se krije poklon. Ako ne uspe, stavlja papirić sa svojim imenom tamo gde se zaustavi. U tom slučaju sledećem učesniku se zavežu oči i on dobije štap kojim može da ide dalje u potragu. Postupak se nastavlja sve dok neko od učesnika ne pronađe poklon. Ako se slučajno desi da ga niko ne nađe, dobiće ga onaj učesnik čiji se papirić nalazi najbliže poklonu.

Čim neko dobije poklon, voditelj menja mesto predmeta ispod kog sakriva novi poklon i sledeći član može da krene u potragu. Igra se završava kad svaki član bude imao po jedan poklon.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima osoba sa motornim hendikepom, one mogu držati štap, a voditelj može gurati kolica u pravcu koji osoba navede.

## SURPRISE GIFT

**Aim:** Having fun, developing space orientation skills

**Age range:** 8-14

**Number of participants:** Up to 10

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** A dish, a can or a box without a lid, a surprise gift for each participant, blindfolds

**Description and rules of the game:** The facilitator takes a dish, a can or a box without a lid, puts it upside down, and places a gift beneath it. One participant is blindfolded and is given a stick. He/she is allowed to take only 10 steps (the others count them), groping around with the stick in an attempt to find the object under which the gift is hidden. If he/she fails, he/she places a slip of paper with his/her name written on it, on the spot where he/she stopped. Then, the next volunteer is blindfolded and can continue the search for the gift. The procedure continues until someone manages to find the gift. If no-one finds it, the gift goes to the participant whose slip of paper is the closest to the gift.

As soon as someone finds the gift, the facilitator prepares a new one, and places it on another spot. The game is over when each child has found and received one gift.

**Suggestions for adaptations and modifications:** In case there are persons with physical disabilities participating in this activity, they can hold the stick, and the facilitator can push the wheel-chair in the direction where the participant wants to go.

## ŽMURKE (netakmičarska verzija)

**Cilj:** Zabava

**Uzrast:** 5–10

**Broj učesnika:** 6 +

**Trajanje:** 10 minuta +

**Prostor:** Otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Za razliku od tradicionalne verzije ove igre - po kojoj jedan učesnik žmuri, a drugi se kriju - u netakmičarskoj verziji zadatak jednog učesnika jeste da se sakrije. Ostali imaju različite polazne tačke i njihov zadatak je da pronađu onog ko se prvi sakrio. Kada neko nađe osobu koja se skriva, i sam se sakrije sa njom. To pokušava da uradi što neprimetnije, tako da ostali i dalje mogu da traže. Igra je gotova kada se svi skupe na jednom mestu, odnosno kada svi pronađu osobu koja se skrivala.

**Preporuke za adaptaciju i modifikaciju:** Ukoliko u grupi ima gluvih osoba, voditelj može da ispiše osnovnu instrukciju na velikom papiru.

## HIDE-AND-SEEK (non-competitive version)

**Aim:** Having fun

**Age range:** 5-10

**Number of participants:** 6 +

**Time needed:** 10 minutes +

**Space needed:** Outdoors

**Equipment, materials needed:** /

**Description and rules of the game:** In contrast to the traditional version of this game (one participant keeps their eyes closed and counts, whilst the others have to hide), in this – non-competitive adaptation of it only one participant has to hide. The others begin from various starting-points and their task is to find the person who's hiding. When somebody manages to find the hidden participant, they join him/her. They should do so as discretely as possible, so that the others do not notice. The game is over when all of the participants have managed to find their hidden friend, i.e. when all of them are gathered together in the “hiding place”.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## POKLONI

**Cilj:** Koordinacija pokreta, koncentracija

**Uzrast:** 7-12

**Broj učesnica:** 5 +

**Trajanje:** 5 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditeljka kaže učesnicama da će započeti jednu priču, a da će one slušati šta ona govori i oponašati je pokretima. Priča glasi ovako: “Za doček Nove godine Deda Mraz je doneo poklone. Tati je Deda Mraz poklonio češalj. (Desnom rukom voditeljka čini pokrete češljanja, a učesnice je imitiraju.) Sin je dobio skije. (Prethodnim pokretima se dodaje i pokret skijanja.) Mami je poklonio parfem. (Ovu radnju učesnice oponašaju pokretom leve ruke ispred nosa.) Čerka je dobila kinesku lutku koja klima glavom. (Klima glavom napred-nazad.)” Možda će nekim učesnicama biti teško da istovremeno oponašaju ove četiri radnje. Važno je da sve daju sve od sebe.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditeljka treba da ispiše sve četiri instrukcije na velikom papiru. Ukoliko u igri učestvuju slepe osobe, voditeljka bi trebalo da eksplicitnije (verbalno) pojasni pokrete koje izvodi. One neće videti šta voditeljka radi, ali će moći da izvedu radnju kad čuju o čemu je reč. Takođe, priča se može prilagoditi mogućnostima učesnica. Npr, ako neka od učesnica ne može da pokreće donje ekstremitete, umesto skija, sin će dobiti reket...

## GIFTS

**Aim:** Coordinating movements, improving concentration

**Age range:** 7-12

**Number of participants:** 5 +

**Time needed:** 5 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator tells the participants that he/she will start telling them a story, and that they have to listen to it and accompany the events with appropriate gestures. The story goes like this: “For Christmas, Santa Claus brought presents for everybody. Dad got a comb (with his/her right hand, the facilitator makes movements as though like he/she were combing their hair, and the participants imitate that). The son got skis (ski-like movements are added to the previous combing one). Mom got some perfume (this gift is presented by an appropriate left hand movement under the nose). The daughter got a Chinese nodding doll (everybody nods).”. It might be difficult for some participants to do all four movements at the same time. However, it is important that everybody does their best to act out the story.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. When the blind participate in this game, the facilitator needs to describe (verbally) all the movements he/she makes in as much detail as possible. These participants will not be able to see the facilitator making certain movements, but they will be able to make them themselves if they hear what they are. Finally, the story itself may also be adjusted to the participants’ abilities. For example: if there are participants who cannot move their legs, the son can get a tennis racket instead of skis.

## RASPEVANE ASOCIJACIJE

**Cilj:** Zabava

**Uzrast:** 7-12

**Broj učesnica:** 5 +

**Trajanje:** 5 minuta +

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Jedna učesnica ima zadatak da objasni pesmu ostalima pri tom ne izgovarajući reči, već mumlajući ili pevajući la-la-la ili na-na-na. Njihov zadatak je da nastave da pevaju pesmu.

**Preporuke za adaptaciju i modifikaciju:** Ova igra nije prilagodljiva gluvim i nagluvim osobama.

## SINGING ASSOCIATIONS

**Aim:** Having fun

**Age range:** 7-12

**Number of participants:** 5 +

**Time needed:** 5 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** /

**Description and rules of the game:** One participant has to explain a song to the others; they are not allowed to use words, but can only mumble, or use the “la-la-la” or “nah-nah-nah” method. The others have to guess what the song is and to continue singing it.

**Suggestions for adaptations and modifications:** This game cannot be adapted for persons with hearing difficulties.

## USPORENI FILM

**Cilj:** Zabava, podsticanje saradnje

**Uzrast:** 5–12

**Broj učesnika:** 5 +

**Trajanje:** 5 minuta +

**Prostor:** Zatvoren/otvoren. Prostor bi trebalo da omogućava slobodno kretanje učesnika.

**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditelj navodi radnje koje učesnici treba da prikažu pokretima simulirajući usporeni film (primeri: igranje tenisa, trčanje, češljanje, plivanje, pranje sudova, igranje golfa...). Igra može da se realizuje grupno ili u paru u zavisnosti od radnje koja se izvodi. Vremenom se brzina vršenja neke radnje može menjati - od usporenog do ubrzanog filma.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditelj treba da ispiše osnovnu instrukciju na velikom papiru. Zadatak voditelja jeste da pokrete prilagodi uzrastu i mogućnostima učesnika.

## SLOW-MOTION

**Aim:** Having fun, fostering cooperation within the group

**Age range:** 5-12

**Number of participants:** 5 +

**Time needed:** 5 minutes or more

**Space needed:** Indoor/ outdoor, large enough for the participants to be able to move around freely

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator calls out one action after another and the participants have to act them out in slow-motion (e.g. playing tennis, running, combing their hair, swimming, washing the dishes, playing golf...). The game can be played as a group or in pairs, depending on the action to be acted out. The speed of the acting-out may also be changed: from slow-motion to fast-forward mode.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. The facilitator needs to adjust the actions to the participants' age and abilities.

## SLIKARSKI LAKAT

**Cilj:** Zabava, podsticanje kreativnosti

**Uzrast:** 5-11

**Broj učesnica:** 10

**Trajanje:** 20 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Papiri, tempere, palete, činije sa vodom i krpice za svako dete. Važno je da ima dovoljno stolova.

**Opis igre i pravila:** Učesnice sede za stolovima, a ispred njih se postavi čvršći papir. S jedne strane papira je paleta sa bojama (temperama), a s druge činijica sa vodom i krpica. Voditeljka zada učesnicama temu. Na njen znak, umaćući laktove u boju, učesnice treba da nacrtaju crtež. Krpicom mogu očistiti laktove da bi ih umočile u novu boju.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru. Ukoliko u grupi ima slepih osoba, učesnicama se mogu zavezati oči, tako da sve imaju iste uslove. Na kraju bi voditeljka mogla da uzme u ruku prst slepe osobe i da njim povlači po papiru kako bi učesnica putem dodira osetila šta je nacrtala. Voditeljka takođe može da zalepi plastelin po crtežu, tj. po linijama, te bi učesnica pipajući po papiru mogla da oseti šta je nacrtala.

## PAINTING ELBOWS

**Aim:** Having fun, developing creativity

**Age range:** 5-11

**Number of participants:** 10

**Time needed:** 10 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Thick papers/card, tempera, palettes, bowls of water and cloths (one per participant). A sufficient number of tables is crucial.

**Description and rules of the game:** The participants sit around tables. Each table should be set up in advance with sheets of card or thick paper, palettes with paints (tempera) on one side, and a bowl of water and a cloth on the other. The facilitator introduces a theme. At his/her sign, the participants dip their elbows in the paints and paint a picture. They can use the cloth to clean their elbows before dipping them in a new colour.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. When blind persons take part in this activity, all of the participants can be blindfolded so that everyone is equal. When a drawing has been completed, the facilitator can take a blind person's finger and drag it along the drawing so that the child can feel what they have painted. The facilitator can also stick strips of modelling clay along the lines of the painting, so that the participants can touch these and feel what they have drawn.

## SAN

**Cilj:** Podsticanje kreativnosti

**Uzrast:** 8–14

**Broj učesnika:** 10 +

**Trajanje:** 20 minuta

**Prostor:** Zatvoren, sa stolom za svakog učesnika

**Rekviziti i materijal:** Marame, veliki papiri (za svako dete po jedan), flomasteri, klasična muzika.

**Opis igre i pravila:** Voditelj zaveže oči učesnicima, a onda im pusti muziku. Oni (svako na svom papiru) treba da crtaju ono na šta ih ta muzika asocira... Svaki učesnik pred sobom ima veliki papir, na kom crta deset minuta. Onda može da pogleda crtež i da, ponovo s povezom, nastavi još pet minuta.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili govornim teškoćama, voditelj treba da ispiše instrukcije na velikom papiru. Osim muzike, ovim učesnicima kao inspiracija mogu da posluže neki mirisi (npr. lampa sa eteričnim uljem).

## A DREAM

**Aim:** Developing creativity

**Age range:** 8-14

**Number of participants:** 10 +

**Time needed:** 20 minutes

**Space needed:** Indoors, with a separate table for each participant

**Equipment, materials needed:** Blindfolds, large papers (one per participant), coloured pens, CD with classical music

**Description and rules of the game:** The facilitator blindfolds the participants and plays them some music. Everyone is given their own paper on which they have to draw something that the music inspires in them. The participants have 10 minutes to create their drawing. Then they can take a look at what they have drawn so far, and continue drawing – again blindfolded, for five more minutes.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. Different smells (e.g. fragranced oils or similar) can be used as a stimulant for these participants

## GDE KO ŽIVI

**Cilj:** Druženje, podsticanje saradnje i kreativnosti, upoznavanje životinjskog sveta

**Uzrast:** 7-12

**Broj učesnica:** 8-20

**Trajanje:** 30 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Tvrdi papir za crtanje, bojice za svaku grupu, sličice raznovrsnih životinja; za jednu od verzija igre potrebna je i gлина.

**Opis igre i pravila:** Učesnice se podele u četvoročlane grupe. Svaka grupa predstavlja neki predeo (šumu, livadu, planinu, more, pustinju...). Sve sede za istim stolom (ili na podu), na kom se nalaze sličice raznih životinja (ili papirići sa nazivima, odnosno figurice životinja), pa je potrebno da grupe pronađu životinju koja živi u njihovom predelu.

Nakon toga grupa dobija papir i bojice i treba da nacrti svoj predeo i da onda zalepi životinje na delove pejzaža. Na kraju svaka grupa ponešto kaže o svojim životinjama – čime se hrane, kako im se zovu mladunci... Ako neka grupa uzme pogrešnu životinju, mogu se uneti i pojašnjenja.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom, voditeljka treba da ispiše osnovnu instrukciju na velikom papiru.

Ako među učesnicama ima osoba sa oštećenjem vida, umesto slika se mogu koristiti figurice. Ta grupa može da napravi svoj predeo od plastelina.

## WHO LIVES WHERE?

**Aim:** Having fun, fostering cooperation within the group, developing creativity, expanding knowledge about animals

**Age range:** 7-12

**Number of participants:** 8-20

**Time needed:** 30 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** Thick papers, coloured pens, animal pictures or figures: modelling clay is also needed for one version of the game.

**Description and rules of the game:** The facilitator divides the participants into small groups of four. Each group represents one ecological area (a forest, a meadow, a mountain, a sea, a desert...). Everyone sits around the same table (or on the floor) where pictures of various animals (or paper-slips with animal names written on them, or animal figures) have been spread around within the circle. The groups have to find the animals which live in the area they represent. Afterwards, each group is given a piece of paper on which they have to draw their area and glue the animal pictures/ figures. At the end of the game the participants from each group have to say something about their animals: what they eat, how we call their young etc. If anyone makes a mistake, further explanations may be given.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. Using animal figures is especially convenient for blind participants. Instead of drawing, they can make their area out of modelling clay.

## JEDAN BROJ – JEDNA FIGURA

**Cilj:** Učenje brojeva

**Uzrast:** 4–8

**Broj učesnika:** 10-15

**Trajanje:** 20 minuta

**Prostor:** Otvoren/zatvoren

**Rekviziti i materijal:** Papiri A4 formata označeni brojevima (na svakom papiru po jedan broj). Potrebno je onoliko papira koliko ima učesnika.

**Opis igre i pravila:** Voditelj ima papire A4 formata označene brojevima i stavlja po jedan ispred svakog deteta. Kad voditelj kaže neki broj, dete s odgovarajućim papirom treba da iskorači. (Ovo treba da pomogne deci koja ne znaju brojeve da povežu ime broja i njegovu oznaku.) Nakon toga svako dete stavom tela treba da napravi figuru koja liči na njegov broj (pri kreiranju figure za broj 1 dete može da stane uspravno i da podigne levu ruku pod uglom od 30 stepeni). Kad skloni papire koje su deca imala pred sobom, voditelj nasumično izgovara brojeve, a dete koje je imalo taj broj treba da stane u pozu koja liči na njega.

**Preporuke za adaptaciju i modifikaciju:** Instrukcija može da bude napisana na papiru ukoliko ima dece sa oštećenjem sluha. Crteži brojeva mogu biti raspoređeni po sobi, pa bi igra mogla da se modifikuje i prema deci kojoj je teže da oponašaju pokrete (bilo zato što su u kolicima ili zbog drugih ograničenja). Slepjoj deci se mogu dati svećice u obliku brojeva (ili brojevi od plastelina...) kako bi pokušala da naprave pozu...

## ONE NUMBER – ONE FIGURE

**Aim:** Learning numbers

**Age range:** 4-8

**Number of participants:** 10-15

**Time needed:** 20 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** A4 papers with numbers written on them (one number per paper; one paper per participant)

**Description and rules of the game:** The facilitator has A4 papers, each with a number written on it. One of these is placed in front of each child. When the facilitator calls out a number, the child whose paper has that number written on it should step forward. (This is to help children who still don't know their numbers to link the names and symbols for each number.)

Afterwards, each child has to pose like the number they have on their paper. For example: the child who has number 1, can stand upright and stretch out his/her arm obliquely. Then the facilitator removes the papers with the numbers and calls out numbers at random; the child whose number has been called out has to strike a pose representing their number.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. In the case where the group includes participants who might have difficulties with striking number-like poses, papers with numbers written on them can be spread all around the room so that those participants who use wheelchairs or have any other physical disability, can go to the paper with the particular number instead of striking a pose. In order to make it easier for blind children to strike an adequate pose with their body, the facilitator can give them number-figures (made of wax or modelling clay) to touch.

## NA BOJU

**Cilj:** Opažanje i učenje boja

**Uzrast:** 5-10

**Broj učesnica:** 10-15

**Trajanje:** 15 minuta

**Prostor:** Zatvoren/otvoren

**Rekviziti i materijal:** Lopta

**Opis igre i pravila:** Deca stanu u krug. Dete koje baca loptu kaže boju, a dete koje uhvati loptu kaže ime članice koja ima nešto od odeće u toj boji.

U drugoj verziji igre dete može da navede neki predmet te boje koji se nalazi u prostoriji ili dvorištu.

**Preporuke za adaptaciju i modifikaciju:** Kada se izgovori ime određene boje, ukoliko u grupi ima dece koja imaju teškoća sa sluhom ili govorom, voditeljka koristi papir u boji čije ime izgovara.

Ako dete ima teškoća da izgovori ime predmeta, može samo da ga pokaže ili da stane pored njega.

Za slepu decu proces je obrnut, tj. ona navedu predmet iz sobe, a osoba koja dobije loptu kaže koje je on boje. Tako kroz igru saznaju kakve su boje predmeti u njihovoj okolini

## COLOURS

**Aim:** Perceiving and recognizing colours

**Age range:** 5-10

**Number of participants:** 10-15

**Time needed:** 15 minutes

**Space needed:** Indoor/ outdoor

**Equipment, materials needed:** A ball

**Description and rules of the game:** The children stand in a circle. The child who throws the ball calls out a colour, whilst the one to whom the ball was thrown has to call out the name of a person from the group, who has an item of clothing (T-shirt, pants...) or personal characteristic (eyes, hair) in that colour.

Objects in the room (or in the yard, if the game is played outdoors), that are in a certain colour may be called out as an alternative.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should show a coloured paper for each colour that is called out.

If any of the children have difficulties in pronouncing the name of the object, they can point to it or stand next to it instead.

When there are blind participants in the group, the process can be reversed: when throwing the ball, they can call out an object, and the person who catches the ball needs to say what colour that object is. In this way, blind children can learn the colours of the objects that surround them.

## ŽIVOTINJSKO CARSTVO...

**Cilj:** Zabava, razvijanje svesti o tome koliko poznajemo uobičajena ponašanja životinja

**Uzrast:** 3–6

**Broj učesnika:** Do 15

**Trajanje:** 20 minuta

**Prostor:** Zatvoren

**Rekviziti i materijal:** /

**Opis igre i pravila:** Voditelj zamisli neku životinju, počne da se kreće kao ona i ispušta zvuke karakteristične za nju. Svi treba da ga oponašaju. Dete koje prvo pogodi o kojoj životinji je reč, zadaje novu životinju.

**Preporuke za adaptaciju i modifikaciju:** U slučaju da su prisutna slepa deca, ona na osnovu zvukova mogu da pretpostave o kojoj životinji se radi. Zatim se sa grupom može popričati o tome kako se ta vrsta životinja ponaša.

Deca sa motornim hendikepom mogu proizvoditi samo zvuk, a pokret onoliko koliko su u mogućnosti.

Ako u grupi ima osoba sa oštećenim sluhom i/ili sa govornim teškoćama, voditelj treba da ispiše instrukcije na velikom papiru.

## THE ANIMAL KINGDOM

**Aim:** Having fun, expanding knowledge about animal behaviour

**Age range:** 3-6

**Number of participants:** Up to 15

**Time needed:** 20 minutes

**Space needed:** Indoors

**Equipment, materials needed:** /

**Description and rules of the game:** The facilitator thinks of an animal, starts moving like it and produces the sounds that are characteristic of it. The other participants have to imitate him/her. The child who first guesses which animal it is imitates a new animal for the others to guess.

**Suggestions for adaptations and modifications:** When blind children participate in this game, they can guess based on the sounds they hear. Then the whole group can discuss the animal's characteristic behaviour.

Children with physical disabilities can imitate the sounds and the movements to the best of their ability.

If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart.

## SLOVA

**Cilj:** Zabava, razvoj mašte, podsticanje saradnje, učenje i vežbanje slova

**Uzrast:** 6-9

**Broj učesnica:** 12 +

**Trajanje:** 10 minuta +

**Prostor:** Zatvoren/otvoren, koji dopušta slobodno kretanje

**Rekviziti i materijal:** /

**Opis igre i pravila:** Grupa se podeli na manje grupe od po četiri članice. Kada voditeljka izgovori ili napiše slovo, učesnice treba da zauzmu pozu koja podseća na njega. Dobro bi bilo da učestvuju sve, pa i kada je neka slova moguće formirati sa manje od četiri učesnice. Ukoliko u igri ima više učesnica, one mogu zajedno, u grupama od po četiri, da formiraju reči ili složenije slike.

