

Traditional games in Spain. A Social School of values and learning.

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### Summary

Any traditional game has an “*identity card*”, that is to say, an internal logic that shows representative characteristics of its Society. In this article some key concepts of the science of the motor action or motor praxiology are applied in order to analyze the properties and the cultural messages of traditional games and sports in Spain.

The contemporary society is described as “*glocalisation*”, which means that currently, the world combines global manifestations with local norms of a particular cultural identity. The study of the traditional games internal logic, using an “*ethnomotor*” point of view, confirms that these activities are an authentic school of values and social skills for the XXI century. Traditional games played in Spain have these important characteristics: a wide variety of motor relationships; a lot of body experiences associated to compete as well as to share challenges; and the use of objects that come from the daily surrounding environment.

**Key words:** Motor Praxiology, Play, Game, Tradition, Culture, Spain

### 1. The Traditional Game is a mirror of its Society

When a person from any part of the world plays a traditional game he/she is introduced in a playful context plenty of rules, symbols and relationships. In any game the players perceive a global image of social relations of this game. Who are my partners? Who are my opponents? Who are the players that I must look for to be successful in this game...? Depending on the internal logic of the game players will be introduced in a kind of micro-society or socio-cultural laboratory, in which actors, thanks to tradition, learn to create bonds.

According to Mauss (1996/1936), each society has body techniques. These are not natural ones because they have been acquired through

*"habitus"*, that is to say, symbolic creations close to the norms and values of the society to which they belong.

*"Games are places of a culture expression, considering that to cultural characteristics correspond playful originalities. The "I" of each culture is shown in its games"*. Parlebas (2001:223)

According to this point of view, when people of any traditional game are playing, they are also living symbols, signs and codes that put in action representative cultural characteristics of their society. *"The norms and the values of a culture define playful behaviours of players. To enter a game is to enter a society. The game is a kind of emblem of a culture, for that reason the deep knowledge of playful practices is an important element to know a society"*. (Parlebas, 2005:13)

Although play and games have had a universal projection in all the cultures, in the scientific field they have remained hidden, ignored or little recognized. Probably this situation (of negligence) is the result of the little recognition of body activities by the University, mainly if it is compared with the mind recognition for science. Nevertheless, the traditional game does not appear like a pure frivolity; it participates in a cultural identity in each community. That shows in original playful contexts that they are closed to the local manners, in creating bonds, in the life and its understanding. For this reason it is possible to argue that games are the mirror of their society. In the case of Spain, the skittles games (like birllas in Aragón, Bolo Palma in Cantabria), wrestling (Lucha Canaria in the Canary Islands, Lucha Leonesa in Castilla y León), human towers (castellers in Catalonia), and ball games in Valencia are activities so distinguishing as the gastronomy, the architecture or the music of those regions.

Indeed, to study the cultural value of traditional games it is necessary to proclaim an **ethnology of the motoricity** (body activities), that is to say, an **ethnomotoricity** understood as *"the field and nature of the motor activities, considered from the point of view of their relation with the culture and the social background in which they have been developed"* (Parlebas, 2001:227)

In the field of physical activities, traditional games are a very original and varied family. Instead of being obsolete, poor or secondary activities, in fact, they are manifestations that activate cultural values which are necessary for the society of XXI Century.

In the same direction, we can emphasize next social values: the intergenerational dialogue, the respect to the other protagonists, and the sustainable relation with the natural environment... (Lavega, 200a). In this way, the term *folkelig* indicated by Eichberg (2001:276-277) related to game and culture, is used by the Danish society as the right of being different. Indeed in each society, games as well as cultural manifestations can be different, so, for this reason, they become important tools to promote a culture of Peace and a way to share experiences.

