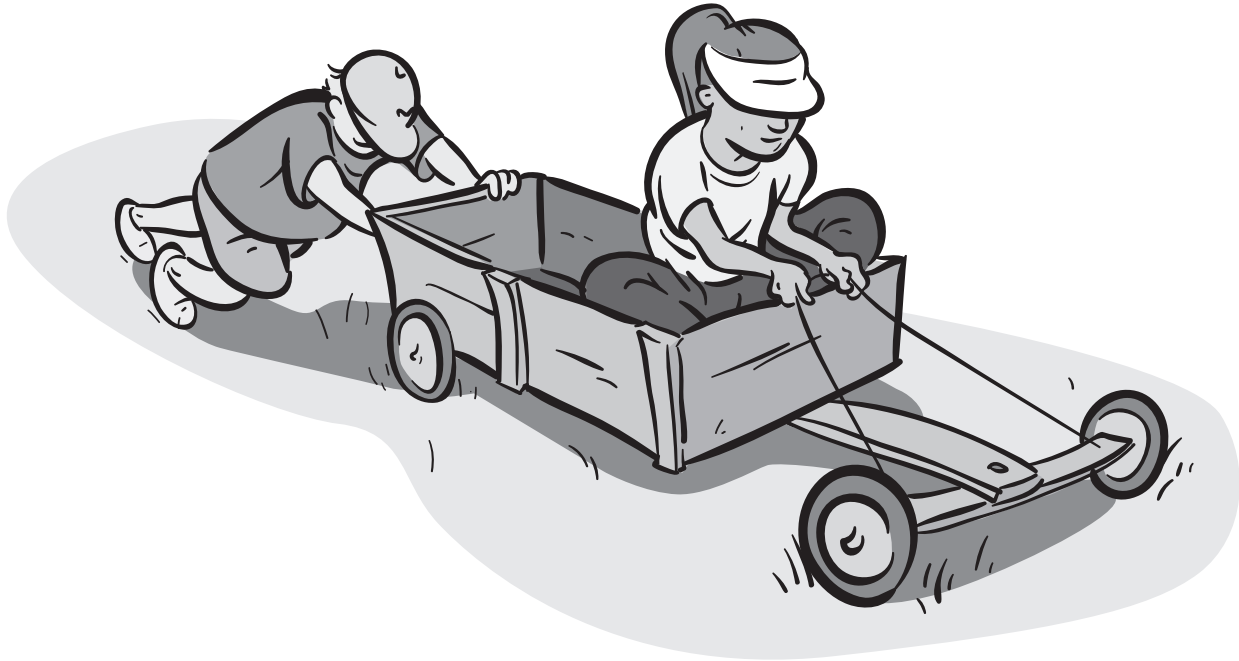


ARTS OF PLAY



learning objectives

By the end of this chapter, students should be able to:

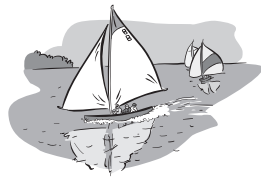
- describe games played and toys made and used out of natural objects, recycled materials, and the imagination;
- describe how to make a go-cart, explain ways to make it go faster, and understand the hazards associated with go-cart racing;
- describe meanings associated with cricket by Bermudians; and
- describe a cricket match.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, visual and fine arts, health and safety, science, and math.

In this chapter, students will examine how sport and play often capture the spirit of family and community in Bermuda.

Students will describe Bermudian games and toys and become aware of the different styles of play in their parents' and grandparents' time and today. They will become familiar with toys they can make themselves, such as crepe paper flowers, bottle dolls, and go-carts. They will discover how one local artist mastered a traditional craft and creatively adapted it to fit new artistic ideas. The stories about playing cricket will remind students of the history and flavour of the game and its important social role in Bermudian society.



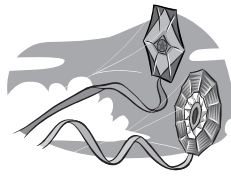
Flying Kites by 12-year-old student at Warwick Secondary School, 1970s. Courtesy Shirley Pearman.

The Role of Play in Our Lives

Play is a way for children and adults to relax and socialise. It provides a vehicle for community gatherings, and for exercising the imagination. Adults master the arts of play. They play at formal games such as cricket, rugby, soccer, and other team sports, as well as board and card games, while also enjoying informal play with family. Children role play; make things; use balls, jacks, dolls, and special objects they discover in their environment; compete in team sports; and are constantly on the move. Many games children play today are variations of those their parents and grandparents played; others are unique, and reflect a society where children have easy access to technology and mass-produced toys. Play is also part of holiday celebrations, such as kite flying at Easter time and the national holiday of Cup Match (see Arts of Celebration for information on these holiday traditions). Look around and discover how play fits into your life and that of your family and your community.