**Preporuke za adaptaciju i modifikaciju:** Ako u grupi ima osoba sa oštećenim sluhom i/ili govornim teškoćama, voditeljka treba da ispiše instrukcije na velikom papiru.

Učesnice sa smetnjama u čitanju mogu imati problema u izvođenju ove igre. Tada se izvodi druga verzija ove igre, u kojoj voditeljka navodi predmete (npr. sto sa stolicama).

## LETTERS

**Aim:** Having fun, developing creativity, fostering cooperation within the group, learning letters

**Age range:** 6-9

**Number of participants:** 12 +

**Time needed:** 10 minutes or more

**Space needed:** Indoor/ outdoor; large enough for the participants to move around freely

**Equipment, materials needed:** /

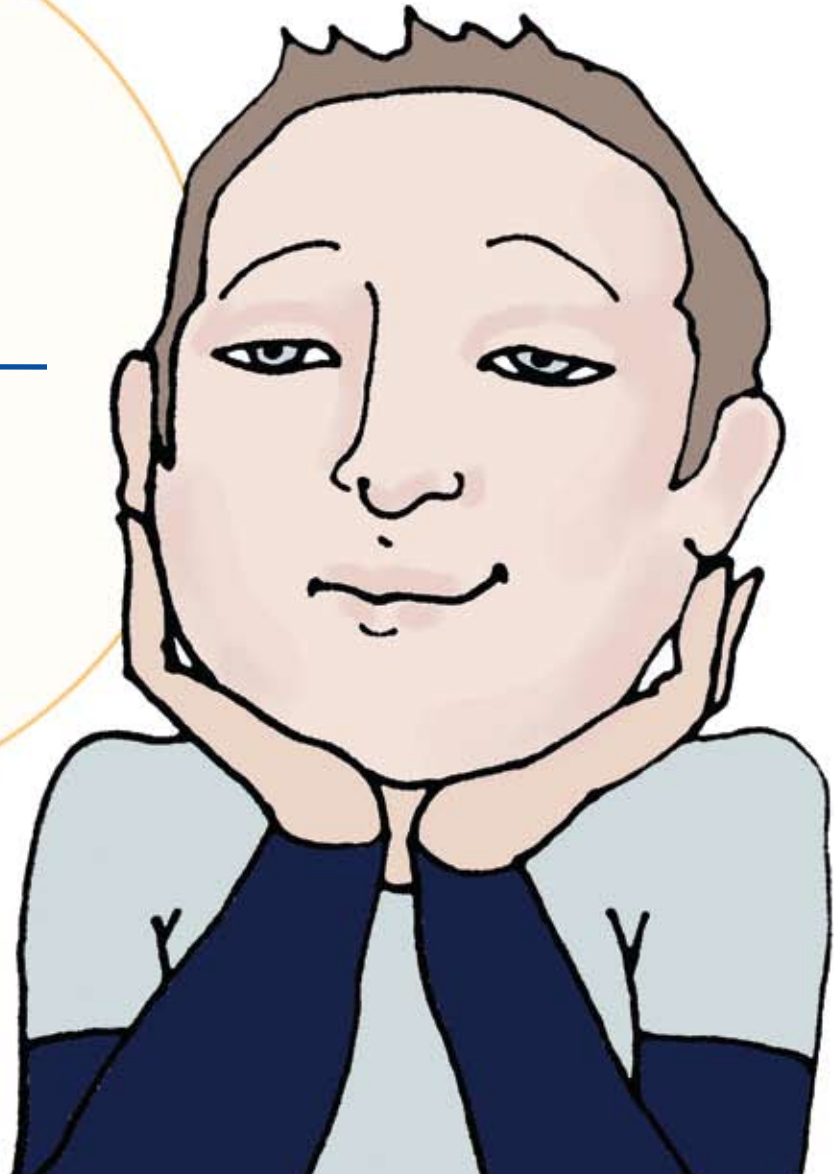
**Description and rules of the game:** The facilitator divides the participants into small groups of four. Each time the facilitator calls out or writes a letter, the participants have to strike a pose that resembles the letter. Every child should participate, even when it's possible to form a letter with less than 4 persons. When there are more participants, they can even form words: each small group would represent one letter, and all of them could form a word. Objects/ complex shapes can also be formed.

**Suggestions for adaptations and modifications:** If there are deaf or persons with hearing difficulties in the group, the facilitator should write down a description and the rules of the game on a flip-chart. This game can be quite challenging for participants who have reading difficulties. In that case, another version of the game is played, when the facilitator calls out objects or complex shapes for the participants to jointly make (e.g. a table with chairs).

Vidi ih kako se svi raduju.

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Look how happy they are!



**ZA ZINTERESOVANE**

---

**FOR THOSE WHO  
ARE VERY  
INTERESTED IN**

# IGRA KAO RAZVOJNI FENOMEN

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Igra je složena pojava, pa je teško dati preciznu definiciju ovog pojma. Ona ima različite oblike, sadrži različite aktivnosti i angažuje različite psihičke funkcije. Mada nije karakteristična samo za ljude, neke njene forme ipak su svojstvene samo njima. U igri može učestvovati jedna jedinka, ali i više njih, pa mnogi teoretičari na igru gledaju kao na važnu socijalnu pojavu. Igra se razvija i menja tokom vremena. Zbog svoje kompleksnosti proučavana je na različite načine, te tako postoje različite teorije igre. Pomenute razlike, međutim, nisu nešto što bi trebalo kritikovati, naprotiv, one odražavaju kompleksnost fenomena igre i različite pristupe njenom izučavanju. To ne znači da u budućim teorijskim radovima i istraživanjima ne bi trebalo težiti integrativnijem pristupu, zahvaljujući kojem bismo sagledali igru u celosti.

Igra dobija veći značaj u psihologiji tek tridesetih godina XX veka (Duran, 1984). Najpoznatiji autori koji su se tada bavili igrom bili su Klapared, Štern, Biler i drugi. Potonji autori svoje su učenje zasnovali na otkrićima pomenutih autora i pokušali da odu korak dalje.

## Određenje igre

Psiholozi nastoje da diferenciraju igru od drugih oblika ponašanja. Ivić (1981) smatra da je ona deo ukupne praktične aktivnosti deteta i da je dostupna posmatranju spolja. Ona ima posebna obeležja u ukupnom repertoaru praktičnih aktivnosti deteta, a to su:

- a) samostalnost
- b) autoteličnost
- c) ekspresivnost
- d) divergentnost

**Samostalnost** podrazumeva da dete tokom igre ima veću slobodu od odraslih. Pružanje samostalnosti detetu tokom igre povezuje se sa osobenostima igre koje pominju etolozi, kao što su odsustvo rizičnih posledica ponašanja i riskantnih elemenata u situaciji. Igra omogućava traganje i otkrivanje koje nije praćeno negativnim konsekvencama (Kol i Kol, 1993). **Autoteličnost** igre podrazumeva da je ona sama sebi cilj i da nema drugu svrhu. Karakteriše je veća usmerenost na proces nego na ishode aktivnosti, a sredstva su dominantnija od ciljeva. **Ekspresivnost** znači da se kroz igru izražavaju doživljaji, potrebe, motivi i individualnost. Takvo ponašanje ne nastaje kao odgovor na neku draž iz spoljne sredine ili na neku situaciju. **Divergentnost** ukazuje na to da igra nema jedinstven cilj i da su u njoj zastupljene aktivnosti koje se odvijaju u različitim pravcima. U igri je izražena raznovrsnost

# PLAYING AS A DEVELOPMENTAL PHENOMENON

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Playing is a complex phenomenon and it is very difficult to give it a precise definition. Playing has diverse forms, includes different activities and engages diverse psychological functions. Playing is not characteristic only of human beings although certain forms of games are used only by them. In playing it is possible to have only one individual or more of them so that various theoretical analysts view playing and games as a very important social phenomenon. Games develop and change through time. Because of their complexities they are studied in different ways and different game theories exist which express the complex phenomenon of games and the different approaches to playing. This means that in future works and research we should not tend towards an integrative approach that looks at games in their entirety.

Playing gains greater recognition in the psychological era of the 1930's (Duran, 1984). The most famous authors who dealt with these issues include Klapared, Shtern, Biler and others. Future authors based their studies on the findings of the aforementioned authors and tried to go further in their research.

## The specificity of games

Psychologists continue to differentiate games from other behaviours. Ivić (1981) believes that playing is part of the practical activities of the child and that it may be observed from the outside. Playing also has its own specificities in comparison to the other practical activities of children:

- a) independence
- b) authenticity
- c) expressiveness
- d) divergence

**Independence** means that during playing the child has a higher level of freedom than adults. Offering independence to the child during games is linked to the characteristics of the games that etiologists mention, such as the absence of any risky effects of behaviour and risky elements of the situation. Playing facilitates the process of search and discovery which has no negative consequences (Cole & Cole, 1993). The **authenticity of the game** means that playing is its own aim and there is no other goal involved in it. A higher dedication to the process rather than to the result of the activities characterizes playing; so that the means are more important than the result. **Expressiveness** means that individuality, motives, needs and sentiment are expressed through playing. This is not behaviour that is a reaction to stimulation from the outside environment or to a specific situation. **Divergence shows** that games do not have a unique goal and that they encompass activities which develop in different directions. The diversity of behaviour is very present in playing. The latter is based on the child's

ponašanja. Ona potiče od potrebe deteta da isprobava svoje mogućnosti i različite oblike ponašanja, ali je i odraz njegove potrebe za ispitivanjem svojstava predmeta i mogućnosti koje se kriju u njima (Ivić, 1981).

Matejićeva (1978) igru vidi kao višu filogenetsku aktivnost koja ima sledeće definišuće karakteristike: (a) to je aktivnost pretežno vezana za detinjstvo (b) nije vezana za neku određenu svrhu, koristi (c) igra je autotelična aktivnost (d) to je spontana i slobodna aktivnost (e) igrom upravlja princip zadovoljstva (f) igra je simulativna aktivnost (g) igra je polje oslobođeno tenzije.

Po njenom mišljenju može se govoriti o tri aspekta igre: 1) **bihevioralne karakteristike**, odlike ponašanja 2) **motivacione karakteristike** i 3) **funkcionalne osobnosti**. Divergentnost ponašanja vezana je za prvi aspekt. U igri dete varira ponašanje ponavljanjem i kombinovanjem različitih obrazaca ponašanja. Tokom igre se otkrivaju novi oblici ponašanja. Ponašanje i proizvodi koji se koriste u igri mogu imati različite funkcije. Ishodi igre zato i jesu različiti i mnogobrojni. Autoteličnost se odnosi na motivacioni aspekt igre. Igra je aktivnost koja je sama sebi svrha, izvodi se radi nje same. Važniji je proces igre od njenog ishoda. Ekspresivnost i regulativnost su funkcionalne osobnosti igre, u kojoj dete isprobava različite mogućnosti, istražuje svet i svoj odnos prema njemu. Igra zadovoljava potrebe aktera i

služi regulisanju odnosa njegovog sa okolinom, posebno u socijalnoj sferi realnosti.

Za razumevanje igre važno je uzeti u obzir motivaciju deteta, ali su podjednako važna kognitivna sredstva pomoću kojih dete realizuje tu motivaciju (Ivić i Davidović, 1972). Igra je proizvod specifičnog susreta motivacije deteta i njegovih kognitivnih mogućnosti.

Poseban oblik igre, svojstven samo ljudima, jeste **simbolička igra**. Ona ima sve karakteristike igre koje smo dosad pomenuli, ali i nešto više. Njeno glavno obeležje je fikcija, odnosno prisustvo mašte, imaginacije i iluzornosti (Ivić, 1981; Duran, 1984; Matejić, 1978, 1982). U simboličkoj igri se kreira iluzorni plan reprezentovanjem osoba, objekata, radnji, događaja. Reprezentovanje se vrši posredstvom simboličkih sredstava koja zamenjuju, odnosno predstavljaju odsutne objekte. Sposobnost reprezentacije razvija se oko druge godine života i čini važnu novinu u intelektualnom razvoju u tom periodu. Upotreba simbola svojstvena je samo ljudima, te mnogi psiholozi misle upravo na ovaj oblik igre kada govore o njoj. Simbolička igra se tokom vremena menjala, a njen je razvoj bio predmet mnogih istraživanja u psihologiji i mnogih teorijskih rasprava čuvenih psihologa.

need to try out different forms of behaviour and possibilities, but it is also the expression of his/her need to explore the characteristics of objects and the possibilities that hide within them. (Ivić, 1981).

Matejićeva (1978) sees games as a higher phylogenetic activity that presents the following defining characteristics: (a) playing is an activity mainly associated with childhood (b) it is not linked to a specific objective or purpose (c) playing is an autotelic activity (d) it is a spontaneous and free activity (e) the principle of satisfaction is managed through playing (f) it is a simulative activity (g) it is a realm free of tension. The author also thinks that it is possible to talk about three aspects of playing; 1) **behavioural characteristics**, forms of behaviour, 2) **motivational characteristics** and 3) **functional characteristics**. The divergence of behaviour is linked to the first aspect. During games, the child varies his/her behaviour through the repetition and combination of different forms of behaviour. During games new forms of behaviour are discovered. The behaviour and the different effects used in games may also have numerous functions. That is why the outcomes of playing are numerous and diverse. Playing is an activity that is an end in itself; it is enacted for the sake of playing itself. The process of playing is more important than the outcome. Expressiveness and regulation are the functional characteristics of games. During playing children try out different possibilities and explore the world and their relation towards it. Games satisfy the needs of the actors and serve to regulate the relation of children with the surrounding environment, especially with the social sphere of reality.

In order to gain a better understanding of games, it is important to take into consideration the motivation of the child, while the cognitive means are also very important since, through them, the child realizes that motivation (Ivić and Davidović, 1972). The game is the product of the specific encounter between the motivation of children and their cognitive possibilities.

A specific form of playing that only humans have adopted is the **symbolic game**. This has all of the characteristics that we have so far described and also something more. In fact it is characterized by fiction, i.e. the presence of imagination, fantasy and illusion. (Ivić, 1981; Duran, 1984; Matejić, 1978, 1982). The representation of a person, object, action or event is created through symbolic games. This representation takes place by means of symbolic figures which replace, i.e. represent the absence of the object. The ability for representation is developed more or less at around two years of age and it represents an important step in intellectual development. The use of symbols is characteristic only of humans, so that various psychologists, when speaking about games, mainly refer to this form of game. Symbolic games have changed through time and their development has been the subject of considerable research in psychology and extensive debate between famous psychologists.

## Teorije igre

Kao što smo već pomenuli, složenost fenomena igre uticala je na pojavu različitih viđenja ovog fenomena i naglašavanja nekih njegovih aspekata. Neki autori smatraju da se savremene teorije igre mogu svrstati u *psihoanalitičke*, koje naglašavaju individualne funkcije igre (katarza, izražavanje i kontrola nagonskih potreba), ili u *psihogenetičke* studije usmerene na poreklo, razvoj igre i njenu funkciju u ontogenezi. Druga podela (Ivić i Marjanović, 1986) zasniva se na konceptualizaciji dečje igre. *Etnološke studije* okrenute su izučavanju tradicionalnih igara kao rudimenata starih običaja, kultova, rituala i obreda. Druga vrsta studija bavi se *pedagoškim karakterom igre*. Igra je shvaćena kao edukativni medijum, kao sredstvo, dok su deca shvaćena kao subjekti vaspitanja i obrazovanja. Iako su istraživanja potvrdila usko edukativnu funkciju igre, koja se sastoji u razvijanju fizičkih veština i kognitivnih i jezičkih sposobnosti, novija shvatanja pokazuju da se igra ne može isključivo svesti na obrazovanje i vaspitanje. Ovde će ukratko biti predstavljene najvažnije teorijske koncepcije čiji redosled odgovara prvoj podeli teorija igre.

### Psihoanalitički pristup igri

Psihoanalitičari naglašavaju **motivacioni i afektivni** aspekt igre. Igrovno ponašanje, kao i ostale oblike ponašanja,

Frojd povezuje sa funkcionisanjem instanci ličnosti (ida, ega i superega). Igra je shvaćena kao izraz potrebe za zadovoljenjem nagona koji se ne mogu zadovoljiti u realnosti. Takvi impulsi dolaze iz ida. Kao što je poznato, idom upravlja princip zadovoljstva, te on teži neposrednom zadovoljenju nagona. S druge strane, ego nastoji da saobrazi funkcionisanje ličnosti s realnošću i postojećim društvenim normama otelotvorenim u zahtevima koji dolaze iz moralne instance ličnosti - superega. Međutim, nekada dete kroz igru ponavlja određene neprijatne događaje, što može izgledati protivrečno principu zadovoljstva kao funkciji igre. Frojd (1958) smatra da ponavljanjem neprijatne situacije dete zapravo ovladava njom, stiče kontrolu nad njom i tako redukuje anksioznost. Osim funkcije očuvanja ega, Frojd igri pripisuje i kreativnu funkciju vezujuću je za normalan svakodnevni život dece. Po psihoanalitičkom shvatanju igra podrazumeva kompulzivno ponavljanje traumatičnih iskustava, njena priroda je supstitutivna i kompenzatorska, a njena funkcija vezana za fiktivno zadovoljenje želja koje je nemoguće zadovoljiti u realnosti (Matejićeva, 1982). Pošto redukuje i otklanja napetost, te na planu fikcije rešava najdublje emocionalne konflikte, igra je katarktička aktivnost. Ona je kreativna aktivnost vođena pre svega željom deteta da bude kao odrasli.

Psihoanaliza koristi igru kao dijagnostički i terapijski postupak. Osnovni cilj je da se kroz igru deteta otkriju skriveni psihički konflikti. Tako su psihoanalitički orjentisani

## Game theory

As previously mentioned, the development of the phenomenon of games influenced the emergence of different perspectives on games and the definition of some of their characteristics. Some authors think that modern game theories can be divided into *psychoanalytical studies* which underline the individual functions of games (catharsis, expression and the control of basic needs) or psychogenetic studies which focus on the background, the development of the game and its function in ontogenesis. A second division is based (Ivić and Marjanović, 1986) on the conceptualisation of children's games. Ethnological studies focus on the interpretation of traditional games as the rudiments of old traditions, cults and rituals. *Other types of studies* deal with the pedagogical character of games, where games are intended as educational mediums, as means while children are the subjects of education. Even though research has shown a strong link between educational function and games based on the development of physical skills and cognitive and language abilities, more recent findings show that games cannot only be seen from an educational perspective. There follows a short description of the most important conception theories that are in line with the first division of game theory.

### The psychoanalytical approach to games

Psychoanalysts underline the motivational and affective aspects of games. Freud links game behaviour, as all other

forms of behaviours, to the functioning of the instances of the personality (id, ego and superego). Games are understood as expressions of the need to satisfy those instincts which cannot be satisfied in reality. Such impulses come from the id, and as already known, the principle of satisfaction manages the id so that it tends to satisfy the urges. On the other hand, the function of the ego is to regulate the functioning of the personality with reality and with the existing social norms which come from the moral instances of the personality – superego. However, through playing, children sometimes repeat specific bad experiences, which may discredit the principle of satisfaction as a game function. Freud (1958) believes that through the repetition of bad experiences, the child regains control over them and in this way reduces anxiety. In addition to the function of protecting the ego, Freud also attributes a creative function to games and links it to the normal everyday lives of children. According to psychoanalytical thought, games represent the compulsive repetition of traumatic experiences, their nature is substitutional and compensatory and their function is related to the fictive satisfaction of wishes that are impossible to realize in reality (Matejićeva, 1982). Games are cathartic activities because they reduce and eliminate anxiety while solving the deepest emotional conflicts through fiction. Games are creative activities that are played by children in their desire to become like adults.

terapeuti poput M. Klajn, A. Frojd, a i drugih, razvili metode dijagnostike i lečenja zasnovane na posmatranju dečje igre i analizi simbolizma u njoj.

Analizirajući doprinos psihoanalize proučavanju fenomena igre, Matejićeva (1982) naglašava da je njen najveći značaj u tome što je pružila model za interpretiranje individualnih oblika dečje igre. Ona je uspostavila vezu između igre i emocionalnog razvoja deteta i jedina ukazala na značaj nesvesnog u nastanku igre. Psihoanaliza takođe beleži uspehe u primeni metode igre u lečenju psihičkih poremećaja kod dece.

### **Etološki pristup igri**

Rodonačelnici ovog pravca su Tinbergen i Lorenc. Etologija je usmerena na proučavanje ponašanja, te je i igra shvaćena kao oblik ponašanja čiju prirodu i funkciju treba istražiti. Etolozi izučavaju specifičnost igre kao oblika ponašanja, njen biološki i filogenetski značaj. Njih zanima veza između igre i socijalne organizacije određene životinjske vrste. Glavno pitanje za etologe je zašto se tokom evolucije održao oblik ponašanja koji naizgled nema adaptivnu funkciju.

Etolozi igru povezuju sa **radoznalošću, manipulativnim i eksplorativnim ponašanjem**. Igra se sreće kod životinjskih vrsta čiji mladunci po rođenju nemaju izgrađene oblike

ponašanja. Vrste koje po rođenju nisu opremljene gotovim obrascima ponašanja imaju produženo detinjstvo, tokom kog se odvija proces sazrevanja bioloških osnova mnogih funkcija. U tom periodu je veoma intenzivna interakcija sa sredinom (fizičkom i socijalnom) u kojoj mladunci isprobavaju različite oblike ponašanja kako bi se razvili najefikasniji i najadaptivniji obrasci. Igra je, po shvatanju etologa, aktivnost u kojoj se u najmanje riskantnoj situaciji praktikuju, menjaju i usavršavaju različiti oblici ponašanja. Otuda adaptivni značaj igre. Kroz relativno sigurnu i bezbednu situaciju igre mladi istražuju i praktikuju različite oblike ponašanja kako bi ih na osnovu efekta, tj. povratne informacije iz sredine, korigovali i razvili obrasce ponašanja koji će im omogućiti najviši stepen prilagođenosti na okolinu. Duran (1984) pominje obeležja igre koja je, po etolozima, razlikuju od ostalih oblika ponašanja: **nekompletnost** (nepostojanje cilja i izostanak prirodnih posledica praktikovanog oblika ponašanja), **neadekvatnost** (igra nije posledica specifičnih nagona, javlja se i kada njih nema), **elementi originalnosti** (sekvence ponašanja ređaju se na nov i neuobičajen način) i **simulativni tip aktivnosti** (za aktivnosti tokom igre troši se mnogo manje energije nego u drugim oblicima ponašanja, smanjena je opasnost po organizam, a sama aktivnost ima visoku informativnu vrednost).