In this point of view, De Vroede & Renson (2005) claim that *“we should also safeguard the rich ludodiversity of our play heritage. The importance of keeping our games alive and highly diversified, instead of narrowing them down to a small number of strictly codified modern sports, may - culturally speaking - be as important as keeping our ecosystem diversified. Biodiversity is threatened by ‘overhunting’, by the introduction of certain species to places where they didn’t previously occur, by habitat destruction and by a ripple effect in which - like branching rows of dominos - the extermination of one species may lead to the loss of others (Diamond 1992). Mutatis mutandi, these same mechanisms can be observed in the extinction of our ludic culture of traditional games. Some were indeed overhunted or were - in other terms- simply ‘forbidden’ by the clergy or political authorities because of their often wild or boisterous character. Many traditional games disappeared through the introduction and promotion of foreign -mostly British or American sports and games- into school playgrounds which had their own ‘playlore’. The same holds true for the destruction of the habitats where traditional games were played: the old pubs, the streets and squares from our cities and villages, which are now replaced by parking lots or sold to so called ‘city developers’. The domino or chain effect can also be observed and has made these traditional games endangered games species, which risk to become museum rarities if we find no solution to (re)integrate them in the ludic culture of our youngsters and protect their habitats for our greying society (Renson 2004)”* . De Vroede & Renson (2005:133) .

After pointing out the necessity to develop researches about traditional games in order to know better our culture, we should notice that to research the properties of traditional games, that is to say, their internal order, their “genome” or “DNA” as well as to identify their main cultural values, we need to apply the fundamentals of the motor action science (also called motor praxiology).

## 2. The Research of Traditional Games in light of the Motor Praxiology

Parlebas, creator of the science of the motor action or motor praxiology, shows in a very intelligent way, using the system theory, which is completed with a structuralism orientation, that any motor game<sup>1</sup> could be perceived as a praxiological system. The components of this system are ordered in a logical way and display operative mechanisms and different properties in each case. So independently of the players' characteristics, any game has an internal logic or a grammar ("musical score") that determines different motor actions ("musical notes" played in a motor way), as running, jumping or throwing an object. A game player is like a musician who must understand and interprets the "internal laws" or "grammar" of the game that he/she is playing in order to play the best actions for each motor situation ("trying to play an excellent *tune*").

Any game has a basic pattern of organization which makes possible that the motor actions, the motor relations and the challenges are different for each activity.

According to this theoretical point of view, the concept of **internal logic** is an important key to the understanding that in any traditional game the players are invited to participate in a kind of network of internal motor relations, predetermined by the rules of the game. So, by studying the rules of a game its internal logic can be also studied. In fact, any person who plays two different games must adapt to their internal logic, playing different motor actions and motor relationships in each game. It's easy to observe that, for instance, pillow fighting, shuttlecock, hoop, cat's cradles, bowls, tug of war and hopscotch have their own proprieties and internal order.

The internal logic of any game requests the players to have a specific adaptation in the relations with the other players, with the use of space, the one of objects and the one of time.

The *relationship with other players* is different in pillow fighting (in which players wage a pillow fight while straddling a log above a pond. The winner, of course, is supposed to keep his seat on the log) than in cat's cradles games (in which two players co-operate in order to make figures of string woven between their hands).

*The relationship with space* is quite different in the Chinese game of shuttlecock than in a Chugack Eskimo hoop game. In the last one two or more players can play by kicking the shuttlecock between them until

one player lets it fall and drops out of the game; in the latter a hoop is pushed along by one player, who also keeps score, as the rival players from two teams took turns throwing long poles through the hoop. *The relationship with objects* is different in the well-known English game of quoits than in some French games of bowls. In quoits two red clay “beds” situated 18 yards apart, each one with an iron “hob” in the centre. Each team stands at one bed and players alternately pitch quoits at the opposite bed. Nevertheless, in some bowls games it is required that the bowls must be thrown or rolled on the ground toward a certain goal.

Finally, *the relationship with time* is different in a Korean tug-of-war game, than in hopscotch games. In the tug-of-war six members of each team clasp their hands around each other’s waists, and the team captains hold their hands tight. At counting “Three”, each team tries to pull the opponents over a dividing line drawn on the ground between them. In hopscotch, players act alternatively to toss an object into the pattern and then, hope into, through, and out of the pattern without touching the lines with either feet or hands. The first player who completes the entire pattern wins the game.

According to the concept of internal logic, when a group of players decide to play a game, all of them need to be adapted to the same relations imposed by the internal logic of this game. For instance in hide and seek, players must decide to find hiding place, as well as calculate the possibilities of success and failure, risk to run very quickly and deceive the tag player... so they will remain in relation with the opponent (what to do with him?), with the play-ground (where to hide? How to use the spaces? and with time (when to run or to stop?). All these aspects are distinctive regularities of the game’s internal logic.