Childhood Games

Have the things children do and the games they play changed much in the last 50 years? Some folks think that children don't play as freely or as cleverly anymore—that they are glued to televisions and computers, busy with team sports and other activities and responsibilities that take away their creative spirit and time to dream. Some folks think children no longer make their toys and games, but rather buy mass-produced items. What do you think? How do you spend your free time? What do you play with?



Playing Soccer by Richard DeSilva, drawn when he was 11 years old, Warwick Secondary School, 1970s. Courtesy Shirley Pearman.

Hillary Williams remembers some of the things he and his sisters did as a child. He says these are part of what shapes him as a Bermudian.

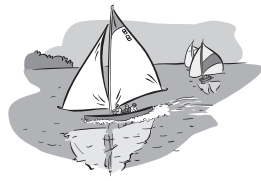
Well, growing up as a child, that really makes me Bermudian. The things that we did for fun, children don't do anymore. Simple little things like what people pay for today, we would take. . . a bicycle hoop and push a stick in it and wheel it all around, you had a Cadillac. . . You would wheel that thing all around, and it would bring the greatest amount of joy to you. My sisters used to play just little [games like] jack playing and things like that, jacks and stacking them. And I used to go collect the prickly pear. We used to roll them about in the grass to get the stickers off and we used to eat them. Lot of things . . . climbing the cedar tree in those days and picking the gum. [It] was our chewing gum and our teeth cleaner.

Ruth Thomas remembers using plants for fun.

There is a plant that has a tiny little red "I Guess" flower at the end. And before it opens, we used to pick it and pop it on a head, [saying] "He loves me, he loves me not." And if it popped you knew that your little boyfriend loved you. And if it didn't pop, then he didn't love you. Then there was . . . cane grass. You pulled out the centre, a long piece, unrolled it, took the piece out and you made a whistle . . . We used to make a whistle with the [wild] gladiolas . . .



"I Guess" flower (*Cuphea hyssopifolia*). Courtesy Departments of Community and Cultural Affairs.



Remember that plant that's called the castor oil or the paw paw? You would take the stem and cut off both ends and make bubbles. You get soapy water and blow bubbles with that. Mr Williams also remembers making music or noise with plants.

We used to take the pumpkin leaf and just cut the leaf away and use the stem, split it at the top where the stems were. And you blow that and that thing would make a loud noise . . . We made a whistle out of grass. Put it between your two hands and blew the grass. I actually played a song.

How about the century plant? Bermudians call it a "stickerier." We'd take the centre out of that, take two of the leaves and roll them till they would yield to the warmth of your hand. Then you would see a cellophane film on the surface that would loosen itself from the main leaf. Then you would take one of the sword leaves and shove it through gently until you raise the cellophane on the century plant sticker. And we used to call that a "Bermuda gazoo." We used to blow that. You could blow a complete song with that.

Laura Augustus remembers her garden as a vast wilderness where she could find special spaces to play. She applied her imagination to transform the garden into a magical play space.

I grew up in Joell's Alley between Victoria Street and Church Street in the City of Hamilton. I was a city girl. Although I grew up in the city, my parents had a huge garden with lots of trees: loquat trees, cherry, mulberry trees . . . and I had great fun playing in the so-called bushes. We also had a garden and planted vegetables, grapefruit trees and orange trees, peach trees, banana trees. A grapevine grew over the loquat tree to make a shady area. There were all kinds of exciting places to play.

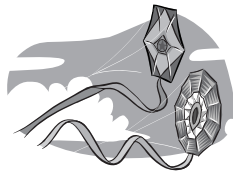
I can remember playing in the cherry bush. There was a sort of a hollowed-out area where my neighbourhood playmates and I would venture in, and we would put big stones in there and make a table out of a piece of wood we'd find. We'd all sit down and make believe we were having a tea party and used different leaves. We made believe we were having sandwiches and cakes just out of things we would find around us on the ground. Just using our imagination and so, playing house.

Yvonne James, of Pembroke, a former teacher, remembers how they used to make the dolls with which they played. She explains that they did have some good store-bought dolls but those were kept for special times. The everyday dolls were made from bottles and local plant materials and provided many hours of fun.

Now, when I grew up there wasn't much money so the dolls that you had were kept for special occasions. We didn't play with them much but we made



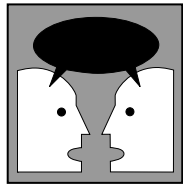
Handmade dolls. Photograph by Shirley Pearman.



these bottle dolls. They were made from . . . mineral, not soda, bottles. You got rope, you shred the rope, stuffed it into the bottle, then you were able to have hair. And we would put these bottles between our legs and we would just comb this hair in many, many different styles.