Psychoanalysis uses games as a diagnostic and therapeutic tool. The basic objective of games is to find the hidden psychological conflicts in children through playing. M. Klein, A. Freud and others are therapists oriented towards psychoanalysis, and they developed diagnostic and therapeutic methods based on the observation of children's games and their symbols.

In analysing the contribution of psychoanalysis to interpreting the phenomenon of games, Matejić (1982) underlines that its importance lies in the fact that psychoanalysis has offered a model for the interpretation of individual forms of children's games. This theory has linked games to the emotional development of the child and it alone has shown the importance of the unconscious in playing. Psychoanalysis has also achieved positive results in the application of the game method in treating psychological disorders in children.

### The etiological approach to games

Tinbergen and Lorence are the founders of this approach. Etiology focuses on the study of behaviour, so that playing is understood as a form of behaviour that needs to be researched in order to define its nature and function. Etiologists study the specificity of games as forms of behaviour and their biological and philogenetic importance. They are interested in the relationship between games and the social organization of specific animal types. The main issue for an etiologist is why this form of behaviour, which apparently does not have any adaptive function, has been maintained during evolution.

Etiologists link games with **curiosity** and **manipulative and explorative behaviour**. Games are encountered amongst animals whose cubs do not have developed forms of behaviour at birth. These animal types present a prolonged childhood during which the process of the development of the biological basics of numerous functions takes place. In that period the interaction (physical and social) with the environment is very intensive and the cubs try out different forms of behaviour in order to develop the most effective and adaptive forms of behaviour. Playing is thus, according to the etiologist's understanding, an activity during which in a situation with the lowest degree of risk, different types of behaviour are practiced, changed and mastered. This is the adaptive function of games. In a relatively safe and secure situation, the games of youngsters search for and practice different forms of behaviour in order to, based on the effects – i.e the response from their surroundings- correct and develop types of behaviour which enable the highest possible degree of adaptation to the environment. Duran (1984) mentions observations of games which, for etiologists, are different from other forms of behaviour: **incompleteness** (lack of objective and the absence of the natural consequences of the form of behaviour), **inadequacy** (the game is not the consequence of specific instincts since it occurs even when there are no instincts), **elements of originality** (sequences of behaviour occur in a new and unusual way) and **simulative type of activities** (for activities during games a much lower degree of energy is used than in other forms of behaviour, the danger for the organism is lessened and the activity itself has a high informative value).

## Bihevioristički pristup igri

Slično etolozima, bihevioristi igru vezuju za radoznalost, eksperimentisanje i istraživačko (eksplorativno) ponašanje. Oni se bave pitanjem motivacionih aspekata igre i poredе ponašanje ljudskih i životinjskih mladunaca. Neki eksperimenti su pokazali da se eksplorativno ponašanje kod majmuna javlja i kad su njihove potrebe zadovoljene, kao i da je ono vezano za **učenje**. Odatle je izveden zaključak o postojanju **unutrašnje motivacije za igru**, koja ne mora nužno biti vezana za zadovoljenje homeostatskih ili socijalnih potreba. Pokazalo se da životinje, kao i ljudi, na nove situacije prenose iskustva stečena u ranijim oblicima ponašanja koja su imala karakter istraživanja i isprobavanja. Bihevioristi, kao i etolozi, naglašavaju značaj eksplorativnog ponašanja i radoznalosti za opstanak i adaptaciju.

Doprinos biheviorizma izučavanju igre ogleda se u razvijanju metodoloških postupaka za ispitivanje igre, za izučavanje i preciziranje uslova u kojima se igrovno ponašanje javlja, kao i za proučavanje motivacionog aspekta igre (Matejićeva, 1982).

## Pijažeova teorija igre

Pijažeova teorija jedna je od najuticajnijih teorija dečjeg razvoja. Pijažeovo shvatanje igre može se razumeti samo

u kontekstu njegove teorije intelektualnog razvoja, s obzirom na to da on igru tretira kao razvojni fenomen. Igra je sastavni deo aktivnosti i života dece. Pijaže glavni akcenat ne stavlja na sadržaj igre, već na njenu **formu** pošto ona **odražava strukturu mišljenja** deteta. Različite forme igre odgovaraju različitim stadijumima u razvoju inteligencije. *Funkcionalna igra* javlja se u periodu senzomotorne inteligencije, koja podrazumeva saznavanje stvarnosti na osnovu pokreta i opažaja. *Simbolička igra* javlja se oko druge godine, u preoperacionalnom stadijumu, koji je obeležen razvojem simboličke funkcije, čije su važne manifestacije jezička sposobnost i sposobnost stvaranja mentalnih predstava. *Igre sa pravilima* javljaju se u periodu kada dete polazi u školu, posledica su napretka u razvoju inteligencije i dostizanja stupnja konkretnih operacija, koji karakteriše pojava logičkog mišljenja.

Pijaže smatra da su mehanizmi intelektualnog funkcionisanja deo opšteg nasleđa i da oni ostaju neizmenjeni tokom razvoja. Te mehanizme on naziva adaptacijom i organizacijom. Adaptacija osobe na svet u kom živi odvija se kroz stalnu međuigru procesa **asimilacije i akomodacije**, čiji rezultat su sve napredniji oblici organizacije intelektualnog funkcionisanja. Procesi asimilacije i akomodacije važni su za razumevanje načina na koji Pijaže određuje igru. Pijaže asimilaciju poredi sa procesom varenja pošto ona podrazumeva apsorbovanje iskustava i njihovu transformaciju u skladu sa potrebama osobe i nivoom njenog intelektualnog

## The behavioural approach to games

Behavioural scientists, like etiologists, link games to curiosity, experimentation and explorative behaviour. They deal with the issue of the motivational aspects of games and compare the behaviour of young animals and humans. Some experiments show that monkeys present explorative behaviour even when their needs are satisfied, and that such behaviour is connected with **learning**. It has thus been concluded that there exists an internal motivation for playing which is not necessarily linked to the satisfaction of homeostatic or social needs. It has also been proven that animals, just like human beings, transfer the knowledge gained through earlier forms of behaviour of an explorative and trial nature, to new situations. Behaviorists, like etiologists, underline the importance of explorative behaviour and of curiosity for survival and adaptation.

The contribution of behavioural sciences to the realm of games consists of the development of methodological approaches for the exploration of games in the study and definition of the conditions in which game behaviour occurs and of the motivational aspect of playing. (Matejić, 1982).

### Piaget's theory of games

Piaget's theory is one of the most influential theory of child development. Piaget's understanding of games can be understood only in the context of his theory of intellectual development, since he treats games as developmental

phenomena. Games are intrinsic aspects of the activities and lives of children. Piaget places the main focus on the **form of games**, rather than on their **content**, since they indicate the **structure of the child's thinking**. Functional games occur in the period of sensomotoric intelligence which includes the understanding of reality on the basis of movement and perceptions. Symbolic games occur around the second year in the pre-operational stadium characterized by the development of symbolic functions whose main manifestations are language ability and the ability for mental representation. Games with rules take place in the period when the child starts going to school as a consequence of intelligence development and the achievement of a degree of concrete operations which characterize the phenomenon of logical thinking.

Piaget believes that the mechanisms of intellectual functioning are part of general inheritance and that they remain unchanged during development. He refers to such mechanisms as adaptation and organization. A person's adaptation to the world in which they live takes place through the continuous inter-game process of assimilation and accommodation which results in more developed forms of the organization of intellectual functioning. The processes of assimilation and accommodation are important in understanding the ways in which Piaget defines games. Piaget compares assimilation to the digestive process since it entails the absorption of experiences and their transformation in terms of the needs of the person and the level of his/her intellectual functioning. Accommodation is the opposite process. This occurs along

funkcionisanja. Akomodacija je obrnut proces. Javlja se u susretu sa novim iskustvima i podrazumeva prilagođavanje osobe i struktura njenog intelektualnog funkcionisanja tim iskustvima. Te strukture se u procesu akomodiranja postepeno menjaju sve dok više ne budu u stanju da asimiliraju nova iskustva. U tom trenutku njihova kvalitativna promena postaje nužna. Razvoj podrazumeva stalno smenjivanje asimilacije i akomodacije. Na početku nekog stupnja prevladava asimilacija, da bi pri njegovom kraju prevladala akomodacija, koja konačno rezultira promenom, novim stupnjem, tj. novim kvalitetom intelektualnog funkcionisanja.

Igra je po Pijažeu primer dominacije asimilacije u ponašanju deteta. U njoj **dete spoljašnju stvarnost transformiše i prilagođava vlastitim potrebama**. Dete je konstantno primorano da se prilagođava socijalnom i fizičkom svetu koji ne razume. U tom procesu mnoge njegove emocionalne i intelektualne potrebe ostaju nezadovoljene. Zato je za dete važno da postoji polje u kome neće biti primorano da se prilagođava realnosti, već će moći da saobrazi realnost sebi. Iako govori o oblicima igre na senzomotornom nivou, Pijaže je više pažnje posvetio simboličkoj igri, koju smatra igrom u pravom smislu reči. U simboličkoj igri dete transformiše realnost prema svojim potrebama i željama, a za to su mu neophodna sredstva - simboli. U simboličkoj igri dominira asimilacija, ali se pojavljuje i akomodacija, koja putem imitacije obezbeđuje sredstva kojima se reprezentuju

određeni aspekti realnosti. Da bi oponašalo određenu osobu (ili situaciju), dete mora da prilagodi svoje ponašanje toj osobi, što podrazumeva akomodaciju. Za simboličku igru bitna je takozvana odložena imitacija (deferred imitation), u kojoj dete oponaša osobu, objekat ili radnju koji nisu prisutni. Ona je, smatra Pijaže, koren nastanka simbola koji zamenjuju objekte iz realnosti. Imitirajući osobu koja nije prisutna, dete je određenim ponašanjem zamenjuje. Sa ovih „motoričkih“ simbola i konkretnih predmeta koje dete koristi u igri - zamenjujući odsutne osobe, objekte ili radnje - ono postepeno prelazi na predstave i reči kojima ih reprezentuje.

Pijažeova zasluga je u tome što je među prvima povezo igru sa strukturom mišljenja deteta. Ivić i Davidović smatraju da „prilaz igri iz ugla kognitivnog razvoja predstavlja magistralni put za objašnjenje igre deteta“ (Ivić i Davidović, 1972, str. 50). Dakle, igra nije samo situacija koja odražava nivo intelektualnog razvoja deteta, već je i situacija u kojoj postoje uslovi za napredak tog razvoja. Matejićeva (1982) ističe da se osnovni Pijažev doprinos izučavanju igre sastoji u istraživanju igre kao razvojnog fenomena, u prikupljanju bogate empirijske građe, u smeštanju igre u kontekst opšteg i intelektualnog razvoja, ali i u pokušaju da se dâ celovita teorija igre.

with the encounter with new experiences and it entails the adaptation of the individual and the structure of his/her intellectual functioning to these experiences. Such structures gradually change during the process of accommodation, until they become able to assimilate new experiences. At that point their qualitative change becomes unavoidable. Development entails the continuous interchange between assimilation and accommodation. At the beginning of this approach assimilation leads, while towards the end, accommodation becomes dominant, and accommodation finally results in change, in new approaches, i.e. in a new quality of intellectual functioning.

Games for Piaget are an example of the domination of assimilation in the child's behaviour. In playing, **the child transforms the external reality and adapts it to his/her own needs**. The child is constantly obliged to adapt to a social and physical world he/she does not understand. In this process many of the child's emotional and intellectual needs remain unsatisfied. This is why it is very important to maintain the existence of an area where children are not obliged to adapt to reality, but rather where they adapt reality to themselves. Even though Piaget speaks about game forms at the senso-motoric level, he devoted more attention to symbolic games which he defines as games in the real sense of the word. In symbolic playing the child transforms reality to fit his/her needs and desires and to do so, he/she needs tools-symbols. In symbolic games, assimilation prevails, although even accommodation takes place which, through imitation guarantees the means by which certain aspects of reality are represented. In order

to imitate a specific person or situation, children first need to adapt their behaviour to that person, which is the basis of accommodation. So-called deferred imitation in which children imitate a person, object or activity which is not present is very important for symbolic games. Deferred imitation for Piaget is the root of the emergence of symbols which replace objects in reality. While imitating a person who is not present, the child replaces her/him thorough specific behaviour. From these motoric symbols and concrete objects which the child uses to replace absent persons, objects or activities in games, he/she gradually moves towards representations and to the words with which he/she represents them.

The contribution of Piaget lies in the fact that he is amongst the first to have linked games with the structure of the child's thought process. Ivić and Davidović believe that "the approach to games from the perspective of cognitive development represents a fundamental tool in explaining children games" (Ivić and Davidović, 1972.). Thus, games are not only situations which represent the level of the child's intellectual development, but rather situations which provide the conditions for the progression of such development. Matejić (1982) underlines Piaget's basic contribution in the exploration of games as a developmental phenomenon, in the collection of rich empirical data, in the location of games within the context of general and intellectual development as well as in the attempt to offer an integral theory of games.

## Socio-kulturni pristup igri

Rodonačelnik ovog pristupa je Lav Vigotski, čija je teorija jedna od najuticajnijih u razvojnoj psihologiji. On ističe značaj istorijskog razvoja čovečanstva i ulogu socijalnih faktora u razvoju pojedinca. Kako bi istakli osobenosti kulturnog razvoja ljudskih bića, predstavnici ovog pristupa povlače razliku između igre sasvim male dece i mladunaca majmuna. Po njihovom mišljenju, ta razlika je kvalitativna i sastoji se u upotrebi sredstava kojima se dete igra. Mladunci majmuna koriste objekte iz prirode (kamenje, drvo...) koji nemaju fiksiran način upotrebe. Za razliku od njih, dete je od početka okruženo različitim kulturnim produktima koji su nastali tokom razvoja ljudskog društva. Mnoge od tih proizvoda Vigotski naziva **kulturno-potpornim sredstvima** zbog njihovog izuzetnog značaja za ljudski razvoj (Vigotski, 1978). Ova sredstva potpomažu ljudski razvoj i na specifičan način se ugrađuju u njega (Plut, 2003, Ivić, 1987, Stepanović, 2003). Kulturni proizvodi su značajni jer imaju određen način upotrebe koji je rezultat razvoja ljudske civilizacije. Osobe iz okruženja deteta tim proizvodima ispunjavaju sredinu u kojoj ono boravi i, što je još važnije, u zajedničkoj aktivnosti sa detetom upotrebljavaju određeni objekat na specifičan način, prenoseći mu tako informaciju o specifičnom značenju koje taj objekat ima i o njegovoj funkciji.

Vigotski kritikuje preteranu intelektualizaciju igre. Smatra da aktivnost igre zavisi od potreba i motivacije deteta, kao i od sociokulturnog konteksta u kome ono raste. Iako igru vezuje za zadovoljavanje potreba, takođe navodi da samo zadovoljstvo ne mora biti definišuća odlika igre. Kao primer za to navodi sportske igre, koje mogu biti naporne i praćene osećanjem bola, a ipak tako omiljene među decom. On smatra da zadovoljstvo treba vezati za cilj igre i za način na koji dete doživljava njen ishod. „Da bismo razumeli fenomen igre, moramo razumeti karakter potreba deteta“ (Vigotski, 1978). „Malo dete neposredno zadovoljava svoje potrebe, njegovom aktivnošću dominiraju impulsi i emocionalno obojeno opažanje“ (Vigotski 1996). To se menja sa odrastanjem. Veliki broj potreba predškolskog deteta ne može biti zadovoljen na isti način kao u prethodnom razvojnom periodu. Vigotski smatra da je to osnovni uslov javljanja igre. Na ovom stupnju razvoja potrebe deteta ne mogu biti odmah zadovoljene, ali ni zaboravljene. Kako bi redukovalo tenziju usled nezadovoljenih potreba, dete stvara zamišljeni svet, u kom se želje mogu ostvariti. Postojanje imaginativne situacije, po mišljenju Vigotskog (Vigotski, 1978), jeste definišuća karakteristika igre. **Igra je situacija koja zahteva od deteta da ne reaguje na trenutne impulse kao što je to činilo ranije.** Kod sasvim male dece potrebe moraju odmah biti zadovoljene, dete reaguje na svaki stimulus iz okoline. Igra predstavlja drugačiju situaciju. U njoj se dete odvaja od neposredne situacije, od konkretne stvarnosti. Dete u igri percipira stvarnost, ali

## The socio-cultural approach to games

The founder of this approach is L. Vygotsky, whose theory is one of the most influential in developmental psychology. He underlines the importance of human historical development and the roles of social factors in the development of individuals. In order to underline the peculiarity of the cultural development of human beings, the representatives of this approach evidenced the difference between the games of small children and those of young monkeys. In their opinion, this difference is of a qualitative nature and it consists of the use of tools with which the child plays. Young monkeys use objects from nature which do not have a fixed use. In contrast to them, children are, from the very beginning, surrounded by different cultural products which have emerged from the development of human society. Vygotsky refers to many such products as cultural-resilient means because of their fundamental importance for human development. (Vygotski, 1978). These means assist human development and in some specific way build on it (Plut, 2003, Ivić, 1987, Stepanović, 2003). Cultural products are significant insofar as they have a specific use which is the result of the development of human civilizations. Individuals from the child's surrounding satisfy the environment in which he/she lives with such products, and more importantly, they use those products in a specific way in common activities with the child while at the same time transferring information to the child on the specific significance which the particular object has in its function.

Vygotsky criticises the exaggerated intellectualisation of games. In his view, game activities depend on the needs and motivation of the child and also on the socio-cultural context in which the child grows up. Even though he links games to the satisfaction of needs, he also adds that satisfaction itself is not necessarily the defining form of the game. He cites sports as an example which may be exhausting and may produce pain, but which are at the same time the favourites amongst children. He thinks that satisfaction should be linked to the objective of the game and to the way in which children experience the outcome of the game. "In order for us to understand the phenomenon of games, we need to understand the nature of children's needs" (Vygotsky, 1978). A small child immediately satisfies his/her needs, his/her impulses and emotionally invested perception dominate over the activities (Vygotsky 1996). This changes with the process of growing up. Pre-school children cannot satisfy their needs in the same way as during the previous developmental period. Vygotsky thinks that this is the basic condition for the phenomenon of games. At this level of development, children's needs cannot be satisfied, but at the same time they cannot be forgotten either. In order to release the tension of unsatisfied needs, children make up a world in which desires can be realized. The existence of imaginary situations, for Vygotsky, is the defining characteristic of games (Vygotski, 1978). **Games represent situations which require the child to not react to momentary impulses as he/she was able to do earlier on.** Small children need to satisfy their needs at once, so that children react to each and every stimulus from the environment. Games represent a different situation

počinje da se ponaša drugačije prema onome što vidi. Ono razvija sposobnost odvajanja značenja od objekata i situacija koje vidi, uči da to značenje pripíše drugom objektu ili situaciji, da kontroliše i usmerava svoje ponašanje, odnosno da razdvaja plan značenja od trenutne situacije. Tako štap postaje konj koji se može jahati. Takođe, značenje se odvaja od konkretne radnje i prebacuje na drugu. U primeru igre sa konjem poskakivanje postaje jahanje. Vigotski smatra da je svakodnevno ponašanje dece zapravo suprotno ponašanju u igri i da **igra ima ključnu ulogu u razvoju jer u njoj deca postižu ono što ne mogu u stvarnosti**. U stvarnosti deca nisu u stanju da se odvoje od konkretne situacije i da objektu pripisuju neko značenje nezavisno od svog uobičajenog ponašanja prema tom objektu i nezavisno od njegove uobičajene upotrebe. U igri je, međutim, to moguće.

Vigotski naglašava da je igru pogrešno tretirati kao ponašanje koje nema svrhu, te da cilj igre određuje igrovnu aktivnost i daje joj smisao. Za primer navodi atletiku i trčanje kao aktivnosti koje su čak neprijatne i iscrpljujuće. Međutim, učešće ili pobeda na atletskom takmičenju donosi zadovoljstvo i daje smisao uložnim naporima (Vigotski, 1978). Za razliku od drugih autora, Vigotski smatra da od početka razvoja igre postoje i pravila. Ona su prvo promenljiva, da bi kasnije postala fiksirana i rigidna. Vigotski navodi slučaj u kom dete u imaginarnoj situaciji lutku naziva mamom. Ta situacija postavlja pred njega niz pravila koje „lutka mora da zadovolji“

kako bi postala mama. Pravila se odnose na njenu odeću, način ponašanja, odnos sa drugim igračkama itd. Iako su ta pravila promenljiva i nisu unapred formulisana kao kod igara koje se nazivaju igrama sa pravilima, ona ipak jesu pravila pošto regulišu ponašanje deteta.