When we use the concept of internal logic we should keep in mind that the motor actions performed in any game (e.g. looking for a place to hide, fleeing the hiding place, running behind the adversary if you are the seeker in hide and seek) are the *results* of all the *relationships* that any player has *with the other protagonists, space, objects and time*.

In the case of traditional games, their internal logic is impregnated with the culture where it has been played, showing genuine playful

inheritance, characterized by a singular ensemble of relationships, learning and symbolism.

*"Games are in consonance with the culture to which they belong, especially with regard to the characteristics of the internal logic, which illustrates the values and the subjacent symbolism of that culture: relations of power, function of violence, images of the man and the woman, forms of sociability, contact with the environment..." (Parlebas, 2001:223)*

## **2. Traditional children games in Spain as a social and cultural values classroom**

The game is "*an authentic school of socialization in which the players learns codes, uses and different ways to behave in that situation*". (Parlebas, 2005:13) When children negotiate, elaborate and modify the rules of a game, they are participating in the most intense form taking of conscience of a collective contract. This circumstance is pronounced mainly in the traditional games and it is one of the most fascinating treasures of these activities. Nevertheless this socializing paper of the *ludomotor contract* has not obtained enough scientific, intellectual and social recognition. For Piaget (1932), French psychologist, the social contract is the centre of the children behaviours development. Parlebas (2003) affirms that the notion of the pact of rules constitutes the base of the existence of the game and the behaviours of the players. In this context of experiences and learning the study of the internal logic of the traditional children games in several regions of Spain<sup>2</sup>, demonstrates some of the main characteristics and cultural values that players can learn by playing these motor activities.

### **3.1 A variety of motor relationships**

To study the social nature of the traditional games the motor action science explains that any traditional game can be considered as a network of motor relationships; so traditional game is a laboratory of social relationships. Two main groups of games are considered by applying the criterion of motor interaction with the other players.

**Psychomotor games.** These activities offer a *relation of indifference* among the protagonists; no player can help or make opposition actions

to the other participants. An example of this category is observed between two jumpers; between two quoits or disc throwers; between two skittle players or between two darts players.

a) **Sociomotor games.** In these games two or more players can be partners or opponents. These activities can be: b.1 **cooperative games** where the motor interaction of cooperation can be accomplished by a body contact (run holding the partner's hand, carry a partner, dance body to body); or through sharing an object (pass a ball, hold the rope in skipping games); b.2 **opposition games** where a player interacts in a motor way against one or more opponents. The relations of *opposition* will directly affect the motor actions of the other players. These actions can be carried out thanks to the body contact (knock the adversary down in fight games), through the use of an object (strike the adversary in games of confrontation with instruments, throw the ball far away the opponent in a traditional ball games), or generating a negative change of roles (capture an adversary in the game of hide and seek; eliminate a rival in tag games); and b.3 **sociomotor games of cooperation and opposition.** In these games the players can be helped by their partners and can be opposed to their adversaries in a number of different options explained before. The cooperation can also appear through a positive change of roles (for example to save a partner who is captured in the game of double flag); at the same level the negative change of roles is another way of being opposed (for example, capturing an adversary in games of chain tags). Team Tug-of-war or team ball games are good examples of this category.

Some researches about children traditional games in several regions of Spain<sup>3</sup> show a common tendency: the most played activities by children are sociomotor games, in which the motor interaction with the other protagonists is necessary. These games are played 85% in Valencia, 77% in the Basque Country and 75% in Catalonia. In this last region, the different family of games are distributed in 25% psychomotor games, 41.5% opposition games, 18.4% cooperation games and 15.10 % cooperation-opposition games.<sup>4</sup>

The practice of sociomotor games decreases when players are adult. In a recent study (Lavega, (ed). 2005b) about adult traditional games played actually in different Spanish regions, the data show next

distribution: 57% in Catalonia, 56.9% in Valencia, 53.8% in the Canary Islands, 34.7% in Aragón, 32.8% in Murcia and 24% in Cantabria. <sup>5</sup>