[For] the umbrella plant doll, you just shredded the leaves and got it just like hair. Then you combed it into any style you wished. And it was lovely because you sat there with your friends, and you talked about everything you could think of and combed your doll's hair! And it was beautiful! And you could have as many dolls as you wanted because all you needed was as many bottles as you could get, because the main good dolls that you had were put away for special occasions. This was our everyday doll.

[For] the grass doll, we shredded the leaves by taking a pin, or needle, and went through it and got it as fine as we could, any style you wished. It made you very creative because you could just use it any way you wanted. We had so much fun with them!



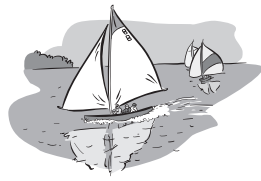
Discussion Questions

1. Do you think children have as much time to play today as they did during your parents'/guardians' or grandparents' childhood? Why or why not?
2. Is your style of play different than that of your parents/guardians or grandparents? How or how not?
3. What toys do you have that you or your parents/guardians have made from found materials?
4. Do you have any special places that you play?
5. Do you use plants as playthings? If so, what are they and how do you use them?
6. Do you use any plants to make music?
7. If you were going to make a doll, which local plant or other found materials might you use to create the hair?



Rediscovering Play

1. Interview your parents/guardians and grandparents or other older people you know about what types of games they played as youngsters. Ask them if they used plants in any playful way. Ask them if they made any of their toys and if so, what were they and how did they make them.
2. Interview your elders about the special places they played "make believe." Ask them to describe the places and the types of games they played.
3. Write a story about a "make believe" place. Describe what happens there.
4. Paint a picture or a series of pictures of a "make believe" place. Try to describe the magic of the place and what occurs there in your picture.
5. Learn a game you've never played before and write down the directions. Come to class prepared to teach the game to your classmates.
6. Learn how to make a toy, such as a bottle doll, out of recycled materials, and make one.



Activities

Crepe Paper Flowers

1. Gloria Wilson, a retired teacher, describes how to make roses out of crepe paper. Try to make crepe paper roses following her directions.

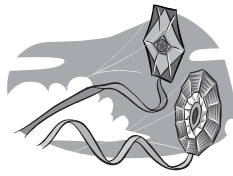
Crepe paper will give you a good shape. It's easy to handle. Fold paper in thirds, fold again. This gives you six pieces. Mark curve or arc. Cut on line to give you curved edges with scissors. Be careful not to tear [the paper]. With the curl edge away from you, stretch the first two scallops toward you, using fingers and thumb. Stretch the last four away from you. This is called cupping. Holding the straight edge very carefully, roll first two scallops closely. Do not touch the curled edges. Then overlap the last four on themselves. Use pipe cleaners for stem. Tuck them in so they don't cut your finger or anyone else's. Cover with green crepe paper. Use a little glue to finish off. It's a little art to making the curls. You must handle it very carefully.

2. Illustrate the stages of construction by drawing examples or taking photographs of someone making crepe paper roses.

Sampling of Old-time Play Crafts and Games

How many of these do you know how to make or play? Ask your parents, guardians, and neighbours if they know or remember how to make or play any of these. Ask them to teach you what they remember. After you have mastered an activity, try teaching it to your classmates. You may want to stage a day of old-time play activities at your school.

- Palmetto weaving (crosses, onion baskets, placemats, fans, headbands, change purse, brooms)
- Cat's tail (yarn spool weaving)
- Braided rugs
- Cedar whittling
- Construction paper party baskets
- Doily angels
- Dolls (rope, weed, bottle, burlap, leaf, bone, clothes pin)
- Crepe paper streamers
- Sand and seashell decorated matchboxes
- Tissue and crepe paper flowers and garlands
- Kites (newspaper, brown paper, tissue paper)
- Mats (rag, braided, mineral)
- Maypole
- Hoops
- Box carts
- Play house (play tea party)
- Jacks
- Marbles
- Coin rubbing
- Musical comb
- Fish pond
- Shoe box movies
- Finger fortune game
- Pinwheels
- Magazine chain
- Finger string games
- Hand clapping games
- Jump rope games



Dollmaking as a Craft

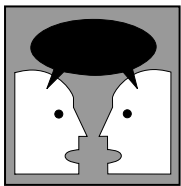
When Ronnie Chameau, who grew up in St David's, was seven years old, she went shopping with her mother at H.A. & E. Smith's and fell in love with a doll in the showcase but could not buy it because it was too expensive. Since she could not have a store-bought doll, she decided she would make dolls from cane grass to play with. This started her interest in dolls. As a young adult, Mrs Chameau would stop in dollmaker Mrs Gleeson's workshop for a cup of tea each morning on her way to work. They would talk about many things, including how to make dolls. Mrs Chameau recalls a conversation they had:

Mrs Gleeson said, "I taught myself, and anybody who wants to learn they can teach themselves." She said, "I am not teaching anyone." But I used to sit there, and I used to look at her. . . and I guess I must have taken up something.