Eljkonjin je teoretičar sociokulturnog pristupa koji se najviše bavio igrom. On je pošao od nekih ideja Vigotskog, ali je razvio sopstveno shvatanje igre. Igra je **društveno-istorijski uslovljena i nastaje iz zajedničke praktične delatnosti deteta i odraslog**. Motivacija za igru, smatra Eljkonjin, ne počiva u potisnutim željama niti je vezana za ponavljanje situacija u kojima se desilo neko traumatično iskustvo. Igra nije izolovan zatvoren svet deteta bez dodira sa svetom odraslih (Eljkonjin, 2005). Naprotiv, istorijski koreni igre vezani su za dete kao deo društvene zajednice. Igra je posledica nastanka razvijenijeg oblika podele rada koji je isključio decu iz procesa radne delatnosti. Uz pomoć igračaka, predmeta-zamena, dete rekonstruiše sfere društvenog života u koje nije uključeno. Igra ima funkciju vezanu za ovladavanje socijalnim odnosima u društvu (Eljkonjin, 1972, 1984; Eljkonjin, 2005). Za pojavu igre u ontogenetskom razvoju važna je zajednička praktična delatnost odraslog i deteta koju Eljkonjin zove „predmetna delatnost“ budući da je ispunjena predmetima čija je funkcija rezultat razvoja ljudske civilizacije. Odrasli prenose detetu značenje i funkciju tih predmeta. Bez njihovog učešća deca ne bi bila u stanju da shvate i otkriju svrhu predmeta. Sadržaj

and in them, children detach themselves from the immediate situation and from concrete reality. Children conceive reality in playing but also start to behave differently in response to what they see. In playing, children learn how to control and guide their behaviour, i.e. to distinct the plane of importance from the immediate situation. In games, children develop the ability to differentiate between the significance of the object and the situation they see, and to attribute the significance to another object or situation. This way, a cane can become a horse to be ridden. The significance is also detached from the action and is transferred to another action. Vygotski believes that the every-day behaviour of children is the opposite of game behaviour and that **games have a fundamental role in development because in them children achieve what they cannot in reality.** In reality children are not in a position, like in games, to detach themselves from concrete situations and to attribute significance to objects independently of their usual behaviour towards that object and independently of that object's usual use.

Vygotsky underlines that it is wrong to treat games as activities without objectives and that the objective of the game is dictated by the game activity which gives it meaning. He cites athletics and running as examples, which are painful and cause fatigue. However, the participation and/or the victory in athletic competitions give satisfaction and meaning to the invested efforts (Vygotsky, 1978). As opposed to other authors, Vygotsky believes that from the beginning of the development of games rules have also existed. In the beginning they change and later

on they become fixed and rigid. He cites the case in which in an imaginary situation the child calls the doll mother. This situation presents the child with a series of rules that the “doll has to respect” in order to become a mother. The rules relate to the clothing, behaviour, relationships with other toys and so on. Even though such rules change and are not defined a priori, they are still rules since they regulate the child's behaviour.

Elkonin is a theoretician of the socio-cultural approach who mostly dealt with playing and games. He started from some of Vygotsky's ideas, but went on to develop his own theory of games. Games are socio-historically conditioned and derive from the common and practical activities of the child and adult. The motivation for games does not lie in repressed desires nor is it linked to the repetition of situations where traumatic experiences took place. Games are not the isolated and closed world of children which has no connection to the world of adults (Elkonin, 2005). On the contrary, the historical roots of games and playing are connected to the child as part of the social milieu. Games are the consequence of the phenomenon of the developed form of the division of labour which excluded children from the process of working activities. Through toys, objectified replacements, children reconstruct the spheres of social life in which they are not included. Playing has a social function linked to the mastery of social relationships in society (Eljkonjin, 1972, 1984; Elkonin, 2005). The most important issue for the phenomenon of playing in ontogenetic development is the common and practical activity of the adult and of the child which Elkonin refers to as „objectified activity“ since it is filled with objects that have their

dečje igre socijalne je prirode: odražava oblike ljudske delatnosti sa specifičnim predmetima koji se u njima koriste, ljudske odnose i motive. Tako su i poreklo i sadržaj igre socijalne prirode.

Eljkonjin se najviše bavi specifičnom formom simboličke igre - igrom uloga. U igri uloga dete, motivisano željom da bude deo svog socijalnog okruženja i sveta odraslih, imitira odrasle, stvara igrovnu situaciju u kojoj prenosi značenja s jednog predmeta na drugi. Igra uloga se javlja na granici ranog detinjstva i predškolskog uzrasta. Proučavajući ponašanje dece različitih uzrasta, Eljkonjin prati razvoj uloge koju dete preuzima, razvoj sižea igara, potčinjavanje deteta pravilima igre i ulogu govora u ovom obliku igre.

Značaj socio-kulturnog pristupa ogleda se najpre u rekonstruisanju uslova u kojima se igra javlja tokom razvoja ljudske civilizacije. Ovaj pristup osvetljava ulogu socijalnih činilaca u nastanku i razvoju igre, kao i specifičnost fenomena igre kod ljudskih bića u odnosu na ostale žive vrste kod kojih se ona javlja.

### **Kada se javlja igra i kako je prepoznati?**

Na pitanje iz ovog podnaslova nije lako odgovoriti. Veoma je teško reći šta se moglo smatrati igrom pre nego što su se pojavili oblici ponašanja koji su bili preteče simboličke igre.

Na primer, dete posmatra sopstvene ruke i igra se s njima već oko trećeg meseca (Ivić i saradnici, 2002), oko četvrtog razgleda i trese predmet koji mu je stavljen u ruku, u petom uzima zvečku koja mu je na dohvata ruke, oko osmog meseca udara jednim predmetom o drugi i baca predmete na pod. Možemo li ove oblike ponašanja nazvati igrom? Setimo se da do druge godine dete upoznaje svet preko opažaja i pokreta. Navedeni oblici ponašanja upravo tome i služe. Dete na taj način ispituje svoju okolinu. Pijaže smatra da na ovom stupnju razvoja, koji obeležava pojava senzomotorne, tj. „preverbalne“ inteligencije, postoje samo funkcionalne igre. To je primitivna forma igre u kojoj nema simbolizma niti specijalne tehnike. Takva igra se zasniva na ponavljanju koje donosi priyatnost (Pijaže i Inhelder,1969). Dete koje je slučajno otkrilo da obešeni objekat može da se klata, pomera taj objekat. Na početku ono to čini da bi shvatilo samu radnju, kasnije ono ljulja predmet iz čistog zadovoljstva, smeje se i ponavlja radnju. Dakle, možemo reći da se **prve forme igre prepoznaju u ponavljanjima određenih motornih radnji koje su praćene zadovoljstvom deteta.**

Pijaže i ostali teoretičari koji su se bavili igrom smatraju da se prva ponašanja sa elementima igre javljaju oko prve godine. Tada razvoj fine motorike omogućava detetu da relativno spretno manipuliše objektima. Inhelder navodi da u uzrastu od 12 do 15 meseci dete trese predmete, gura ih, baca, lupka, stavlja jedan predmet u drugi... Ponavljajući

function in the result of the development of human civilization. The significance and function of these objects are transferred to children by adults. Without the participation of adults, children would not be able to understand and discover the meaning of the object. The content of children games is of a social nature. The content expresses the forms of human activities with the specific objects used in games, as well as human relations and motives. It thus becomes clear that the game contents are also of a social nature.

Elkonin deals mostly with a specific form of symbolic games: role play. In role play, children are motivated by the desire to be part of their social environment and of the world of adults, so they imitate adults, creating playing situations in which they transfer the significance from one object to another. Role playing takes place on the border of early childhood and pre-school. In studying the behaviour of children of different ages, Elkonin follows the development of the roles that children adopt, the development of the concept of the game, the initiation of the child to the rules of games and the role of language in this form of playing.

The significance of the socio-cultural approach is reflected in the reconstruction of conditions in which playing appears during the development of human civilization. This approach explains the role of social factors in the appearance and role of games as well as the specificity of the phenomenon of playing in human beings in relation to other beings that use playing.

### **When does playing occur and how can it be recognized?**

It is not easy to answer the question posed in the title. It is very hard to say what can be defined as playing before the appearance of forms of behaviour which anticipated symbolic games. For example, the child looks at his/her hands and plays with them from the third month (Ivić and associates, 2002). From the fourth month, the child looks at and shakes objects that are put into his/her hands. During the eighth month, the child hits one object with another and throws objects onto the floor. Can we call these forms of behaviour playing? Let us recall that up until two years of age, children meet the world through movement and perceptions. The aforementioned forms of behaviour tend towards that, so that children explore their environment in this way. Piaget thinks that at this level of development, marked by senso-motoric, i.e. pre-verbal intelligence, only functional playing exists. This is a primitive form of playing that does not include symbolism or special playing techniques. These games are based on repetition that leads to pleasure (Pijaže i Inhelder, 1969). The child who has discovered by chance that a hanging object can swing, moves that object. In the beginning children do that only to understand the activity and later on, they swing the object because of their satisfaction, they laugh and repeat the activity. Thus, it may be concluded that the first forms of playing may be recognized in the repetition of specific motoric activities which lead to the satisfaction of the child.

ove radnje, ono ispituje svojstva predmeta. Samo ponavljanje je, međutim, praćeno zadovoljstvom. Fradkina je utvrdila da do desetog meseca dete tretira igraćke kao i svaki drugi predmet, te da se tek posle tog perioda može govoriti o igri s igraćkama (prema Eljkonjinu, 1984). Ona navodi da u periodu od 11 do 16 meseci dete postaje sposobno da na poziv odraslog imitira vrlo jednostavnu radnju koju je ovaj pred njim izveo. Između prve i druge godine traje razvoj „kao da“ aktivnosti, koje su preteća simbolićke igre (Matejićeva, 1982). Nakon prve godine javljaju se samoodnosne „kao da“ aktivnosti, na primer dete se pravi da spava. Oko 18. meseca javljaju se „kao da“ aktivnosti usmerene na druge. Primer za to je devojćica koja hrani lutku. Oko druge godine javljaju se „kao da“ aktivnosti pozajmljene od drugih - dećak se pretvara da puši oćevu lulu.

Poćetkom druge godine razvija se simbolićka igra. Kao što je već pomenuto, ona je rezultat promene u kvalitetu intelektualnog funkcionisanja. Javlja se kad dete sa senzomotorne inteligencije i neposrednog odnosa prema stvarnosti postepeno prelazi na reprezentovanje stvarnosti (Pijaže, 1927; Vigotski, 1978; Ivić, 1987; Matejićeva, 1978, 1982). Ono to ćini na različite naćine: putem imitacije objekata koji nisu prisutni, putem jezićkih simbola, mentalnih predstava i crteža. Ova ponašanja su, kao i simbolićka igra, izraz pojave simbolićke funkcije. Simbolićka igra maksimum dostiće u predškolskom periodu.

## Razvoj igre

Kada je bilo reći o podelama teorija igara, pomenuto je da se psihogenetićke studije bave razvojem i funkcijom igre. Ovde će najviše biti reći o tome kako pripadnici Pijažeovog i socio-kulturnog pristupa vide razvoj.

Dugogodišnja Pijažeova saradnica Barbel Inhelder (1978) navodi da rezultati ispitivanja ukazuju na postojanje tri stupnja rastuće složenosti ponašanja u situacijama kada eksperimentator daje detetu da se igra odrećenim predmetima. Njih karakteriše različito prisustvo sledeća tri tipa aktivnosti: a) aktivnosti prvog tipa - dete ispituje predmete, otkriva njihova svojstva i namenu b) aktivnosti drugog tipa - dete grupiše predmete i poćinje da uvodi elemente organizacije objekata kako bi se igralo s njima c) aktivnosti trećeg tipa – pojava „kao da“ aktivnosti, koje podrazumevaju evokaciju objekata koji nisu prisutni, odnosno simbolićko zamenjivanje jednog objekta drugim. Tri stupnja u razvoju igrovnog ponašanja su: (1) Period od 12 do 15 meseci - prisutne su aktivnosti prvog tipa (tresenje, guranje, bacanje, vućenje predmeta na dohvat ruke). Aktivnosti drugog tipa su veoma ogranićene i jednostavne (dete stavlja jedan predmet u drugi, jedan predmet na drugi ili jedan pored drugog). Aktivnosti trećeg tipa nema. (2) Period od 15 do 19 meseci - u aktivnostima prvog tipa dete koristi poznate objekte i akcije vrši uobićajenim orućima, ali ih primenjuje na neuobićajene

Piaget and the other theoreticians who dealt with playing think that the first behavior with elements of games appears at around two years of age. At that stage the development of fine motor skills enables the child to relatively skilfully manipulate objects. Inhelder mentions that from 12 to 15 months of age, children shake objects, push them, throw them and place one object on top of the other. However, only repetition provokes satisfaction. Fradkina demonstrated that up to the 10th month, the child treats toys like all other objects and that only after that period does playing with toys begin (Elkonin, 1984). She also mentions that from the 11 to the 16 month children become able to imitate activities that the adult shows them. Between the first and the second year, a development takes place which foregoes the appearance of symbolic playing. (Matejićeva, 1982). After the first year activities of the self-relation of “pretending” appear; for example, the child pretends to sleep. Around the 18th month, pretending activities take place which are directed at others; for example a child feeding a doll. Around two years of age “make believe” activities adopted from others take place – the child pretends to smoke the father’s pipe.

Symbolic playing develops at the beginning of the second year. As previously mentioned, this is the result of a change in the quality of intellectual functioning. Symbolic playing occurs when the child gradually passes from sensorimotoric intelligence and a direct relationship with reality to the representation of reality (Piaget, 1927; Vigotsky, 1978; Ivić, 1987; Matejić, 1978, 1982). Children do that in different ways:

through the imitation of objects that are not present, language symbols, mental representations and drawing. Symbolic games are at their maximum in the preschool period.

### **Game development**

It has been mentioned that in terms of the division of game theories, psychogenetic studies deal with the development and the function of playing. There follows an explanation of how the followers of Piaget and the socio-cultural approach perceive development.

Piaget’s collaborator, Barbel Inhelder (1978), mentions that the results of the research show that there are three levels in the growing complexity of behaviour in situations when the researcher gives children specific objects to play with. They are characterized by the different presence of the following three types of activities: a) first activity type – the child explores the objects and discovers their qualities and functions b) second activity type – the child groups the objects and introduces elements of organization to play with them c) third activity type – the appearance of “make-believe” activities underlying the evocation (imitation of absent objects), i.e. the symbolic replacement of one object with another. The three levels in the development of playing behaviour are as follows. (1) The period from 12 to 15 months: activities of the first type are present (pushing, pulling, throwing...); activities of the second type are very limited and simple (the child places one object on top of another, one after the other...etc.); activities of the third type

predmete (dete češljem češlja bočicu od mleka). U aktivnostima drugog tipa dete udružuje objekte bez uočljivog kriterijuma grupisanja. Javljaju se aktivnosti trećeg tipa kroz korišćenje vlastitog tela u simboličkim aktivnostima (dete se pravi da spava, pravi se da jede). U igri se koriste objekti kao što su lutke ili životinje, ali se sa njima još uvek ne postupa kao sa partnerima u igri. Nizovi aktivnosti su kratki i labavo povezani. (3) Period od 19 do 26 meseci - u okviru aktivnosti prvog tipa deca počinju da rukuju predmetima na prihvaćen i uobičajen način (pod se čisti metlom, krpom se briše tanjir). Kod aktivnosti drugog tipa predmeti se grupišu na osnovu jasnijih i lakše uočljivih kriterijuma, obično vezanih za funkciju (dete stavlja metlu i četku za prašinu jednu pored druge). Simbolički obrasci u okviru aktivnosti trećeg tipa postaju složeniji i brojniji. Sa objektima se postupa kao sa partnerima u igri. Javlja se simbolička evokacija odsutnih objekata (dete sipa vodu iz prazne bočice). Aktivnosti sadrže simboličko zamenjivanje jednog objekta drugim i bivaju bolje povezane. Pomenuti stupnjevi razvoja odgovaraju **funkcionalnom tipu igre** i začecima simboličke igre o kojima je govorio Pijaže.

**Simbolička igra** se razvija i usložnjava, te maksimum dostiže između pete i šeste godine života. Pijaže nije sasvim određen kad je reč o sudbini simboličke igre nakon tog perioda. Nekada on navodi da nju zamenjuju igre s pravilima, a nekada da se ona transformiše u igre konstrukcije, rešavanja problema ili kreativne intelektualne aktivnosti.

Ipak, Pijaže je nakon simboličke igre detaljno analizirao samo razvoj igara sa pravilima. **Igre sa pravilima** formiraju se kad je dete u stanju da prevaziđe egocentrizam koji je postojao na predoperacionalnom stupnju razvoja, odnosno kada je sposobno da razluči sopstvenu poziciju od pozicije drugog. To se dešava u periodu prelaska na stadijum konkretnih operacija. Tada se javlja logičko mišljenje, koje je neophodno da dete shvati pravila i postupa po njima pogotovo kada je reč o složenijim pravilima. Kasnije ćemo videti kako teče razvoj igara sa pravilima.

Pripadnici socio-kulturnog pristupa igru vide kao socijalni fenomen. Oni smatraju da je poreklo igre socijalno, da je sadržaj igre socijalne prirode i da je prisustvo odraslih u dečjoj igri značajno. Vigotski kao početak igre uzima pojavu **prvih oblika simboličke igre**. On navodi da su na tom stupnju zamišljene situacije veoma slične stvarnim. Igra je pre sažeta i kondenzovana forma onoga što se zbilo u neposrednoj prošlosti nego imaginacija (Vigotski, 1978). To je pre memorija na motornom planu nego kreiranje zamišljene situacije. Na sledećem nivou razvoja dete se kreće postepeno ka **razumevanju svrhe igre**. Svrha je ta koja daje smisao aktivnosti u toku igre i određuje emocionalni odnos deteta prema igri. Na krajnjem stadijumu razvoja igre, u školskom dobu, pojavljuju se **pravila** koja su fiksirana i mnogo rigidnija nego pravila koja su postojala ranije. Pomenuto je da Vigotski smatra da pravila igre postoje i u periodu razvoja

are not present. (2) The period from 15 to 19 months: children use activities of the first type with known objects and with usual tools but adopt them in unusual ways (the child uses the comb to comb the milk-bottle); children put objects together in activities of the second type, but without any apparent grouping criteria; activities of the third type appear in the use of the child's own body for symbolic activities (the child pretends to sleep and eat). In playing the child uses toys such as dolls and animals, but he/she does still not relate to them as playing partners. The series of activities are short and unrelated. (3) The period from 19 to 26 months: in the activities of the first type children start to handle objects in an accepted and usual way (sweeping the floor with the broom, etc.). In the activities of the second type, objects are grouped according to clear and apparent criteria, usually related to their function (the broom and the dust cloth are placed next to each other). The symbolic forms in the third group of activities become more complex and numerous. Objects are approached as playing partners. The symbolic evocation of absent objects takes place (the child pours water from empty bottles). Activities contain the symbolic replacement of one object with another and become more connected. The aforementioned levels of development relate to the functional playing style and to the beginning of symbolic playing which Piaget studied.

**Symbolic playing develops** and reaches its maximum between the age of 5 and 6. Piaget is not very clear on the fate of symbolic games after that period. Sometimes he mentions that games with rules replace symbolic games and sometimes

that the latter transform into construction playing, problem solving or creative intellectual activities. After symbolic games, Piaget analysed the development of games with rules in detail. **Games with rules** form when children are able to overcome the egocentrism characterizing the previous stage of pre-operational development, i.e. when they are able to differentiate between their own position and that of others. This happens in the period of the passage to the stadium of concrete operations. Then, logical thinking emerges – as a necessity for the child to understand rules and how to approach them, especially when rules are complex. The development of playing with rules will be explained further on.

The members of the socio-cultural approach to games see games as a social phenomenon. They believe that playing is originally social, that the content is of a social nature and that the presence of adults in children's games is very significant. Vygotsky identifies the beginning of games in the manifestation of the first forms of symbolic games. He mentions that at that stage, imaginary situations are very similar to real ones. Playing is more of a condensed form of what happened in the immediate past that imagination (Vygotsky, 1978). Thus, it is related more to the memory on the motoric plane, than the creation of imaginary situation. At the next level of development, the child moves gradually towards the understanding of the **intention of games**. Intention is what gives meaning to the activity during playing and defines the emotional relationship between the child and the game. In the last stage of game development, in school, rules appear that

simboličke igre. Međutim, poenta je u tome što dete kasnije postaje svesno pravila igre i što ona dobijaju centralnu ulogu. Iako je mlađe dete prividno slobodnije u igri, ono je zapravo ograničeno značenjem objekata i akcija. Tek kasnije ono postepeno kreira zamišljenu situaciju i razdvaja plan fikcije od realnosti. Na školskom uzrastu dete postaje svesno razlike radnih i igrovnih aktivnosti.