Fig. 1. Sociomotor Games: Children traditional games in Spain

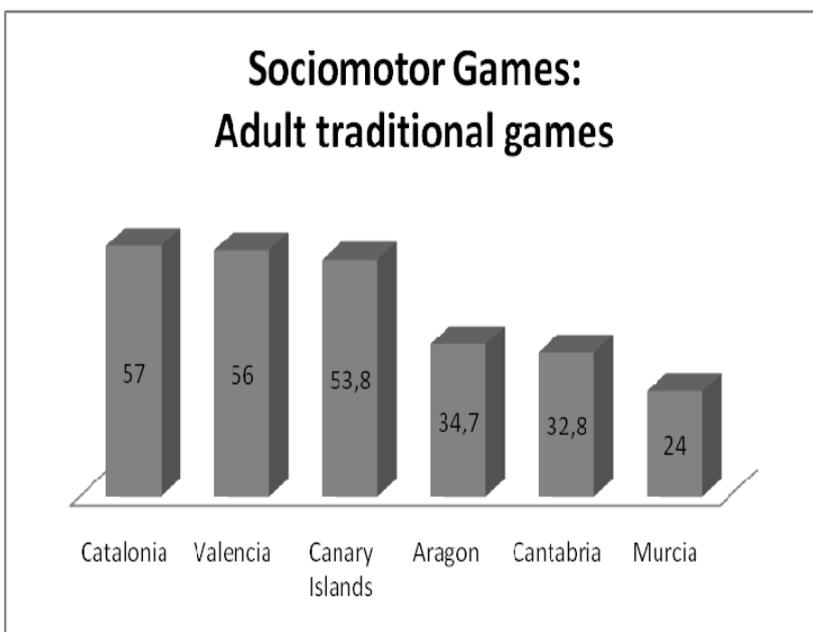


Fig. 2. Sociomotor Games: Adult traditional games in Spain

In 2004, at the last edition of the Olympic Games celebrated in Athens we can observe that the sociomotor games represented 51.4% of the total of the competitions. This difference between the percentage of the children games and the adults ones could be explained by observing

that in the adults games the comparison and therefore the classification of the results acquires more importance than share motor relationships with the other participants. This situation is accentuated when a festival, a competition, as Olympic games are organised. In addition, it is also observed that in the adult games that one tend to reduce the variety of structures of motor relation (interactive structures) especially if this situation is compared with children traditional games.

In general, the internal logic of the games shows a great amount of relationship original structures. Let' s see some of the most representative examples:

a) *Psychomotor games*. They do not feature motor communication among players. For example: yoyo, jumps, throws, skittles, hopscotch, kites.

b) *Cooperation games: Players cooperate with one another*: e.g. "corros" (rhythmical circles games), jump rope, dancing games; Children often chant traditional rhymes or songs to follow the rhythm of the actions.

c) *Opposition games*:

*c.1 One against All*. A central player tries to capture the other participants. E.g. numerous tag games.

*c.2 Individual duels*. Confrontation between two players. Two groups of games are distinguished:

i. *Symmetrical Duels*: games of combat, wrestling with hammer, with the hands... For example, a game of shuttlecock in which a small feathered ball or disc is kicked from player to player.

ii. *Dissymmetrical Duels*: e.g. striking hands.

*c.3 All against all*. All the players oppose one another. For example, tearing off tails, sets of balls, the named ball.

d) *Cooperation-Opposition games*:

*d.1 Team duels*. Confrontation between two teams. There are also two options:

i. *Symmetrical Duels*: bars, the captive ball, ball games with teams the ball.

ii. *Dissymmetrical Duels*: the flag or the riding ball, the chambot(a sort of hurling with a stick and a ball from the north of France), the net of the fisherman, the ball with the bear, the rod, the bear... And all the games that involve two teams in a

competitive relationship in which a team chases the other.

*d.2 One against all - all against one.* In some games the players join hands with the “He” when they are caught and help him to catch the other players until all the players are caught. For example the chain tag, the sparrow hawk <sup>6</sup> -Hen-Fox - the ball with the hunter.

*d.3 All against all by teams.* Multiple teams of partnership oppose one another. For example battles by pick-a-back bouts (confrontation between N-teams of players; in each team a player carries his partner, while trying to unbalance and knock down their adversaries).

*d.4 Ambivalent games (paradoxical).* All the players can be partners or opponents with no clear criteria. For example the four corners, the sit down ball, three fields.

The data of our research indicate that, in Catalonia, although the children games of opposition are played frequently (41,5%), in this group of games the structure of the duel between individuals (one against one) is just played in 8% of the situations. The most common structure is one against all (35.5 %), followed by the structure of all against all (28%). In numerous cases, these last structures are cyclical sequences of motor actions that are repeated continuously until the players decide to leave the game, e.g. chase games, as well as, stop and hide games in which the “He” role is changing continuously.