Eljkonjin (1984) podvlači ulogu odraslog u razvoju igre i najvažnije momente njenog razvojnog toka ilustruje rezultatima istraživanja Fradkine. Prvi period u razvoju igre (između 10 i 11 meseci i 15 i 16 meseci) obeležava **imitacija igrovnih radnji odraslih**. Pomak je kada dete na verbalni poziv odraslog imitira njegovu igrovnu aktivnost, a kasnije to i samo radi. Sadržaj igre je ograničen na sasvim jednostavne aktivnosti koje su izvedene sa odraslim, nema novih aktivnosti. U drugom periodu (od 15-16 meseci do 22-24 meseca) dete **prenosi igrovne radnje na predmete koje odrasli nije upotrebio**. Do pomaka dolazi kada dete ne imitira igre odraslog, već odigrava neki segment iz svakodnevnih životnih situacija. Sadržaj igara naglo se bogati, a prostor za nastanak simboličke funkcije se usložnjava. Dete ovladava specifičnom namenom određenih predmeta zahvaljujući zajedničkoj aktivnosti sa odraslima, koji su mu predstavili funkciju datog predmeta. Deca se najradije igraju predmetima za svakodnevnu upotrebu. Motivacija za igru pomera se sa opštenja sa odraslima ka predmetima čija je primena vezana za ljudske potrebe. Treći period (od 22-24

meseca do dve i po godine) karakteriše **izgradnja igrovne situacije i formiranje elemenata zamišljene situacije** čiji su začeci na prethodnom stupnju. Pomak se događa kad dete imitativno i po uzoru na odraslog počinje da preimenuje predmete koje koristi u igri i naziva ih imenom koje odgovara funkciji predmeta u igri. Odrasli su samo predstavljeni u igri, ali ih dete ne glumi. U četvrtom periodu (od dve godine i šest meseci do tri godine i dva meseca) **dete preuzima ulogu odraslog u igri i naziva se njegovim imenom**. Do kraja ranog detinjstva predmet određuje temu igre, a ne obrnuto. Tek u predškolskom periodu dete zamišlja određenu situaciju, aktivno konstruiše igrovnu situaciju i prikuplja predmete neophodne za njenu realizaciju. **Tada ta zamišljena situacija prethodi delovanju deteta**, ono osmišljava situaciju, potom prikuplja sredstva neophodna za igru i tek tada počinje da se igra.

Eljkonjin (1984) navodi još neke linije razvoja igre koje pominju i drugi istraživači, a koje nisu vezane za strukturne karakteristike igre: 1) od malih grupa ka sve brojnijim grupama, 2) od nepostojanih organizacija igre ka sve postojanijim, 3) od igara bez sižea ka igrama sa sižeom, 4) od niza nepovezanih epizoda ka sistematski povezanim epizodama s jasnim sižeom, 5) od odražavanja ličnog života i događaja u okolini ka događajima iz društvenog života.

are fixed and much more rigid than the rules that previously existed. It has already been mentioned that Vygotsky believes that game rules also exist in the period of symbolic playing. However, what is important is that later on the child becomes conscious of rules and they receive a central role. Even if younger children are apparently freer when playing, they are actually more limited by the significance of the object and actions. It is only later on that they gradually create imaginary situations and are able to discern the realm of fiction from that of reality. In school, children become more conscious of the differences between working and playing activities.

Elkonin (1984) underlines the role of adults in the development of games and the results of Fradkine's research illustrate the most important moments in the developmental stage of playing. The first period in game development (between 10 and 11 months and 15 and 16 months) is characterized by the **imitation of the playing activities of adults**. The first step is when children, in response to an invitation made by an adult, imitate their playing activities and later on they do this alone. The content of playing is limited to the very simple activities done with adults and no new activity is introduced. In the second period (between 15-16 months and 22-24 months) **children transfer playing activities to objects that the adult did not use**. The advancement takes place when the child stops imitating the adult and begins to play out some segment from an everyday life situation. The content of playing is enriched and the space for the continuation of symbolic activities is extended. Children master the specific intention of particular

objects thanks to the common activities with adults which have introduced them to the function of a certain object. Children prefer playing with every-day objects. The child's motivation to play moves from the general with adults to those objects that are linked to human needs. The third period (between 22-24 months and 2 and a half years) is characterized by **the building of playing situations and the formation of imaginary situations** which were initiated in the previous phase. A step forward is made when children imitating the example of adults, begin to name the objects that they use in playing and call them by the names relevant to the functions of the objects in their games. Adults are only represented in playing, but they are not imitated. In the fourth stage (between 30 months and 38 months) the child adopts the role of the adult in playing and calls him/herself by his/her own name. Until the end of early childhood the object dictates the theme of the game and not the other way around. It is only during the preschool stage that the child thinks about a specific situation; actively constructs playing situations and collects the objects necessary for their realization. At that point, imaginary situations forego **the activities of the child: the child thinks of a situation, collects the tools necessary and only then starts to play**.

Elkonin (1984) mentions other game development lines also mentioned by other researchers (which are not linked to the structural characteristics of games): 1) from small to larger groups; 2) from the non-existent organizations of games to more existent ones; 3) from games without themes to games with; 4) from unrelated episodes to systematically

Ne treba zaboraviti da se i odrasli igraju. Njihove igre obično su razne vrste igara s pravilima (sportske, ali i druge vrste društvenih igara) ili druge forme u kojima pravila nisu toliko važna, a koje podrazumevaju kreativnost, upotrebu različitih strategija, rešavanje problema. Pomenuto je da je Pijaže smatrao da simbolička igra u odrasloj dobi prelazi u razne vrste igara koje podrazumevanju stvaranje i kreativnost. Vigotski (1978) ističe da tokom razvoja mehanizmi igre prelaze na unutrašnji plan i da je ona važno sredstvo formiranja apstraktnog mišljenja.

### Igre s pravilima

Igre s pravilima podrazumevaju postojanje eksplicitno datog sistema pravila koja regulišu ponašanje učesnika u igri. Pravila su konvencionalna i obavezna za sve učesnike. Mogu biti veoma jednostavna (na primer u igrama kao što su brojalice, pljeskanje rukama), ali i veoma složena, što podrazumeva doseganje određenog nivoa intelektualnog razvoja kako bi se pravila razumela i sledila. Pravila se odnose na način igranja igre i na ponašanje igrača u igri. Da bi deca sudelovala u ovakvim igrama, neophodno je da budu u stanju da zapamte pravila koja su unapred postavljena, odnosno da tokom igre drže u svesti set pravila. Pored toga, važno je da ih tokom igre ne menjaju i da ih se kontinuirano pridržavaju. Za igre s pravilima važno je razumevanje perspektive saigrača. Neki autori ističu da je za uspešnost u ovim igrama, čemu

teže njeni akteri, neophodno razumevanje veze između razmišljanja saigrača i njihovih akcija (Cole and Cole, 1993).

Ukoliko izuzmemo shvatanje Vigotskog, koji smatra da se pravila javljaju vrlo rano i da regulišu ponašanje deteta koje se igra samo, može se reći da se igre s pravilima javljaju u **kasnom predškolskom uzrastu ili na ranom školskom uzrastu**, te da one podrazumevaju uključenost najmanje dva aktera. Razlog relativno kasne pojave ovih igara vezan je za osobenosti intelektualnog i socijalnog razvoja dece (pomenutih na kraju prethodnog pasusa). Iako deca počinju da se igraju sa drugom decom oko 18. meseca, pažljivo posmatranje pokazuje da se na tom uzrastu svako dete igra za sebe, te se može reći da se dete igra u prisustvu druge dece. Tek oko 24. meseca postaje moguća „paralelna igra“, u kojoj se dete i dalje uglavnom igra pored vršnjaka, ali im povremeno daje igračke ili pokazuje na njih (Ivić i saradnici, 2002). Začeci prave zajedničke igre, koja podrazumeva saradnju i poštovanje najjednostavnijih pravila, javljaju se kod četvorogodišnjaka, a tek u uzrastu oko sedam godina pravila igre postaju suštinska karakteristika igre.

Pijaže je, izučavajući igranje klikerima, detaljno proučavao igre s pravilima. **Razvoj igara s pravilima** ima dva aspekta: a) **poštovanje pravila i njihovu primenu** i b) **razumevanje pravila i postojanje svesti o njima** (Pijaže, 1965). Razvojni tok igara s pravilima odgovara stadijumima u razvoju inteligencije, a povezan je i sa razvojem morala.

related episodes with clear themes. 5) from the expression of personal life and events to events in social life.

It should be remembered that adults also play. Their games are usually diverse and contain rules (sports, social games), or other forms of playing in which rules are not as important and which are more creative, strategic and problem solving. It has already been mentioned that Piaget thought that symbolic games in adult life transfer to various games of a creative nature. Vygotsky (1978) underlines the fact that during development game mechanisms transfer to an inner plane and that they still constitute an important tool in forming abstract thinking.

### Games with rules

Games with rules are characterized by the existence of an explicit system of rules which regulates the behaviour of the participants. The rules are conventional and mandatory for all participants. They may be very simple, but also very complex which requires the use of a specific level of intellectual development in order to understand and implement the rules. Rules relate to the way games are played and to the behaviour of participants. In order for children to take part in such games, they need to be able to remember the defined rules, i.e. when playing they need to remain conscious of the rules. It is also important that the rules are not changed during the game and that they are continuously respected. Furthermore, it is important to understand the perspective of the other participants in games with rules. Some authors underline

that in order to be successful in such games, it is necessary to understand the link between the thinking of the actors and their actions. (Cole and Cole, 1993).

According to Vygotsky, who believes that rules appear very early and that they regulate the behaviour of children who play alone, games with rules occur in late preschool age or early school age and require the participation of at least two players. The reason for this relatively late manifestation is related to the characteristic of the intellectual and social development of children (mentioned at the end of the previous passage). Even though children start to play with others at around 18 months, careful observation has shown that at that stage children play by themselves so it is more appropriate to say that children play while other children are present. "Parallel playing" becomes possible at around 24 months when children play next to other children and give them toys or address them from time to time (Ivić and others, 2002). The beginning of playing together, which requires cooperation and respect for simple rules, appears in children of 4 years of age. However, only at around 7 years do game rules become a fundamental characteristic of games.

By studying games played with marbles, Piaget was able to define games with rules. The development of games with rules has two aspects: a) **the respect for rules and their application** b) **an understanding of rules and the existence of an awareness of them** (Piaget, 1965). The development rate of games with rules runs parallel to the stadium of intelligence

Prvi stadijum odgovara stadijumu senzomotorne inteligencije, na kom postoje samo funkcionalne igre ograničene na percepciju i motoriku. U ovoj fazi razvoja dete **ne shvata pravila, niti ima potrebu da ih poštuje.**

Drugi stadijum obeležen je dominacijom simboličke igre, koja prethodi igri s pravilima. Međutim, na prelazu iz treće u četvrtu godinu dete polako postaje svesno postojanja različitih pravila koja regulišu njegovo ponašanje. Ta pravila se tiču vremena za obrok, odlaska na spavanje, higijenskih navika. Pravila uvek dolaze od odraslih, koji nešto zahtevaju od deteta. Na početku ovog stadijuma igra je paralelna i bez puno kontakta sa ostalom decom. Postepeno, interakcije sa drugom decom postaju sve češće. Dete želi da se igra kao ostala deca, pogotovo kao starija. Saznanja o pravilima igre dete dobija od starije dece i pokušava da ih imitira. Međutim, imitacija pravila je kratkog daha, dete mnogo više pažnje obraća na praktikovanje same igre, odnosno na veštinu koju igra angažuje. Njemu ništa ne znači da pobedi u igri jer ono i ne zna šta pobeda znači. Na ovom stadijumu dete slabo obraća pažnju na to šta rade drugi učesnici. Ono ne shvata pravila kao stvar konvencije. Uprkos tome što nije u stanju da se drži pravila i što ih menja i prilagođava svojim potrebama, dete smatra da su **pravila igre nepromenljiva** (zabranjeno je menjati ih) i **večna** (postoje oduvek), kao i da su ih **odrasli stvorili za decu**. Ovakvo razumevanje pravila i nesposobnost da se igra po pravilima posledica su dečjeg egocentrizma, koji,

po Pijažeovom mišljenju, obeležava ovu fazu razvoja. Dete nije u stanju da razlikuje sopstveno shvatanje od tuđeg, ono nije u stanju da razume perspektivu drugog i ne doživljava je kao različitu od svoje. Dosledno poštovanje pravila i razumevanje da su ona stvar dogovora ostaju zbog toga van domašaja dece na ovom stadijumu razvoja. Ovakva pravila koja dolaze spolja, koja su stvorili „moćniji odrasli“, Pijaže (1965) naziva **pravilima prinude** (*coercive rule*).

Oko sedme godine nastupa treći stadijum u intelektualnom razvoju, stadijum konkretnih operacija. Pijaže ističe da je ovo stadijum kooperacije i da se pre njega ne može govoriti o pravom socijalnom životu dece koji bi podrazumevao razumevanje pozicije drugog i razmenu s drugima (Pijaže 1926). U ovim godinama dete se oslobađa egocentrizma i postaje svesno perspektive saigrača. Igrajući se, ono se trudi da pobedi. Pobeda više ne znači praktikovanje neke veštine, već znači biti bolji od drugih. Saigrači se dogovaraju o pravilima, što rezultira uspostavljanjem zajedničkog seta pravila. Učesnici nastoje da kontrolišu svaki aspekt igre u smislu poštovanja pravila od strane pojedinačnih igrača. Onaj ko ne poštuje pravila - vara i, ukoliko ga saigrači otkriju, naići će na njihovo neodobravanje, osudu, pa čak isključivanje iz igre. Ipak, postojanje pravila i kontrole je nestabilna pojava na početku ovog razvojnog perioda. Naime, pravila su ograničena na jednu igru, svako ponovno igranje zahteva ponovno pregovaranje o pravilima i njihovo uspostavljanje.

development and is linked to the development of morals.

The first stadium parallels that of senso-motoric intelligence. At this stage there are only functional games limited to perceptions and motorics. In this developmental phase the child does not understand rules or the need for their existence.

The second stage is dominated by symbolic playing which precedes games with rules. However, in the passage from the third to the fourth year, children become more conscious of the existence of different rules which regulate their behaviour. These rules are related to meal times, bed-time and hygienic activities. Rules always come from adults who require something from children. Here, playing is parallel and there is not much contact with other children. Gradually interaction becomes more usual and children want to play like others, especially if they are older. The game rules are transferred by older children who are imitated. However, the imitation of rules is short since children pay much more attention to the practice of the game itself, of the skills that playing requires. It is not important for children to “win” at this stage since they do not know what it means to win. Here children do not look at what their friends do because they do not understand rules as conventional phenomena. Even though children are not able to respect rules and thus change them according to their needs, they also believe that game rules are unchangeable and everlasting and that adults make up rules for children. This kind of understanding of rules is the consequence of

children’s egocentrism which according to Piaget characterizes this developmental stage. Children are not able to differentiate between their own understanding and that of others. The regular respect for rules and the understanding that they are a matter of agreement remain outside of the domain of children at this developmental stage. Such rules which come from outside, from the ‘powerful adults’ are referred to by Piaget as “coercive rules” (1965).

Around 7 years of age, the third stadium in intellectual development emerges signalling the stage of concrete operation. Piaget underlines that this is the stage of cooperation and that before it real social life does not exist between children since this entails understanding the position of others and exchange with others (Piaget 1926). In this age range children free themselves of egocentrism and become conscious of the perspectives of other players. The child tries to win when playing. Winning no longer means the practicing of skills, but being better than others. The players agree on the rules and reach a common set of rules. The participants continue to control every aspect of the game while individually respecting the rules. Whoever fails to respect the rules, cheats, and when discovered encounters disapproval, judgement and even exclusion from the game. Indeed the existence of rules and control is an unstable phenomenon at the beginning of this developmental stage. In fact, rules are limited to one game and all other games require a new agreement on the rules and the respect for them. Rules are not general, are not valid in every situation, but are **defined in each specific game.**

**Pravila nisu uopštena**, ne važe za svaku situaciju, već se **uspostavljaju za svaku pojedinačnu igru**. Pored toga, igrači često na različit način shvataju pravila i ne znaju sva pravila do detalja (pogotovo kod kompleksnih igara), te tokom igre uspostavljaju međusobno razumevanje. Kako razvoj napreduje, deca postaju sve sposobnija da kontrolišu igru i da uspostave zajedničko značenje pravila. **Razvija se shvatanje da su pravila stvar dogovora i da se mogu menjati ukoliko se svi slože**. Postaje jasno da su **pravila generisana tokom vremena i da su ih izmišljala deca**, a ne odrasli. Igra sve više postaje saradnja jednakih. Na stadijumu konkretnih operacija razvija se logičko mišljenje, koje je neophodno za savladavanje kompleksnih pravila a ne samo za decentraciju od vlastitog gledišta.

Opisane promene nagoveštavaju sledeći stadijum u razvoju igre, koji odgovara početku stadijuma formalnih operacija na uzrastu od približno 11 godina. Na ovom stupnju svaki detalj procedure igre precizno je određen i fiksiran. Uspostavljen je sistem pravila koja su poznata svima. **Pravila su uopštena** i važe za sve situacije, ukoliko se igrači ne dogovore da neko pravilo izmene radi inovacija u igri i radi njene veće zanimljivosti. U ovom periodu se povećava interesovanje za zajedničke igre. Sama **pravila postaju interesantna igračima**. Ona su često predmet diskusije, razgovara se o njihovoj funkcionalnosti i uticaju na tok igre. Nije toliko važno pobediti koliko postaje važno da se igra dosledno reguliše pravilima i

da svi učesnici budu ravnopravni. S razvojem hipotetičkog i apstraktnog mišljenja u ovom periodu, učesnici u igri nalaze zadovoljstvo u predviđanju mogućih ishoda uvođenja i primene novih pravila. Na ovom stupnju se **pravila menjaju** ne zato što nisu dovoljno stabilna i opšta već **da bi se igra učinila kompleksnijom i zanimljivijom**. Pravila nisu nešto što dolazi spolja. Nova pravila nastaju kao posledica slobodne volje igrača da ih promene i postignute saglasnosti o tome. Razvija se i **svest o promenljivosti pravila kroz istoriju**. Uopštena pravila, koja su shvaćena kao promenljiva i koja poštuju svi učesnici u igri, Pijaže (1965) **naziva racionalnim pravilima** (*rational rule*).

Pijaže veruje da je igra sa drugima, pored toga što je važna za intelektualni razvoj, značajan činilac i u razvoju moralnosti. Kroz razvoj igre dete sa heteronomne moralnosti prelazi na autohtonu. Heteronomna moralnost podrazumeva poštovanje principa koji se nalaze van osobe, koje ona doživljava kao prinudu pošto je okolina primorava da nešto čini ili ne čini. Zahvaljujući razvoju inteligencije i iskustvu saradnje sa drugima (koja je rezultat igre sa pravilima), dete polako prelazi na autohtonu moralnost. Ona podrazumeva izgradnju unutrašnjeg sistema vrednosti i moralnih principa. Osoba sledi te principe jer shvata njihovu važnost i donosi slobodnu voljnu odluku da se ponaša u skladu sa njima. Ova vrsta moralnosti stoji u osnovi principa ravnopravnosti i demokratičnosti.

Besides, **the players** often understand the rules in different ways and do not know all of the rules in detail (especially in complex games), so that they reach a common understanding while playing. As children develop further, they also become more apt at controlling the game and establishing the common significance of rules. **The understanding that rules are a matter of agreement and that they can be changed insofar as everyone agrees comes to be accepted.** It becomes clear that rules are generalized during time and **that children make them and not adults.** Playing increasingly becomes the cooperation of individuals. At the stage of concrete operation, the logical thinking required to master complex rules and not only the decentralization of the personal viewpoint develops.

The described changes announce the emergence of a new stadium of game development which goes hand in hand with the beginning of the stage of formal operation that takes place at around the age of 11. In this new stage every detail of the procedure of the game is precisely fixed and specified. The system of known rules takes place. **Rules become general** and are valid for all situations, unless the players agree to change certain rules in order to innovate and to increase the interest in the social game. In this period the interest in communal games increases. **The rules themselves become interesting to the players.** They are often the subject of discussion amongst the players and they are discussed in terms of their functionality and their influence on the playing process. The focus is not so much on winning, but rather on playing in accordance with the rules and on the equal treatment of players. With

the development of hypothetical and abstract thinking in this period, the participants find satisfaction in the prediction of the possible outcomes of the application of new rules. At this level, **the rules are changed not because they are not stable enough, but rather so that the games become more complex and interesting.** The rules do not come from the outside and new rules emerge as a consequence of the freedom of free will of the players to change them after having gained consensus to do so. The consciousness of the changeability of rules has grown through history; general rules which are understood as variable and are respected by all players are referred to by as *“rational rules”* (1965)

Piaget believes that playing with others is not only important for intellectual development, but is also a significant factor in the development of morality. Through the development of games, children pass from a heteronymous to an autochthonous morality. Heteronymous morality encompasses the respect for principles which originate from outside the individual and which are considered as a constraint from the environment. Thanks to the development of intelligence and to the experience of cooperation (which is the result of playing with rules), children slowly pass to autochthonous morality. The latter includes the formation of an internal system of values and moral principles. The person builds such principles since he/she understands their importance and makes a free decision to behave according to them. This type of morality remains at the basis of the principles of equality and democracy.

## Igra kao socijalni fenomen

Kad se kaže da je igra socijalni fenomen, to može podrazumevati različite stvari. S jedne strane, to može da znači da igra ima socijalno poreklo, da je proizvod razvoja ljudske civilizacije i da je njen sadržaj socijalne prirode. S druge strane, tretiranje igre kao socijalne pojave može se odnositi na učešće većeg broja igrača u igri, što podrazumeva različite oblike socijalne interakcije među njima.

Prvo pomenuto značenje prisutno je kod autora socio-kulturne orijentacije. Eljkonjin govori o konkretnim istorijskim uslovima u razvoju čovečanstva koji su doveli do nastanka formi igre specifičnih samo za ljude. On naglašava da je **sadržaj igre socijalne prirode i da odražava razne vrste odnosa među ljudima, kao i njihovu delatnost**. Pored toga, u igri se koriste igračke i drugi rekviziti koji su ljudski proizvod i imaju specifičnu funkciju. Eljkonjin naglašava posebnu ulogu odraslih koji detetu približavaju različite objekte tumačeći njihovu namenu kroz zajedničku aktivnost sa njima. Mnoga istraživanja su se bavila učešćem odraslih u igri dece, naročito na mlađim uzrastima (Mekdonald i Park, 1984; Slejd, 1987; Ignjatović-Savić i saradnici, 1990; Kol & Kol, 1993; Leper, 2000. i dr).

Drugo značenje igre kao socijalne pojave odnosi se na međusobne odnose učesnika u igri. Neki autori čak govore

o socijalnoj igri kao o posebnom tipu igre koji podrazumeva učešće više aktera. Smit (1990) ističe da socijalna igra može podrazumevati fizički kontakt među učesnicima (igre jurenja, rvanje i sl.) ili se može odvijati bez nužnog fizičkog kontakata među njima (zajedničko građenje građevina od kocaka). Kad je bilo reči o igrama s pravilima, istaknuto je da dete na početku nije u stanju da se igra s drugima. Tek u školskom periodu ono postaje sposobno da uvidi i razume poziciju drugih i da zaista saraduje sa njima. Tada dete počinje da razlikuje rad od igre. Javlja se izrazita potreba za druženjem sa vršnjacima i provođenjem slobodnog vremena sa njima koje je često ispunjeno upravo igrom. Deca uživaju u raznim igrama sa loptom, kao i ostalim kolektivnim igrama, i tako uče da pobeđuju, gube, da uspostavljaju razne vrste odnosa sa drugima i razvijaju različite socijalne veštine (Umek, 1983). Neka deca počinju da razvijaju veoma intenzivna interesovanja za sport, te za njih on postaje ozbiljan hobi.

U igri se mogu javiti različite forme **međuljudskih odnosa** i različite **emocije** prema drugima. Igra se može bazirati na **saradnji** i dopunjavanju učesnika, ali i na **takmičenju**. U sportu često srećemo oba tipa odnosa u jednoj igri. Pripadnici istog tima međusobno saraduju i istovremeno se takmiče sa pripadnicima drugog tima. Takmičenje ne treba smatrati negativnom pojavom. U zavisnosti od vrste igre, ono može biti podsticajno za razvoj socijalnih, intelektualnih i fizičkih veština. Takmičenje može imati negativne efekte ukoliko se kao

## Playing as a social phenomenon

Playing as a social phenomenon may indicate different things. On one hand, it may mean that playing has a social background, that it is the product of the development of human civilization and that its content is of a social nature. On the other hand, treating games as a social phenomenon may also relate to the participation of a higher number of players in the game and this brings about different forms of social interaction.

The former significance is promoted by the author of a socio/cultural background. Elkonin speaks of the specific historical conditions in the development of humanity which have led to the development of a form of playing specific only to humans. He underlines that the content of **playing is social and as such it represents various types of relations between individuals and their activities**. Besides, toys and other requisites that are human products and have a specific function are also used in playing. Elkonin underlines the specific role of adults who make different objects more common to children while interpreting for them their intention through common activities. Various research studies have dealt with the participation of adults in children's games, especially in early childhood (MacDonald i Park, 1984; Slejd, 1987; Ignjatović-Savić i saradnici, 1990; Kol & Kol, 1993; Leper, 2000. i dr).

The other significance of playing as a social phenomenon relates to the interpersonal relationships amongst the players. Some authors even speak of social games as a specific type

of playing which includes the participation of different actors. Smith (1990) claims that social games may encompass physical contact amongst the participants or they may take place without necessarily promoting any physical contact at all. When discussing games with rules, we mentioned that in the beginning children are not able to play with others. Only during school does the child become able to see and understand the position of others and then to cooperate with them. At that stage, the child starts to differentiate between work and play. The need to socialize with peers and spend free time with them through playing arises. Children take pleasure in different games with a ball and in other collective games, and in this way they learn to win, lose and to build various relationships with others and develop different social skills (Umek, 1983). Some children start to develop very intensive interests in sports and they represent serious hobbies for them.

Different forms of **interpersonal relationships** and **emotions** towards others may be expressed through games. Games may be based on **cooperation** and on compensating the participant, but also on **competition**. In sports we often encounter both kinds of relations in one game. The members of the same team cooperate interpersonally and at the same time enter into competition with the members of other teams. Competition does not have to be judged as negative. It may be influential in the development of social, intellectual and physical skills, depending on the type of game. However, competition may have negative effects in so far as it gives rise to intolerance and aggressive behaviour. This is why we

njegov rezultat javi netrpeljivost i agresivno ponašanje. Zato u sportskim igrama imamo veliki broj pravila koja sankcionišu takve oblike ponašanja. U igri su prisutne i razne vrste emocija prema drugim osobama. One mogu biti pozitivne: **naklonost, prijateljstvo, ljubav, podrška**, ali i negativne: **dominacija, netrpeljivost, mržnja, zavist**. Obe vrste emocija značajne su za socijalno sazrevanje deteta. Pozitivne jačaju njegovo samopouzdanje, pomažu mu da bolje komunicira s drugim ljudima, da ih bolje razume. Negativne emocije suočavaju dete sa životom u zajednici. Ono razvija svest da nije samo i da ne mogu sve njegove potrebe biti zadovoljene. Dete postepeno uči da se nosi s negativnim emocijama, da prihvata svoj status u grupi i stiče iskustva koja mu mogu pomoći da prevaziđe i reši socijalne konflikte.

### **Uloga igre u razvoju**

Pošto je igra složen fenomen, prirodno je da je njena uloga u razvoju mnogostruka. Toličić (1966) ističe da igra blagotvorno deluje na celokupnu psihofizičku strukturu ličnosti deteta, a ne odvojeno na pojedinačna čula i sposobnosti. Ipak, radi boljeg razumevanja funkcije igre u razvoju u psihološkoj literaturi se često izdvajaju psihološke funkcije i aspekti ponašanja na koje igra deluje kao što su: motorika, percepcija, motivacija, intelektualne funkcije, socijalne veštine, moralno delovanje. Može se reći da igra pozitivno utiče na intelektualni, emocionalni i socijalni razvoj deteta.

Ulogu igre u **intelektualnom razvoju** naglašavaju etolozi, bihejvioristi, kao i pripadnici Pijažeovog i socio-kulturnog pristupa. Etolozi i bihejvioristi značaj igre vezuju za otkrivanje novih formi ponašanja koje obezbeđuju bolju adaptaciju na sredinske uslove. Igra ima elemente eksperimentisanja, inovacije, otkrivanja - što je čini važnim faktorom razvoja inteligentnog ponašanja.

Pijaže igru shvata kao odraz nivoa intelektualnog funkcionisanja na kome se dete nalazi. Pomenuto je da su u igri prisutna oba mehanizma koja unapređuju intelektualni razvoj: asimilacija i akomodacija. Iako je Pijaže više naglašavao emocionalni i socijalni aspekt igre, može se reći da bogata empirijska građa koju je prikupio govori u prilog njenom značaju za intelektualni razvoj. Kao što su Ivić i Davidović (1972) dobro primetili, iako je igru video kao dominantno asimilatornu aktivnost, Pijaže je dao odlične opise ponašanja dece u igri koji svedoče o prisustvu akomodacije. Preplitanje asimilacije i akomodacije doprinosi stalnom usavršavanju i menjanju struktura intelektualnog funkcionisanja. Zato Ivić i Davidović (1972) tvrde da igra odražava strukturu mišljenja, ali i da se njome stvara nova struktura mišljenja.

U okviru socio-kulturnog pristupa se direktnije ukazuje na značaj igre za razvoj mišljenja (nejasna rečenica). Po mišljenju Vigotskog pojava simboličke igre ima prvorazredni značaj za razvoj inteligencije, ona nije samo

have numerous rules in sports which sanction such behavior. Different kinds of emotions are also present in games. They may be positive, such as **sympathy, friendship, love and support**, but also negative such as **domination, intolerance, hatred and jealousy**. Both kinds of emotions are very significant for the social maturity of the child. The positive ones strengthen self confidence, helping them to communicate better with others and to understand them better. The negative ones compel the child to face social life. Children develop the consciousness that they are not alone and that they cannot satisfy all of their needs. Children gradually learn to handle negative emotions, to accept their status within the group and gain experience which can help them to overcome social conflict.

### **The role of playing in development**

Since playing is a complex phenomenon, its role in development is multiple. Toličić (1966) underlines that playing has a beneficial effect on the whole psycho\physical structure of the personality of the child, and at the same time also on certain senses and abilities. Indeed, in order to gain a better understanding of the functions of playing in development, in psychological literature, the psychological functions and aspects of behaviour affected by playing are evidenced: motorics, perception, motivation, intellectual functions, social skills and moral action. It may be affirmed that playing affects the intellectual, emotional and social development of the child.

Etiologists, behavioural scientists and the followers of Piaget insist on the role of playing in **intellectual development**. Etiologists and behavioural scientists link the significance of games to the discovery of new forms of behaviour which ensure a better adaptation to environmental conditions. Playing has elements of experimentation, innovation, discovery, and this makes it an important factor in the development of intelligent behaviour.

Piaget conceptualises playing as an expression of the level of intellectual functioning in which the child finds itself. Both of the mechanisms which promote intellectual development are present in playing: assimilation and accommodation. Even though Piaget focused more on the emotional and social aspect of playing, it can also be said that the wealth of empirical data that he collected demonstrate its significance for intellectual development. As Ivić and Davidović (1972) have noticed, even though he saw playing as a dominant assimilation activity, Piaget gave descriptions of children's behaviour in playing that witness the presence of accommodation. The dialectics of assimilation and accommodation contribute to the continuous perfection of intellectual functioning. This is why Ivić i Davidović (1972) claim that playing expresses the structure of thinking, but also that through it a new structure of thinking is created.

According to the socio-cultural approach, the significance of playing in the development of thought is demonstrated more directly. Vigotsky thinks that the appearance of symbolic playing is of paramount importance in the development of intelligence, and symbolic playing is not

dominantan oblik aktivnosti u detinjstvu već je njena uloga u intelektualnom razvoju ključna (Vigotski, 1978). On smatra da se u njoj pojavljuje osnovni mehanizam intelektualnog razvoja koji on objašnjava pojmom zone narednog razvoja (zone of proximal development). Zona narednog razvoja podrazumeva da u interakciji sa odraslim i uz njegovu pomoć dete postaje sposobno da reši probleme koje samo nije moglo. Uz asistenciju odraslog, dete ispoljava oblike ponašanja koji su iznad njegovog razvojnog nivoa. Dete u igri stvara zamišljenu situaciju i u njoj ispoljava oblike ponašanja koji su na višem razvojnem nivou od nivoa njegovog ponašanja u realnom svetu (Vigotski, 1978). Vigotski slikovito kaže: „Igra predstavlja zonu narednog razvoja deteta. U igri je dete uvek iznad svog prosečnog uzrasta, za glavu više od samog sebe. Igra u kondenzovanom vidu sadrži u sebi pojačivače za sve tendencije razvoja“ (Vigotski, 1978, str. 102). Kroz igru se razvija sposobnost reprezentacije, koja ima značajnu ulogu u razvoju funkcija pamćenja i predviđanja. Simbolička igra pomaže detetu da se oslobodi neposredne realnosti i da gradi ponašanje koje nije kruto, zavisno od konkretnih okolnosti; u njoj dete postiže ono što još nije sposobno da postigne u realnom svetu. Stvarajući zamišljenu situaciju, ono uspeva da odvoji značenje od jednog objekta i pripíše ga drugom. Ovo se, po Vigotskom, može shvatiti kao začetak razvoja pojmova. Takođe, u simboličkoj igri se jedna akcija zamenjuje drugom, čime se otvara plan mogućnosti izbora i razvoja slobodne volje. Vigotski (1978) kaže da se razvojni

tok igre kreće od igara sa uočljivom imaginarnom situacijom i skrivenim pravilima prema igrama sa jasno uočljivim pravilima i skrivenom imaginarnom situacijom. Ovim on ističe da, zahvaljujući razvoju igre, dete postaje sposobno da poštuje različita pravila, a da osnovni mehanizam kojim dete kreira zamišljenu situaciju prelazi polako s plana spoljašnje aktivnosti kao što je igra na unutrašnji plan mentalnog kombinovanja i apstraktnog mišljenja.

Eljkonjin (1972) ističe da u simboličkoj igri dete odvaja značenje od konkretnih stvari i radnji, čime priprema put za pounutrenje ovog procesa i razvoj psihičkih funkcija kao što su unutrašnji govor, mišljenje, logičko pamćenje i apstraktno mišljenje. Ivić i Davidović (1972) naglašavaju da se kognitivne funkcije igre retko uviđaju zbog naglašavanja uloge igre na emocionalnom planu. Oni smatraju da razni oblici ponašanja u igri (kao što su evociranje prošlih događaja; predstavljanje različitih objekata, osoba i događaja i njihovo dovođenje u vezu tokom igre kako bi se bolje shvatili; istraživanje; priprema za događaje koji će uslediti; kombinovanje mogućnosti) imaju ogroman značaj za intelektualni razvoj deteta pošto u sebi nose klicu razvoja složenih viših psihičkih funkcija.

Pored uticaja igre na razne intelektualne funkcije često se pominje i njeno dejstvo na razvoj stvaralačkih sposobnosti i kreativnosti. Kroz igru se razvija mašta, koja podrazumeva zamišljanje situacija, povezivanje pojava koje u realnosti nisu

only dominant in childhood, but its function is also the key to intellectual development. (Vigotski,1978). He believes that the basic mechanisms of intellectual development emerge in symbolic games and they are explained by the concept of *the zone of proximal development*. The latter encompasses the interaction between adults and children who are enabled to solve problems through the support of adults. Through the assistance of grown ups, the child expresses forms of behaviour that are beyond his/her developmental level. In playing, children create an imaginary situation in which they manifest forms of behaviour that are at a higher level of development than the level of their behaviour in the real world (Vigotsky, 1978). Vigotsky says that: “games represent the child’s zone of proximal development. In playing, the child is always beyond his/her average age range and a head taller than his/her real height. Games in a condensed way encompass amplifiers for all developmental tendencies” (Vigotsky, 1978).

Playing develops representation ability, which has an important role in developing the functions of memory and anticipation. Symbolic play children to free themselves from the immediate reality and develop a form of behaviour that is not rigid and not dependent on concrete circumstances. Through play, the child achieves certain things he/she is not able to achieve in the real world. By creating an imaginary situation, the child is able to separate the meaning from an object and apply it to a different object. According to Vigotsky, this may be seen as the beginning of the development of concepts. In addition, during symbolic play, one action is replaced by another, thus

opening up opportunities for choosing and developing free will. Vigotsky (1978) claims that the developmental course of playing starts with games that have a perceptible imaginary situation and concealed rules, then moves to games that have clearly outlined rules and a hidden imaginary situation. Thus he points out that, thanks to the development of play, the child becomes capable of adhering to various rules, and also moves from the area of external activity, such as playing, to the internal space of mental combinations and abstract thinking.

Elkonin (1972) points out that during symbolic games, a child separates the meaning from concrete objects and activities, and thus prepares the way for the internalisation of these processes and the development of psychological functions, such as internal speech, thinking, logical memorization and abstract thinking. Ivíć and Davidović (1972) stress that the cognitive functions of playing are rarely recognized because of the attention that is given to the role of playing in the emotional sphere. They uphold that various forms of behaviour during play (such as evoking past events; presenting various objects, persons and events, and connecting them during play in order to gain a better understanding of them; exploration; preparation for upcoming events; combining options) have an enormous significance for the intellectual development of the child, because they carry in them the seed of the development of complex psychological functions.

povezane, traganje za novim idejama i sredstvima, iznalaženje alternativnih načina za korišćenje određenih sredstava, sticanje novih iskustava. (Toličić, 1966, 1983).

Značaj igre za **emocionalni razvoj** je nesumnjiv. Svako dete već u prvim godinama života doživljava nezadovoljstvo, razočaranja, strahove, stresove i ulazi u konflikte. Odrasli raspoložu sa mnogo više sredstava kojima mogu pomoći sebi u prevazilaženju ovakvih osećanja. Sasvim mala deca nemaju sposobnost govora, te im je jedno moćno sredstvo uskraćeno. Osim toga, njihove intelektualne sposobnosti su ograničene, pa im i to otežava razumevanje i adekvatno izražavanje sopstvenih emocija i potreba. Zato deca svoje emocije, potrebe i konflikte često izražavaju kroz igru. Svi autori, bez obzira na to kom teorijskom pravcu pripadaju, naglašavaju povezanost igre sa motivacionom i emocionalnom sferom. Psihoanaliza je prva sagledala značaj igre za emocionalni razvoj i istakla kataraktičku funkciju igre, njenu ulogu u ovladavanju negativnim emocijama i uspostavljanju kontrole nad vlastitim ponašanjem. Pijaže i Vigotski govore o značaju igre kao polja u kome dete zadovoljava mnogobrojne potrebe. Pijaže u ovome čak vidi osnovnu funkciju igre. Ivić i Davidović (1972) ističu da su najvažnije afektivne funkcije igre vezane za neostvarene želje, za potrebu da se bude veliki, za katarzu i anticipaciju zadovoljenja. Dete u igri postiže fiktivno zadovoljenje potreba koje nisu zadovoljene u realnosti (naročito potreba da se bude odrastao), uspostavlja kontrolu nad nezadovoljenim željama,

kompenzuje manjkavosti realnosti u kojoj živi, oslobađa se napetosti (pogotovo agresivnosti), privremeno razrešava postojeće konflikte, dobija osećaj prijatnosti kroz predviđanje i zamišljanje budućih zadovoljenja (Matejićeva, 1982). Ne treba zaboraviti da kroz igru deca doživljavaju i pozitivne emocije, te je ona nezamenjiva za uravnotežen i zdrav emocionalni razvoj. Pošto simbolička igra često podrazumeva izdvajanje i naglašavanje emocionalnih stanja likova u njoj, ona je podloga za usvajanje i razumevanje složenih emocija kakve su ljubav, prijateljstvo, saosećanje, sažaljenje, ljubomora, prekor i sl.. Iako postoje oblici igre koji ne moraju da uključuju druge osobe, može se tvrditi da je u velikom broju takvih slučajeva igra socijalna pojava i da utiče na **socijalni razvoj** ličnosti. Setimo se da Eljkonjin ističe da sama upotreba određenih predmeta u igri podrazumeva građenje razumevanja njihove funkcije, koja je proizvod ljudske delatnosti i koju odrasli prenose na dete. Pored toga, kada se dete igra samo, sadržaj igre često podrazumeva prorađivanje situacija i osećanja vezanih za druge ljude. Igra postaje socijalni fenomen u pravom smislu tek kad uključuje više aktera. Pomenuto je da Pijaže egocentričnost deteta vidi kao prepreku za saradnju u igri, međutim, on ističe da upravo kroz iskustvo igre sa drugima dete postepeno postaje sposobno da uvidi i razume poziciju različitu od svoje. On i Inhelder (Pijaže i Inhelder, 1969) ističu da se igre sa pravilima prenose sa deteta na dete i da su važan faktor unapređenja i proširenja socijalnog života deteta. Mnogi autori koji se bave simboličkom igrom

In addition to the effect of play on different intellectual functions, one often hears of its impact on the development of creativity. The imagination is developed through games, which involve imagining situations, connecting phenomena that have no connection in reality, searching for new ideas and means, seeking out alternative ways of utilizing certain means and gaining new experiences. (Toličić, 1966, 1983).

The importance of playing for **emotional development** is undeniable. During his/her early years every child experiences dissatisfaction, disappointment, fear, stress and becomes involved in conflicts. Adults have the use of far more resources to help themselves to overcome such feelings. Very young children do not have the ability to speak, so they are denied a very powerful tool. Besides, their intellectual abilities are limited, which makes it more difficult to comprehend and adequately express their emotions and needs. That is why children often express their emotions, needs and conflicts through play. All authors, regardless of the theoretic movement to which they belong, point out the link between play and the fields of motivation and emotions. Psychoanalysis was the first to comprehend the significance of playing for emotional development, and pointed out the cathartic function of playing, its role in overcoming negative emotions and establishing control over one's behaviour. Piaget and Vigotsky speak of the importance of playing as a field within which a child satisfies many of its needs. Piaget in fact sees this as the primary function of play. Ivić and Davidović (1972) state that the most important affective functions of playing are related to

unrealised wishes, the need to be grown-up, to catharsis and the anticipation of satisfaction. During play, children achieve the fictional satisfaction of those needs that are not satisfied in reality (especially the need to be grown up), they take control of their unrealised needs, compensate for the deficiencies of the reality in which they live, release tension (especially aggression), temporarily resolve existing conflicts and gain a feeling of comfort through anticipating and imagining future satisfactions (Matejić, 1982). One must not forget that, through play, children experience positive emotions as well, and it is therefore irreplaceable for a balanced and healthy emotional development. Since symbolic play often involves singling out and emphasizing the emotional states of the characters, it is the basis for adopting and understanding complex emotions such as love, friendship, compassion, empathy, jealousy, reproof, etc.

Even though there are forms of playing that do not involve other persons, one can say that in many cases playing is a social phenomenon and it influences the social development of personality. Elkonin states that the very use of certain objects during playing implies the development of an understanding of their function, which is a product of human activity and is transferred from adults to children. In addition, when a child plays alone, the contents of the game often involves working through situations and feelings connected to other people. A game becomes a social phenomenon only when it involves several participants. We have mentioned that Piaget views the egocentricity of the child as an obstacle for

i igrom uloga naglašavaju da te vrste igara, pored igara sa pravilima, doprinose decentraciji od vlastitih potreba i želja i razgraničenju vlastitog i tuđeg gledišta. Preuzimanje uloge drugog u tim oblicima igre nužno podrazumeva stavljanje u njegovu poziciju, razumevanje njegovih postupaka i osećanja.