### **3.2 Learning of how to compete and also sharing motor experiences**

We have seen that the traditional playful culture offers a wide variety of motor experiences. This diversity of different relationships is very often associated with the action to win against an opponent, in opposition games, as well as in team activities (through cooperation-opposition games). In Catalonia, these two categories of games are practised frequently in the adult games (71.9%) and also in children games (81.6%). Nevertheless, the spirit of the games does not always divide players between winners and losers. Although these games are developed with opponent players, at the end we do not know who the winner is.

In order to clarify this kind of properties of the traditional games, we should study another important aspect of the internal logic, related to the **system of score in traditional games**. This section indicates some important characteristics about **the players relationship with time** in the traditional games.

Regarding the way the games end, two categories can be distinguished:

#### **a) Games with a defined end**

In these games the conclusion of the match is subordinated to reach a mark established by the rules. These games have a score system that indicates clearly the classification of all the players. They are exclusive games (players know who are their adversaries and their partners) and stable games (no change of the team, players are always in the same relation of cooperation or opposition with other players during the match).

In these games the end of the match can be defined according to different criteria:

##### **a.1 Time-limit Games**

These games finish after the passage of an agreed period of time. Then, the players compare how many mark actions have been performed by each protagonist or team. The sports like soccer, basketball or volleyball are the most know examples of such games.

##### **a.2 Score-limit Games**

A game stops when one of the players or teams reaches the agreed amount of points, e.g. ball games.

##### **a.3 Limit Games by Ending a motor task**

A criterion of classification to compare the participants' results is applied in these games, always after ending a motor task. For example, time spent to run a distance; the length reached in some games of jumping or throwing objects (*tossing the weight, throwing the hammer...*); or numbers of trials that a player is able to lift a heavy object.

#### **a. 4 Games with score- or time-limit**

In these games a match ends if any player has reached a certain number of points or when a period of time has been spent; then players compare the achievements of each participant. It is the case of all the wrestling styles or fighting games as boxing or judo, when "K.O." or "Ippon" actions can define the winner of the match before the agreed time has been completed.

#### **b. Games without a defined limit**

In these games the end of the match is not defined. The motivation of the participants or other external agents (falling night, meal time, beginning of another activity) can mark the end of the match.

The results of the players' successful actions are not shown in any score, because all successful actions appear and disappear immediately. Such is the case of chase games with the interactive structure of "*one against all*"; or games with the structure of "*one against all - all against one*" (for example, the chain tag) or games with an "*ambivalent or paradoxical*" structure (the four the corners or sit down ball).

The study of the different relational structures of games shows that psychomotor activities and opposition games (especially with an individual duel structure) have a defined ending, since these are prize games and it is necessary to know clearly who the winner is.

The study of the internal logic of the children traditional games shows a predominance of activities without a defined end (56% in the Basque Country and 55% in Catalonia), which means, that in these games the protagonists are not divided between winners and losers. Nevertheless, this situation is quite different in the adult games.

We have observed that adult games with a defined end is the system which is the most played in several European regions (86%); this situation is very clear in the Olympic Games where all the competitions (100%) are activities with a defined end.