Iskustvo interakcije u igri socijalizuje dete i razvija kod njega oblike ponašanja i emocije značajne za društveni život kao što su solidarnost, tolerancija, saosećanje, altruizam, saradnja. Kroz igru dete upoznaje druge osobe i njihove potrebe i osećanja. Često su te potrebe u koliziji s potrebama deteta. Ovakve situacije takođe su važne za razvoj socijalne zrelosti. Kroz njih dete uči da se nosi sa socijalnim konfliktima i da reguliše svoje odnose sa socijalnim okruženjem. Umek (1983) ističe da kroz razne vrste igara, kao što su recimo sportske igre, dete u školskom uzrastu stiče različita iskustva: uči da pobeđuje, da gubi, da se takmiči, da sarađuje, da slavi i tuguje. Zahvaljujući tim iskustvima ono postaje samostalnije, razvija timski duh i duh borbenosti, savlađuje teškoće... Sve to je veoma korisno za emocionalni i socijalni život deteta.

Mnogi autori smatraju igru važnom za razvijanje moralnog ponašanja. Toličić (1966) ističe da se kroz odnose sa drugima u igri razvijaju važne moralne osobine. Igre sa pravilima, po Pijažeovom mišljenju, doprinose izgradnji unutrašnjih moralnih principa i autohtone moralnosti. Razvoj igara sa

pravilima kreće se u pravcu obezbeđivanja reciprociteta i jednakih prava igrača, što su važni principi demokratskog ponašanja. Vigotski igru vidi kao situaciju koja detetu otvara nove perspektive, mogućnost izbora i odlučivanja. Ovo su, smatra on, važni preduslovi razvoja slobodne volje. Setimo se da Kant slobodnu volju smatra jednim od glavnih izvora moralnog delovanja.

Možda je zaključak o funkciji igre u ljudskom razvoju najbolje preuzeti od Vigotskog. Igra je višeslojan fenomen koji podrazumeva različite vrste aktivnosti i angažovanje različitih psihičkih funkcija. Zato je moguće pratiti različite razvojne linije koje predstavljaju produžetak, nastavak igre (Vigotski, 1978). Kad se ima u vidu da su psihičke funkcije tesno povezane i da utiču jedna na drugu, može se reći da igra ima uticaj na celokupan razvoj ličnosti.

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cooperation in a game, but he points out that it is precisely the experience of playing that gradually enables the child to perceive and understand a position different from its own. Both he and Inhelder (Piaget and Inhelder, 1969) point out that games with rules are passed on from child to child and are an important factor in improving and broadening a child's social life. Many authors who study symbolic play and role play emphasize that those kinds of games, in addition to games with rules, contribute to the de-centering of personal needs and wishes, and differentiating between the personal viewpoint and that of others. Adopting the role of others in these forms of play implies putting oneself in their position and understanding their acts and feelings.

The experience of interaction during play socializes a child and develops forms of behaviour and emotions significant for social life, such as solidarity, tolerance, compassion, altruism and cooperation. Through playing, a child gets to know other persons and their needs and feelings. Often those needs are in collision with the child's own needs. Such situations are also important for the development of social maturity. Through them, children learn to deal with social conflicts and regulate their relations with their social environment. Umek (1983) points out that through various form of play, such as sports, children gain different kinds of experience: they learn to win, to lose, to compete, to cooperate, to celebrate and to grieve. Through those experiences they become more independent, develop team spirit and fighting spirit, overcome difficulties... All of those are important for the emotional and social life of a child.

Many authors consider playing to be important for the development of moral behaviour. Toličić (1966) points out that through interaction with others during play, important moral characteristics are developed. According to Piaget, games with rules contribute to the formation of internal moral principles and autochthonous morality. Games with rules develop in the direction of reciprocity and equal rights for all players and these are important principles of democratic behaviour. Vigotsky sees playing as a situation in which new perspectives open up for the child, as well as the possibilities to choose and decide. According to him, those are important prerequisites for the development of free will. Kant considers free will to be one of the main sources of moral behaviour.

Perhaps the conclusion about the function of play in human development is best taken from Vigotsky. Playing is a multi-layered phenomenon that involves different types of activities and the use of various psychological functions. Therefore, according to him it is possible to follow the different developmental lines that represent the extension, the continuation of playing (Vygotsky, 1978). Considering that the psychological functions are closely related and influence each other, it may be said that playing has an impact on the overall development of personality.

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## IGRA I KULTURA

Majda Ponjavić, socijalna radnica  
Grupa „Hajde da...“

### Uvod

Igre su neodvojivi deo života svakog pojedinca, bez obzira na poreklo, pol, veru, nacionalnost. Prate nas od detinjstva, preko odrastanja, zrelog doba, do starosti i imaju beskrajno mnogo lica. Razbrajalice, igre sa lutkama, igre sa loptom, igre na sreću, društvene igre, ukrštene reči.. samo su neke od njih.

Igra se javlja i u nekim oblicima koji odišu ozbiljnošću. Političke/religijske svetkovine i rituali deo su društvenog života koji je zasnovan na istom elementu na kom je zasnovana i igra (o čemu će biti više reči malo kasnije). Postoji tendencija pojednostavljivanja njene uloge u životu čoveka. Bez dubljeg promišljanja često se dešava pokušaj „progona“ značaja igre iz središta ljudskog postojanja, pošto se za nju nekada govori da je važna samo u detinjstvu. Tada se ona definiše kao način na koji dete uči za život, kao proba za realnost. Kada se igraju odrasli, igra se posmatra kao zabavan način ispunjavanja slobodnog vremena ili odmor od obaveza. Pri tome se ne uzima u obzir činjenica da neki ljudi imaju igru kao deo svog posla (sportisti, plesači, glumci...).

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## PLAY AND CULTURE

Majda Ponjavic, social worker

Group "Let's..."

Games are an integral part of life, regardless of origin, gender, religion or ethnicity. They accompany us from childhood, through growing up, until adulthood and old age and have countless forms. Puzzles, ball-games, games of chance, board games and crosswords are to name but a few.

Play also has its serious face. Political and religious celebrations and rituals represent part of social life, which originates from the same element as play itself (this issue will be dealt with further on in the text). We tend to simplify the role of playing in our lives. Without reflecting any deeper, we often try to neglect the significance of play in our reality, as we sometimes see it as being crucial only in the early stages. In childhood, play is defined as a way of learning and gaining knowledge and skills for life, and as a sort of reality-check. On the other hand, when adults play games, it is usually perceived as an entertaining way to use your leisure time or as relaxation. We often forget that playing is an official part of some adult professions (e.g. sportsmen/ sportswomen, dancers, actors/ actresses...).

Games can be found in theatre plays, carnivals, baroque court-celebrations and contemporary sub-cultures. We regard playing as something familiar, with no particular need to describe it as such; however, it is only when we try to define it, that we realize the complexity of this concept.

Igre se javljaju u pozorišnim predstavama, karnevalima, dvorskim baroknim svečanostima, modernim supkulturnim pokretima. Igra nam deluje kao nešto poznato, što nema potrebe posebno definisati, međutim, tek u procesu definisanja postajemo svesni kompleksnosti njenog postojanja.

### **Uloga igre i u ljudskom društvu**

Igra svoj cilj traži sama u sebi, ona je **svrhovito autahična** (Fink, 1984).

Ona za čoveka (ne samo za decu) ima značaj jer daje podsticaj za razvoj. Dešavajući se u jednom posebnom svetu izvan realnosti, ona okuplja na jednom mestu sve najznačajnije fenomene ljudskog postojanja - ljubav, smrt, smisao i stavlja ih na razmatranje. Igrajući se (bez obzira na to da li je to u okviru dečije igre ili društvenih rituala) ljudsko biće pokušava da ovlada jednim delom svog iskustva (iskustvom smrti, rađanja, pitanjem smisla, ljudskih odnosa, promene vladara/predsednika...) i da u ove fenomene uvede procedure s pravilima. Igra tumači ove fenomene i daje nam priliku za samospoznaju, daje kreativni impuls, izaziva osećanja, dovodi do katarze, socijalizuje i povezuje sa drugima... Poput ogledala, nudi čoveku sliku samog sebe u svim dubinama postojanja - ne pojmovno, već reflektuje slikovno uz pomoć simbola. Zbog toga je igra samo na korak od umetnosti. Štaviše, igra je izvor umetnosti. – „ophođenje sa mogućnostima koje se razvijaju“

(Fink, 1984). Igra je zbog toga važan deo stvaralačkog procesa ljudskog društva.

Ona takođe ima ulogu proširenja skale ljudskih sloboda svojim negiranjem jedine neizmenjive stabilnosti u našim životima – prošlosti. Ona egzistira u imaginarnom „šta ako“. Pruža mogućnost zadovoljavanja nekih potreba u drugoj realnosti, različitoj od svakodnevno ponuđenih načina egzistiranja. Međutim, jedan od najznačajnijih uticaja igre na naše socijalno funkcionisanje jeste njena karakteristika disciplinovanja. Igra uvođenjem pravila stavlja sve učesnike u ravnopravan položaj, utiče na to da, poštujući red i pravila, odložimo svoje potrebe (to da moramo dobiti odmah sve što poželim), te da uvažavamo i želje drugih igrača.

Kajoa u svom delu *Igre i ljudi* posmatra igru kao aktivnost koja uvek stoji na nekom položaju između dva pola: između ljudske potrebe za razonom i fantazijom, (čiji je nepredviđen i slobodan karakter jedini uzrok njenog postojanja) i potrebom za postavljanjem prepreka i savlađivanjem tih prepreka. Rezultat ovakve egzistencije igara jeste zadovoljstvo koje se oseti posle savlađivanja neke namerno stvorene teškoće, pri čemu savladane prepreke ne donose ništa drugo osim ličnog zadovoljstva što smo uspele. Kajoa ova dva pola naziva Paideia i Ludos.

## The role of games in society

Play is autarchic in terms of its purpose: it is its own purpose (Fink, 1984). It is important – not only for children, but also for adults – because it stimulates us to continue to develop. Placed in a parallel, imaginary world, it includes all the phenomena which are crucial for our existence: love, death, meaning..., and reconsiders them. Through playing – be it a childish game or a social ritual – the individual strives to come to terms with certain experiences (birth and death, the meaning of existence, interpersonal relationships, social changes such as the change of ruler/ president etc.), and to control them through the introduction of a set rules. Play helps us to understand these phenomena and to gain self-awareness; it gives us a creative impulse, induces emotions, has a cathartic effect, fosters socialization and links us to other individuals. Like a mirror, it offers us a sort of self-reflection, on a symbolic level. This is why play is only one step away from art. Moreover, play is the place where art begins! “Play is communication with opportunities” (Fink, 1984). For that reason, play is an important element in the developmental process of the human race.

Play also enables us to broaden the spectrum of our freedom by counteracting the only constant we have as guaranteed – our past. It exists in the imaginary “what if...” form. It thus provides us with the opportunity to fulfil some of our needs in another reality – totally different from our every day existence. Nevertheless, one of the most important influences play exerts on our social functioning lies in its disciplinary

nature. By introducing rules, it places all participants in an equal position, and thus makes us obey order and rules; we come to realize that we cannot get everything we want straight away (postponed satisfaction) and we respect other players and their needs.

In his book *Man, Play and Games*, Caillois presents play as an activity that always takes a certain position between two poles: our need for leisure and fantasy (whose unpredictable and free nature is the only reason for its existence), and our permanent tendency to set obstacles and our attempts to overcome them. The result of this aspect of games is the satisfaction we all feel, when we manage to overcome certain obstacles. At the same time, this feeling of success is the only outcome of this setting-overcoming-obstacles-process. Caillois refers to these two poles of the continuum as *Paideia* and *Ludos*.

### So, what is play?

Which activities can we label as games? It is obvious that many things we do in our everyday lives contain some elements of play. In his book *Homo Ludens*, Huzing offers the following definition of play: “*an action or a voluntary activity, which takes place at a specific time and place, in accordance with rules defined by the participants or society. Play is its own purpose, and is accompanied by tension, joy and the awareness that it differs from everyday life*”.

## Šta je onda igra?

Postavlja se pitanje koje se aktivnosti mogu nazvati igrom. Očigledno da veliki broj stvari koje svakodnevno radimo imaju neka obeležja igre. Huzing je u svojoj knjizi *Homo ludens* definiše kao: „...radnju ili dobrovoljnu aktivnost, koja se vrši u određenim granicama vremena i mesta, prema slobodno prihvaćenim i dominirajućim pravilima. Ona je sama sebi cilj, i nju prati napetost, radost i svest o razlikovanju od svakodnevnog života“.

Kajoa je ovu definiciju dopunio određujući igru kao slobodnu, izdvojenu, nezavisnu, neproduktivnu, propisanu i fiktivnu aktivnost.

- Igra je *slobodna* jer se igrač ne može primoravati da učestvuje u njoj, a da igra ne izgubi svoju privlačnost i razonodu. Gladijatorske igre verovatno nisu bile mnogo zabavne gladijatorima.
- Igre su *izdvojene* u određenom prostoru i vremenu sa precizno utvrđenim granicama. Ona je *neizvesna* u odnosu na ishod s obzirom na slobodu koju daje igračima i njen tok i ishod ne mogu se unapred odrediti.
- Igra je *neproduktivna* jer, premda postoji mogućnost korišćenja novca tokom igre, ona ne vodi stvaranju dobara, tj. nije rad u produktivnom smislu. Štaviše, kada je reč o igrama na sreću, što je veći upliv realnosti kroz veći novčani ulog, igra sve više gubi draž i dobija težinu.
- Igra je *propisana* jer, iako ukida zakonitosti realnosti,

ona je uvek omeđena specifičnim propisima za određenu igru. Propisanost igre negira društvene zakone, ali uvodi svoje sopstvene, tako da igra može da omogući osobi sa hendikepom da se uz pomoć pravila uključi na potpuno ravnopravan način.

Igra je i *fiktivna* jer istovremeno postoji u dva prostora – u realnom i imaginarnom svetu. Ono što je pri tom bitno, jeste da je igrač svestan da je u pitanju jedna druga i drugačija realnost. Ta svest nikako ne utiče na uživanje u procesu igre. Moguće je i da nas igra zanese, da nas obuzme, ali uvek smo svesni toga da smo u igri. Svet imaginacije, nasuprot svetu realnosti, neophodan je uslov svake igre. On obuhvata *zajednicu igre i sredstava za igru*. Zajednicu igre čine igrači, ali često uključuju i gledaoce. Igrači ulaze u ovu zajednicu preuzimanjem svoje uloge i susrećući se sa ulogama drugih. U procesu igranja, igrači otvaraju vrata u imaginarni svet i gledaocima koji se identifikuju sa igračima i sjedinjuju se sa njima u kolektivnu zajedničku iluziju. U nekim igrama igračke se pojavljuju kao čarobni štapići koji uvode igrača u svet igre posebnim prečicama. Igračke mogu biti razičite stvari, parčići kanapa, kredom nacrtani kvadrati na asfaltu, lutka ili mali automobil... Fabrika igračaka proizvodi plastične lutke koje se prodaju pod nazivom – igračka. Ona je proizvedena sa namenom da bude igračka i kao takva se i kupuje. Međutim, svetu igre postavlja se pitanje šta igračku čini igračkom. Igračka nastala u industrijskom procesu postaje zaista

Caillois elaborated on the previous definition by characterizing play as a voluntary, bound, unpredictable, non-productive, regulated and fictitious activity:

- It is voluntary since any compulsory participation in games results in the game losing its attractiveness and pleasure for the players. We can assume that gladiator games must have been quite un-amusing to the gladiators themselves.
- We say that play is bound since its time and place boundaries are always precisely set.
- Play is also unpredictable in terms of its outcome: considering the freedom it offers the players, we can never talk about its flow and/or ending in advance.
- Play is a non-productive activity. Although there is the possibility for the players to use money during the game, it still does not lead to the production of goods i.e. it is not labour. If we take games of chance as an example, the greater the influence of reality is, the lower the pleasure it brings to the player is, while he/she becomes increasingly tense.
- By regulated, we mean that each game always has its own specific rules, although these need not correlate with real-world regulations. Therefore, by setting a new order, a game may, for example, create the opportunity for a person with disabilities to be an equal player with everybody else, which is not always the case in the real world with its pre-established rules.
- Finally, play is also fictitious, as it exists simultaneously in two dimensions: real-time and the imaginary world. What is important is for the player to be aware that his/

her activities, while playing, take place in another diverse reality. The awareness of this, however, does not interfere with the enjoyment of the game. We can play a game, let it overwhelm us, and take us far away into a dreamland, but we still remain conscious that that it is just a game. This opposition between imagination and reality is a necessary condition for play to happen. It includes the playing community, and tools for playing. The playing community consists of players, and sometimes also spectators. The players enter this community by taking on their roles, and familiarising themselves with the roles of the other players. During the game, the players open the door to the imaginary world – to themselves, and to the spectators, as well; the spectators identify themselves with the players, and join them in a collective illusion. In certain games, magic wands symbolize the tools for playing, shortcutting the players' journey into the play-world. Many things can be tools for playing – toys such as a piece of rope, chalk-drawn squares on asphalt, dolls, small cars and so forth. Toy factories produce plastic dolls which are sold as toys. They are created to be toys, and people buy them for that reason. Nevertheless the question remains as to what makes a toy a toy? An object produced in an industrial process only becomes a toy when someone uses it for playing – “in an imaginary place, in an imaginary world, and at an imaginary time” (Fink). A doll produced in a factory, the same as the one a mother makes for her daughter out of patches and rope, only becomes alive for the girl when she starts playing with it. The players are not deceived in this process; they are aware that a toy

igračka tek svojom upotrebom u igri – „u irealnom mestu, u irealnom svetu, u irealnom vremenu“ (Fink). Lutka kupljena u prodavnici, jednako kao i lutka koju je majka napravila svojoj devojčici od krpica i kanapa, za devojčicu je živa tek u procesu igre. Igrači time nisu obmanuti, oni su svesni da igračka živi u dva sveta na dva potpuno različita načina. Tu je i odgovor na pitanje šta igrački daje istinski identitet – svet igre. Svet igre u potpunosti zbunjuje svojom zaraznošću, značaju za realnost, kompleksnošću, simbolima. Ona nas beskompromisno uvlači i predstavlja sve što je značajno za čoveka na jedan iznenađujuć način. Svesni smo da je u pitanju „samo igra“, ali sa ogromnom predanošću se uključujemo u nju. Ona nas čini onim što jesmo, ali nas i podstiče da stvaramo i prevazilazimo izazove. Igrajući se, ispitujemo mogućnosti u jednom sigurnom svetu, daleko od realnosti. A opet i tako blizu.

## Vrste igara

Moguće je razvrstati igre vodeći se različitim kriterijumima: brojem igrača, vrstama rekvizita za igru, uzrastom igrača, načinima igranja sa ili bez gledalaca... Brojnost i raznolikost igara ovaj zadatak čini veoma teškim. Kajoa igre deli u četiri kategorije: **igre takmičenja – agon** (sportske, neke društvene igre poput monopola), **igre zanosa – ilinix** (igre koje opijaju zvukom, ritmom, pokretima tela kao što su ljuljanje, klizanje, brza vožnja, okretne igre), **igre na sreću – alea** (gde ishod igre ne zavisi od veštine ili znanja

igrača već od same sudbine) i **igre prerusavanja - mimicry** (podrazumevaju ideju pretvaranja igrača da je neko drugi kao u karnevalima, imitacijama i pozorišnim spektaklima).

*Igre takmičenja* imaju iza sebe kao osnovnu pobudu potrebu za isticanjem vrednosti pojedinca. Ova igra podrazumeva rad i zalaganje takmičara i pre samog početka igre; koncentraciju, prethodni rad, napore i veliku želju za pobedom. Takođe zahteva i disciplinu i upornost. Takmičar se trudi da tokom igre izvuče iz sebe što više, ali istovremeno igra nameće i neka ograničenja - polazne jednakosti učesnika u igri. Rivalstvo koje se nalazi između dve (ili više) strana normira se nastojanjem da se na početku igre izjednače izgledi takmičara bez obzira na to da li je u pitanju takmičenje fizičke prirode (polazni položaj u trakama sa unutrašnje ili spoljašnje strane) ili intelektualno (recimo prednost belih figura u šahu). Strane koje se takmiče mogu da budu direktno suočene (fudbal) ili indirektno kao kod obaranja rekorda u nekom sportu, rešavanju logičkih zadataka ili rešavanju ukrštenih reči. Cilj ovog rivalstva, međutim, nije samo da se pobedi protivnik već i da se potvrdi veština, sposobnost, znanje. Moguće je da se igraju unutar grupe sa ciljem da se članovi aktiviraju timski u zajedničkom rešavanju problema. Pobjeda se ne javlja radi poniženja druge strane, već radi veličanja sposobnosti i razvoja ljudskog roda preko napretka pojedinca. Stalno postavljanje sve viših granica koje treba da se obore vode stalnom usavršavanju ljudskog roda.

has two separate lives, in two completely different realities. And, here we come to the answer as to what gives a toy a real identity: the play-world. It can completely delude us by its inclusiveness, importance for reality, complexity and symbols. The play-world uncompromisingly sucks us in, appearing to represent all the things that are important to us, in a surprising manner. We are aware that “it is just a game”, but we still passionately devote ourselves to it. Play makes us what we are, but it also supports us in creating and overcoming challenges. Through playing, we try out things in secure surroundings, far away from the real world, but, still, so close to it.

### Types of games

We can classify games using a variety of criteria such as the number of players, the type of toys, the age of the players, the rules, having spectators or not, etc. This task becomes very complex when we realize that games are numerous and diverse. Caillois identifies four categories of games: **competitive games** – **Agon** (sports, some board games – such as “monopoly”, for example), **ecstatic games** – **Ilinix** (games which intoxicate the players with sounds, rhythm and body movements – e.g. swinging, ice-skating, roller-coasting, dancing...), **games of chance** – **Alea** (the outcome of the game depends on luck and not on how skilled or educated the player is), and **games of disguise** – **Mimicry** (where the players pretend to be someone else, like in carnivals, imitations, theatre plays).

*Competitive games* are based on the need to accentuate the individual’s competences. Games of this type demand that the competitors commit and train even before the game starts. The players need to be concentrated, fit, hard-working and have high aspirations i.e. the desire to win. Furthermore, they have to be self-disciplined and persistent. The players strive to give their best throughout the game. Still, there are certain restrictions, imposed by the fact that at the very beginning of the game, all of the participants must have the same starting position. In other words, there is rivalry between two (or more) competitors, but it is controlled by balancing the players chances of winning regardless of the type of competition whether it is physical (e.g. runners take different starting positions depending on whether they run in the outer or inner lanes), or mental (e.g. in chess – the player who plays with the white figures starts the round). The competitors may directly confront each other (like in football, for example), or indirectly –when beating records, solving logical problems, or crosswords. However, the aim of this rivalry is not just to defeat your opponent, but also to prove your own skills, abilities and knowledge. Competitive games can also be played within a certain group, with the aim of encouraging them to act as a team. In that case, the point of victory is not to defeat the rival, but to glorify the competences and development of the human race through individual progress. Setting increasingly higher targets leads us towards the continuous development of mankind.

*Igre na sreću* potpuna su suprotnost takmičarskih igara jer kvaliteti učesnika igre nemaju nikakvog uticaja na rezultat. U ovom slučaju dobitak predstavlja igru sa sudbinom. Pobjednik nije neko ko je bio bolji, već samo neko ko je imao „bolje odnose sa sudbinom“. Istovremeno, igre na sreću veličaju ideju jednakih mogućnosti. “Cilj igre nije da sposobnijima omogući da zarade novac, već da ukine prirodne ili stečene prednosti kako bi svakog postavila u ravnopravan položaj pred slepom presudom sreće” (Kajoa). Ulažemo nešto što možemo da izgubimo, i što ćemo verovatno izgubiti zarad nagrade da budemo miljenici sreće. Sloboda koja se osvaja na ovaj način jeste sloboda koja otvara nove mogućnosti, daje šansu za prevazilaženje onoga što jesmo, negira realnost direktnim suprotstavljanjem po svaku cenu.

*Igre prerusavanja* zahtevaju od nas ne samo stupanje u svet igre već i da postanemo neko drugi, da privremeno odbacimo ono što jesmo i oponašamo nekog drugog. Pri tom možemo da se maskiramo i prerusavamo. Ova igra često podrazumeva i uključenje gledalaca. Za ovaj tip igre važno je što dublje uživljanje u ulogu i što uspešnije opčinjavanje gledaoca. Iako su svi u ovom procesu svesni da je reč o iluziji, uspešnost igre se ogleda baš u tome da se ne desi neka greška koja će narušiti iluziju. Stvarnost koja se kreira na ovaj način još je stvarnija. Ovaj tip igre zahteva maštu, veštinu interpretacije, empatiju. Ona je aktivna i energična. Zanos i daje prostor za povezivanje sa drugima uživljavajući se u život drugih, bez obzira na to da li smo igrač ili gledalac.

*Igre zanosa*, kako im samo ime kaže, deluju na igrača tako što stvaraju neku vrstu opijenosti. Ovakve igre često se koriste kao energetski impuls u radu u grupi i postoje od pamtiveka. U Srbiji su se nazivale orskim igrama (Srpske narodne igre, Tih. R. Đorđević, 1907). Obično ih predstavljaju pokreti koji izazivaju ritam, udari koji izazivaju zvuk uz pesmu. U ovu grupu igara spadaju sve igre koje imaju uticaj na telo ili je upotreba tela neophodan uslov, kao što su ljuljanje na ljuljašci, brza vožnja u luna parku, okretanje kod plesnih igara. One remete percepciju i opijaju ritmom ili zvukom. Zahtevaju takođe neku vrstu „kolektivne groznice“ i neizbežan su element različitih religioznih rituala. Ovo opijanje je „zarazno“ i teži da uvuče sve koji su u blizini. “Ove igre izazivaju vrtoglavicu da bismo prevazišli tiraniju sopstvene percepcije. Daju mogućnost pogleda na stvari koje nas okružuju iz drugog ugla.” (Ibid).

Naravno, sve ove podele su uslovne. U stvarnosti se najčešće sreće kombinacija ova četiri tipa igara. Tako je, na primer, bridž kombinacija igara na sreću i takmičarskih igara, jer zahteva veliko znanje i koncentraciju paralelno sa srećom (kako se podele karte). Karneval je kombinacija igara prerusavanja i igara zanosa jer, pored maski i uživljanja u život nekog drugog, podrazumeva igru i ritam. Upravo nas igre koje su kombinacija različitih principa u najvećoj meri privlače. S obzirom na to da su igre nešto što nas povezuje, one se najčešće i igraju u grupi. Logičke igre, igre pogađanja, igre koncentracije, igre zanosa, kao i mnoge druge, mogu da se igraju između rivala, ali i u nekoj grupi s ciljem zajedničkog

*Games of chance* are completely opposite to the aforementioned competitive games as in this case the player's qualities have no influence on the outcome of the game. Winning the game is about playing with chance. The winner is not the person who performed better, but the one "who was on better terms with chance". Still, games of chance glorify the idea of equal opportunities. "The aim of the game is not to enable the skilled to earn money, but to repeal inborn or attained advantages, so that everybody becomes equal when facing the blind judgement of chance" (Caillois). We invest something that we might lose, and that we probably will lose, in return for being chosen by chance. We gain freedom, which in turn opens up new opportunities to us, giving us the opportunity to overcome who we are, and neglect reality by directly opposing it, regardless of the cost of this challenge.

*Games of disguise* ask us not only to enter the play-world, but also to become someone else – to temporarily forget who we are, and act like another person. We can do this by dressing up and disguising ourselves. Games of this kind often include spectators. The aim of the game is to "dive" into our role as deeply as we can, in order to fascinate the spectators. Although everybody is aware that this is an illusion, the point is to avoid any mistakes which would destroy the illusion. In this way, we gain a new reality; one that is even more real than reality itself. Such games demand creativity, empathy and skilful interpretation. They are active and energetic. These games fascinate us and open the space for us to "step into someone else's shoes", albeit as a player or spectator.

As their name implies, *ecstatic games* induce some kind of ecstasy in the player. Games of this kind are often used as energizers in group work. They are as old as the human race itself. In Serbia, they used to call them "orske igre" – round dancing games (Đorđević, 1907). They are most often represented by movements that produce rhythm, clapping that produces sounds, while singing. Here we can include all games which affect the player's body in some way, or where using the body is a necessary precondition for playing (like in swinging, riding on a roller-coaster, turning when dancing etc.). They disrupt perception and enrapture the players through rhythm and sounds. Moreover, they induce some kind of "collective ecstasy" and are one of the integral elements of different religious rituals. This ecstasy is very inclusive, tending to suck in everybody nearby. "Such games make the players dizzy, in order for them to overcome the tyranny of their own perception. Therefore, they open up the opportunity to view things from a different perspective." (ibid.).

All of these categorizations are, of course, relative. In reality, most games present combinations of the aforementioned four types. As an example, the card game "bridge" comprises elements of games of chance and competitive games since the players need to have considerable knowledge and concentration as well as luck (how the cards will be dealt). Carnivals are a combination of games of disguise and ecstatic games: aside from using masks and costumes, they also include a great deal of dancing and rhythmical movements. It is in fact those games which combine different elements that attract us the

rešavanja problema. Tada igra nudi grupi mogućnost da, uživajući u rezultatu, poveća doživljaj zajedništva i zadovolji potrebu za saradnjom i međusobnim uvažavanjem. Kod ovakvih igara cilj je i dalje što brži dolazak do određenog rešenja i tu na prvi pogled nema takmičenja. Veština u razmišljanju, preciznosti, premašivanju granica nešto je čime se dičimo - ako ni pred kim drugim, onda pred samim sobom. Veština koju pokazujemo svom okruženju nosi ideju potencijalnih rivala, u odnosu na koje, makar oni i ne bili direktno prisutni, težimo da odnesemo pobedu i visoki rezultati nas onda čine zadovoljnim. Zadovoljstvo u susretu Paideie i Ludosa o kojem je pričao Kajoa, jeste zadovoljstvo u prevazilaženju granica koje su postavili ili drugi ili mi.

Elementi takmičenja/rivalstva, posmatrano iz ovog ugla, osnova su društvenosti i mogu biti pozitivno kanalisani. Iako to nije obavezno, izgleda da je za sve igre poželjno prisustvo publike (jer ljudi se u nekim igrama prerusavaju zbog drugih, ne zbog sebe). U igrama na sreću želimo da potvrdimo jednakost sa drugima, dok igre zanosa zahtevaju kolektivno zadovoljstvo i opijenost koju možemo osetiti samo u društvu.

## Igra i kultura

Ako počemo od pretpostavke da je igra jedan od osnovnih fenomena ljudskog postojanja koji definišu čoveka, postavlja se pitanje šta je to što razlikuje igru čoveka od igre životinje. Pretpostavka da je igra isključivo mogućnost ljudskog postojanja prilično je ugrožena kad se sagleda igra životinja. Sličnost između igre životinja i igre ljudi zaista je velika, pogotovo kada je reč o igri deteta. Jurnjava, igra plena, životna radost igre zajednička je svim živim bićima. Iz perspektive ponašanja teško je pronaći specifično ljudsko u igri, npr. takmičenje ili imitaciju možemo da vidimo i u životinjskom svetu. Ova tema je posebno bitna za antropologiju, koja ovu razliku vidi u sledećem: igra čoveka je kompleksno intelektualno promišljanje dok je za životinje samo instiktivna radnja.

Igra čoveka je fenomen koji uključuje odnos mašte i mogućnosti. Ona obuhvata raspoloženja igrača, izaziva osećanja koja mogu dovesti do katarze, a koja nisu u vezi s našim realnim životom.

Pravila koja regulišu tok igre, postupke igrača, kao i načine upotrebe sredstava za igru, takođe su karakteristike ljudske igre. Kajoa smatra da se čovek putem igre uči lojalnosti protivniku. Pomoću nje stvara priliku da se suprotstavi brutalnosti prirode, ona ga uči da uspostavlja red, da stvara raspored, ustanovljava pravičnost.

most. Since games help to build interpersonal relationships, we most often play them in groups. Logical games, guessing games, concentration games, ecstatic games and many others may be played between rivals, but may also have a team-building purpose when played in a group. In that case, winning the game and enjoying that feeling help the group to improve their team spirit and satisfy their need for cooperation and mutual respect. The aim of the game is still to reach the target as quickly and efficiently as possible, and, at first glance, we see no competitive element here.

Being skilled in thinking, precision and beating records is a matter of pride – at least in ourselves if no one else is there to see it. This implies the idea of potential rivals and our beating them, and even if they are not really there, our achievements still make us happy. This satisfaction, discussed by Caillois and presented through the metaphor of *Paideia* and *Ludos*, is the satisfaction of moving boundaries, those set by others or by ourselves.

If we perceive competition and rivalry in this way, we may conclude that they form the base of society, and may be directed and used in a positive way. Although the existence of an audience is not obligatory, it seems that spectators are still the preferred option (as people sometimes disguise themselves for others, and not for themselves). By playing games of chance, we wish to prove ourselves equal to others, while ecstatic games bring collective pleasure and satisfaction which we can only experience if we are part of a group.

## Play and Culture

If we assume play to be one of the fundamental elements of human existence, the question emerges as to what distinguishes human play from animal play. The assumption that play is behaviour characteristic only of human beings falls short when we observe animals playing with each other. There are significant similarities between human play and animal play, especially when we look at human babies. Running, chasing catching and existential joy are common to all living beings. From the behavioural perspective, it is hard to find any aspect of playing which is specific only to human play. Competition and imitation, for example, may also be found among animals. This topic is especially important for anthropologists, who identify the following distinction: human play involves cognitive functions, while for animals playing is instinctive behaviour.

Human play tends to highlight the relationship between fantasy and actual potentials. It includes player's moods, provokes emotions that may be cathartic, and that are not necessarily connected to our real lives.

Another important characteristic of human play is that it is always regulated by certain rules, which control the flow of the game, the players' behavioural patterns, the ways of using toys and so forth. Caillois thinks that, through playing, the individual learns loyalty towards his/her opponent. Furthermore, play helps us to resist the brutality of nature, to establish order, to make schedules, to judge what is right or wrong.

Teoretičari poput Huzinge i Kajoa smatraju da je ona pokretač nastanka kulture, odnosno da je kultura u svojim početnim fazama bila igrana, ali da se ona nije rađala iz igre kao žive voćke, već se razvija(la) u igri i kao igra. *Svaka civilizacija se može opisati prema karakteru igara koje se u njoj igraju bez obzira na to da li je u pitanju igra odraslih ili dece, smatraju oni.* Obredi nekog društva mogu se videti kroz dečiju igru. Njihova igra može da nam pokaže kako se obredna praksa menjala vremenom. Posmatranje igre može da posluži otkrivanju zakonitosti unutar društva, karakteristika, vrednosti. Igra je u antičkoj Grčkoj odslikavala poželjan ideal društva, dok pomama za igrama na sreću u današnje vreme ne predstavlja zvanični ideal društva, ali je zato dobar indikator društvene krize vrednosti. Posmatrajući igru u svetkovinama i ritualima jednog društva, možemo da otkrijemo tip društvenog uređenja. Tako su npr. u društvima tradicionalno-demokratskog režima karakteristične nacionalne svetkovine velikog obima, svetkovine na lokalnom nivou. Vašari, vatrometi, igranke nezaobilazan su dekor. Za društvena uređenja koja teže da potčine mase karakteristični su veliki centralizovani spektakli kao u Rimskom carstvu, ali se slični fenomeni mogu sresti i danas u obliku velikog koncerta ili video spektakla.

Način na koji se igra u jednom društvu može da prikaže da li je ono pretežno poljoprivredno ili industrijsko, da li je reč o malom naselju ili velikoj metropoli.... Međutim, želja

da neku kulturu definišemo isključivo na osnovu igara može nas navesti na krivi put, jer se isti motivi igara često provlače kroz različita društva (npr. iako koreni igre Laste prolaste sežu u antičku Grčku, ona je rasprostranjena u različitim evropskim zemljama). U doba modernih tehnologija i globalizacije igre postaju sve sličnije zbog izloženosti medijima, što opet dokazuje tezu da igre oslikavaju promene unutar društva. Međutim, uz praćenje još nekih društvenih aspekata kao što su istorija i demografija, igra može da bude odlično sredstvo za razumevanje kulture, prošlosti i sadašnjosti jednog društva.

Ono što je zajedničko igrama, bez obzira na karakteristike pojedine kulture, jeste postizanje zadovoljstva koje proizilazi iz same igre. Ona daje prostor za prihvatanje, razumevanje i pruža jednake polazne mogućnosti za sve igrače. I ono što je posebno bitno - igra daje mogućnost razvoju koji proizilazi iz nje. Kultura nastaje iz igre tako što otvara nove vidike i donosi nova otkrića, koja vremenom dobijaju realno značenje. Upliću se u našu kulturu i svakodnevne aktivnosti. Čovek eksperimentiše u igri, a onda tako ispitane mogućnosti pretoči u običaje, koji vremenom postanu i obavezujući propisi u toj zajednici. Iako igra može da oslikava određene karakteristike kulture, ona u sebi nosi sopstvene vrednosti i prenosi ih na kulturu. Vrednosti fer pleja i jednakih mogućnosti za sve neke su od njih. Ako se kultura igra kao što smatraju Kajoa i Huzing, što se više igraju igre koje nose ove vrednosti, one će u većoj meri postati bitne za društvo, jer će na svoj

Scientists like Huzing and Caillois claim that play initiated the emergence of culture i.e. that, at its very beginning, culture was play; it did not appear just like that, as a “finished product”, but developed through play and alongside it. According to these two authors, *each civilization can be described on the basis of the type of games characteristic of it*, albeit children’s or adult games. An analysis of the latter can teach us about the evolution of a certain society’s rituals. By observing games, we can draw conclusions about a civilization’s customs, specificities and value system. As an example, in Ancient Greece, games symbolised the vision of the ideal world; nowadays, games of chance are amongst our favourite, which is not really the personification of how we imagine a perfect society, but definitely indicates a crisis within the common system of values. Moreover, by analysing the elements of rituals and customs in a certain society, we can also learn about its social system. Thus, in societies which have a traditional-democratic regime, typical celebrations have local character, include lots of people and the glorification of national symbols. Inevitable elements of these celebrations are: fairs, fireworks, dancing national dances, etc. On the other hand, social systems that tend to rule over crowds, organize huge, spectacular, centralized events. This was the case in the Roman Empire, but we can still find events of a similar type nowadays – e.g. huge concerts, video spectacles, and so on.

Furthermore, the games which are typical of a certain society can tell us whether that society is predominantly agricultural or industrialised, if it’s a small settlement or a

metropolis... However, we cannot base our definition of a culture just on its characteristic games; this can mislead us, as similar games (or certain elements of those) are played in various cultures (e.g. some children’s games, which originate from Ancient Greece, are still played in most European countries these days). Moreover, contemporary society is greatly influenced by modern technologies and globalisation trends; the media is also one of the reasons for games being increasingly similar in different countries. This again feeds back the assertion that social changes are reflected in games. Nevertheless, when combined with other historical and/or demographical data, games can be an outstanding tool for understanding the culture, both past and present, of a given society.

Aside from the specificities of a particular culture, games always aim to induce satisfaction in the players, and this satisfaction comes from the game itself. Games open up the space for the players to accept and understand other people and facts, and provide equal starting positions for everybody involved in the game. One thing that is particularly important is that games always offer the chance for the participants to develop. Games also create culture, by widening perspectives and bringing new discoveries. These insights, which emerge from games, become real in the long term. They influence our culture and everyday lives. Games offer us the opportunity to try out things in a safe environment, and afterwards transfer and implement these findings in real-time situations. This is the process of the creation of customs and habits, which are

simbolični način slati poruku novim generacijama i polako osvajati prostor. Čovek koji se igra je istovremeno i čovek koji stvara.

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[www.rastko.org.yu](http://www.rastko.org.yu) Neprofitna mreža elektronskih biblioteka, stručnih ustanova i lokalne zajednice posvećenih umetnosti, tradiciji i društvenih nauka.

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### Zanimljivi veb stranice o igrama i inkluziji

- [www.gameskidsplay.net](http://www.gameskidsplay.net)
- [www.homepage.ntlworld.com/oxfordtours/games/gamerite.htm](http://www.homepage.ntlworld.com/oxfordtours/games/gamerite.htm)
- [www.gamesfortheblind.com](http://www.gamesfortheblind.com)
- [www.funandgames.org](http://www.funandgames.org).
- [www.SALTO-YOUTH.net/inclusion](http://www.SALTO-YOUTH.net/inclusion)

subsequently transformed into regulations and standards in certain cultures. Games can reflect some of the specificities of a given civilization, but they still bring their own values, too. Fair play and equal opportunities are amongst the most important of them. If culture is so closely connected with play, as claimed by Caillois and Huzing, the more we play games that promote these values, the higher they will be esteemed in our society; they will use their symbolic language to send the message to newer generations, and will thus create a whole new space for themselves. A player is also a creator.

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#### Important web pages about games and inclusion

- [www.gameskidsplay.net](http://www.gameskidsplay.net)
- [www.homepage.ntlworld.com/oxfordtours/games/gamerite.htm](http://www.homepage.ntlworld.com/oxfordtours/games/gamerite.htm)
- [www.gamesfortheblind.com](http://www.gamesfortheblind.com)
- [www.funandgames.org](http://www.funandgames.org)
- [www.SALTO-YOUTH.net/inclusion](http://www.SALTO-YOUTH.net/inclusion)

## O GRUPI „HAJDE DA...“

Nevladina organizacija GRUPA “HAJDE DA...” počela je sa radom u proleće 1999. godine. Pokrenuli su je mladi stručnjaci iz oblasti primenjene psihologije koji su želeli da svoja profesionalna znanja iskoriste u cilju osnaživanja pojedinaca i grupa da razvijaju svoje potencijale, konstruktivne odnose sa drugima i drugačijima od sebe i aktivno učestvuju u stvaranju humanije zajednice u kojoj žive. Stoga ova grupa teži da promovira principe inkluzivnog društva u svom radu.

Programi koje je organizacija realizovala tokom ovih godina bazirani su na vrednostima i metodologiji neformalnog obrazovanja. Trenerski tim Grupe „Hajde da...” čini 26 profesionalaca edukovanih kako u domaćim tako i u evropskim institucijama.

Više informacija o organizaciji možete naći na web-adresi [www.hajdeda.org.rs](http://www.hajdeda.org.rs)

## GROUP “LET’S...”

NGO GROUP “LET’S...” (GRUPA “HAJDE DA...”) was established in the spring of 1999. It was founded by young experts from the field of applied psychology who wanted to use their professional knowledge with the aim of empowering individuals and groups to develop their potentials, constructive relationships with others and the ones who are different from themselves, and actively participate in creating a more humane community that they live in. Thus, this group strives to promote the principles of inclusive society in their work.

Programs the organisation was realizing throughout these years are based on the values and of nonformal education. Training team of the Group “Let’s...” consists of 26 professionals educated in national, as well as in European institutions.

More information about the organisation can be found at [www.hajdeda.org.rs](http://www.hajdeda.org.rs)

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