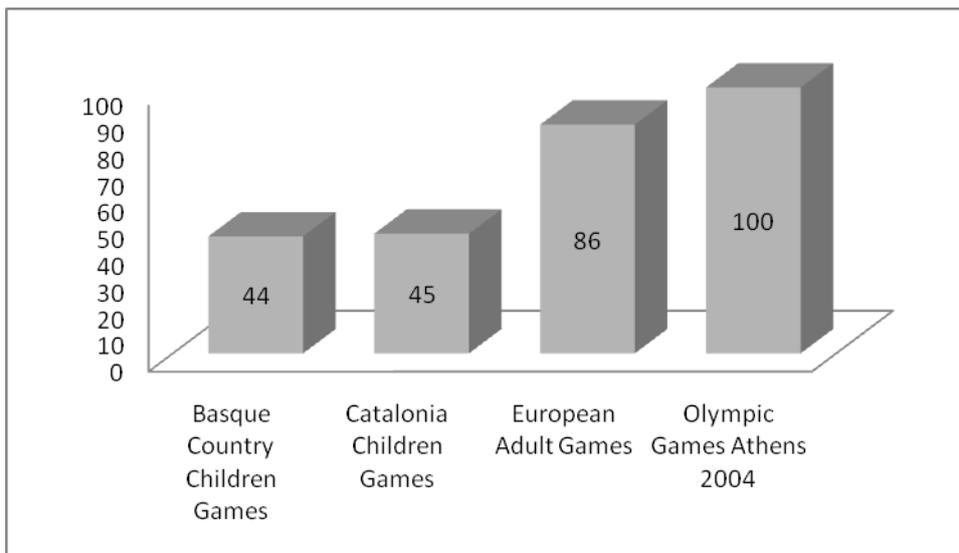


Fig 3. Defined End Games. Comparison among Traditional Children Games, Adult Traditional Games and Olympic Games Athens 2004.

Nevertheless, there is an important difference between the traditional adult games and the Olympic games; in the Spanish traditional adult games, the criterion of finalized task is the most used: in Catalonia (82%), in Cantabria (79,2%) and in Aragón (79.6 %). In these regions, the temporary criterion in the traditional games is nearly absent (4% of the cases).

On the other hand, in the Olympic games of Athens (2004), the main criteria (73.3%) was with finalized task (126 competitions from 230 activities, or 55% use a temporary criterion), 14.3% ends by score limit or time limit, 8.6% uses score limit and 3.8% uses time limit.

The high level of competition, that is to say, the “**sportification**” of the games (*institutionalization*) emphasises the temporary criterion that is presented in 43.8% of the cases.

### 3.3 Recognition and playful use of surrounding environment objects

Although there are many traditional games that do not need to use objects, these activities usually take profit of any material found in the surrounding environment. The relation of the protagonists with material is one of the aspects that better confirms this socialising dimension of the traditional games.

The results of several researches on the traditional children games in Spain confirm this tendency (70% of the games use material objects). The games of adults show the same orientation. Concerning the Olympic sports it has been observed that in Athens 2004 most of the competitions (68.6%) had used material objects. These objects are technically very sophisticated and complex materials made with a precise technology.

In the case of the traditional adult games, the percentage is similar; for example, in Catalonia 72.8 % are games with material. Nevertheless, the properties of the material are quite different; 41.7% of the games use common objects, from the natural environment (81,2%) as well as from the rural environment (home objects, 18,8%).

The materials come from the near rural environment (home objects) or from public places in the village that people visit daily. For instance, people worn buttons used as yoyos, copper coins used in throwing games or farming shoes or bags used to play different games of races. Sometimes the playful objects are regarded as forfeits used for betting in different games (cards, coins, marbles or spinning tops).

At the same time there are games that use objects from the natural environment. They can be of stone, wood, vegetable or animal origin, e.g. a piece of flagstone in the game of "penillo" (hopscotch), apricot cores used in throwing games, marbles of earthen or excretions of oak; and the game called "cinqueta" with astragal sheep bones.

The objects used in games are often recycled (the function has changed) many times before arriving at their playful function. It is the case of the "patacones" made of reused cards; hoops from wine barrel bands or bicycle wheel rims; rubber shoes heels or matchboxes for throwing games; and large buttons used as yoyos.

The majority of these objects are often home-made, featuring often personal details depending on individual players. In this context, all the participants are craftsmen presenting their own creations, and this condition points to the interesting educational value of traditional games.

#### 4, Final reflections

The current Society has been described as "delayed modernity" by authors like Habermas, Giddens or Touraine, since the social and cultural situation is formed from two apparently opposed tendencies: globalization and differentiation. Other intellectuals like Lyotard, Lipovetski, Vattimo and Maffesoli think that we are in a new age called "postmodernity". Castells (1999) analyzes the diffusion of Internet as the emergency of the network society. He explains that we live in a globalizing process with quite complex interconnections between Societies, Cultures, Institutions and Individuals on world-wide scale. Hall, S. argues that the globalisation puts the identities far away from time, place, history and tradition.

All these things would break the old idea of national identity and would bring a new plan of renewed and cosmopolitan possibilities opened by the culture globalisation. Halloran, J (1997) and Castells (1999) use the term "glocalisation" to explain a merging of global opportunities and local interests, aiming to create a more socio-economically balanced world. This concept usually refers to a sort of internationalization where a global product is adapted to fit the local norms of a particular region. We are in a bipolar society, a global village that combines homogenization and cultural diversity.

To solve this dual nature of Society, Habermas argues that we need to use negotiated procedures like consensus, agreements and communication. Molina (2002) indicates that the potentialities of the society in front of these new challenges are in an unfinished project.

The *glocalisation* in this delayed modernity of the XXI Century is also promoting the emergency and recovery of old traditions to be reused and to be revitalized at the present time. It is a *retrogression* process (Paniquer, S. 1987) that should be observed with attention. Probably these kind of changes are lodging the seed of a new order and in this context, perhaps the traditional games can be used to promote new cultural uses, *retrogressives* impulses which grow up being differentiated from the hegemonic mass sport culture.

In this point of view, it has been possible to verify that the traditional games and sports have a social function; they help to improve the cultural development using the co-operation processes, based on the dialogue that is pronounced through motor and expressive languages.

The internal logic of the traditional games and sports takes the social characteristics of their culture, becoming an immaterial playful patrimony.

*“Games are the creation of a culture and the fruit of history. Literature and music, construction, ruins and food and drink are generally seen as community heritage; but we should not forget forms of enjoyment, of sharing the pleasure of acting together: we must not forget games! They, too, have emerged from the homeland: they reflect the deep social roots of different ways of behaving, of communicating with others and entering into contact with the environment. Linked to secular beliefs, performed according to traditional rites and ceremonies, inspired by practices from everyday life, physical games form part of cultural heritage, of cultural heritage generated by the body entering into play, generated by motor action. And this heritage is highly diverse and exuberant.*

*This playful ethnomotoricity represents culture in actions, a culture that is brought to life in each movement of the body. As such, games incarnate a place of memory, often ignored, but full of evocative symbology (...) Study of games can, therefore, offer interesting access to knowledge about societies” . (Parlebas, 2005:15)*

Any game has an identity card, full of relationships, learning and symbolisms. In this way Jaouen, the President of the European Traditional Games and Sports Association (ETSGA), points out that *“until recently, many people believed that most of these traditional games had disappeared since representations of them were to be found only in paintings and postcards going back to the early 20<sup>th</sup> century. However, we knew that most of these activities had continued to be passed on from generation to generation locally, particularly through*

*festivities. Some had taken on the structure of organised sports, others had become ritual festive practices and others had disappeared. But even when games were no longer played, they lived on in the collective memory, hidden only beneath a light layer of dust!”* (Jaouen, 2005:11)

The status of games as a cultural phenomenon, their recognition as a cultural heritage, closely linked to issues related to cultural diversity, are questions that many institutional bodies (region, state, intergovernmental and international) have considered. Such institutions include most notably UNESCO, the United Nations Educational, Scientific and Cultural Organisation, which has been very active in this field.

The study of the internal logic of the Spanish traditional games shows their treasure and properties: various use of motor relations; motor situations that teach to compete and also to share adventures, as well as the use of a great variety of objects of the daily environment.

All these characteristics confirm that any traditional game is an authentic school of social values and cultural learning.

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<sup>1</sup> Expressions such as motor game, motor praxiology or motor behaviour are to mean physical activities that need participation of the body. These activities are quite different from “society games” or table games in which the actors only participate on a cognitive level.

<sup>2</sup> In relation to games of adults (Lavega, ed. 2005b) in Catalonia, Aragon, Valencia, Murcia, Cantabria and Canary Islands

<sup>3</sup> Concerned to children traditional games researches we use the data of: in Catalonia (Lavega et al. 2001,2002 and 2005), in Basque Country (Etxebeste, 2001) and Valencia (Lopez de Sosoaga, 2005).

<sup>4</sup> The results about Catalonia have been updated during 2007.

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<sup>5</sup> Results based on the extension and revision of the data presented/displayed by Zilinkova, K, 2007. Categories of motor action and Olympic Games in Athens 2004. Unpublished doctorate study. Subject: Epistemology of science and fundamentals of the motor action science. INEFC (University of Lleida).

<sup>6</sup> Gavilan ("Hen-fox") is a game where the player is standing in the center ("hen-fox") of the playing area, tries to capture the other players only with side displacements when they try to run to the other side of the playground. The captured players will help the hen-fox to capture the other opponents until all the players are captured.