*She passed on 16 years ago, and I thought: I am going to revive this dying art. No one in Bermuda makes these dolls, no one has **revived** this dying art. So I thought that I would start doing them. My first dolls weren't really elegant looking, but to me they were. And they sold, so you know.*

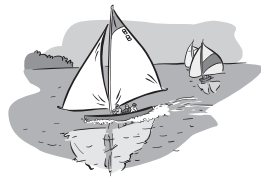


Ronnie Chameau holding one of her banana leaf dolls. Courtesy Smithsonian Institution.



Discussion Questions

1. Is there something that you have wanted to learn to do, but did not have a teacher to show you? If yes, what?
2. Do you think that you could teach yourself to make a doll? How would you go about learning?
3. What is the difference between the dolls made by Mrs Gleeson and Mrs Chameau and those that Yvonne James made as a child?



The Challenge of Being an Artist

Most artists get inspiration for their work from a variety of sources—by looking at other's work or at books, by dreaming, or by a request or challenge from someone else. For artists to keep developing their skills and their creative expression, they need to come up with new ideas or try different approaches to old ideas. Mrs Chameau explains how she started making angels and how she expanded on the original idea.

A friend in Somerset—she had bought two or three of my dolls—came to me one Christmas, and she said to me, “Ronnie, have you ever made an angel?” And I said, “No, I haven’t.” And she said, “You make me a banana angel and I don’t care what it looks like and I will buy it.” So I went to the drawing board . . . I used to collect dried grapefruit leaves because I used to make corsages and so on. I used to collect all these, and they were so beautiful, and I thought: these things, I should use them for something, but I don’t know what. But when she told me to create this angel, I . . . put the grapefruit leaves on for the wings, and they fit perfectly. Then I created the little angels, and they just fly all over the world.

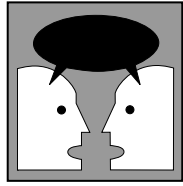
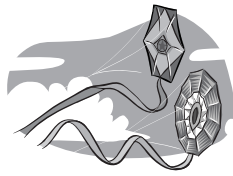
I just made a basic angel. Then I thought: now, if I want this to carry on . . . You have to use your mind, too, because when you’re an artist you always have to think of something new. You just can’t stay on that same old thing all the time. I know I have to stay with banana leaves, palm leaves, but you have to keep creating, creating to have people’s interest.

I thought, I am going to create instruments, and every year I will come out with a new instrument so then it will get people [to start] a collection. So that’s how I started [making musical angels]. And I guess as you go on in years, you just get better and better because it is error and trial and trial and error. For me it was trial and error, because I didn’t have anyone to teach me because no one else did this craft.

Now several people are taking it up and doing it, which is nice. I like to go to schools and demonstrate for the children. I do a lot of clubs, little church galas, and so on. I make dolls and I show them how to make them . . . You have to sort of pass it down.

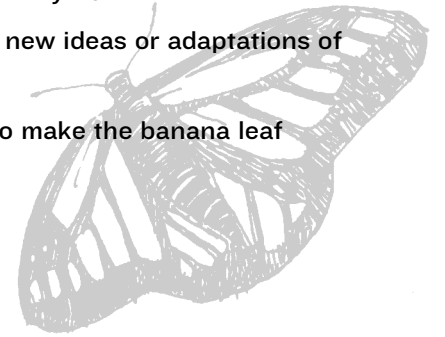


Ronnie Chameau's banana leaf angels.
Photographs by Sue Durrant.



Discussion Questions

1. What inspired Mrs Chameau to start making angels from banana and grapefruit leaves?
2. Why do you think when creating a new type of angel Mrs Chameau decided that she had to continue using the same materials, such as banana and palm leaves?
3. Do you think it is important in a traditional craft for the artist to continue using the same materials as had always been used to make that particular kind of object? Why or why not?
4. Why might it be important for craftspeople and artists to come up with new ideas or adaptations of their original creations?
5. Why do you think Mrs Chameau thinks it is important to pass on how to make the banana leaf dolls?



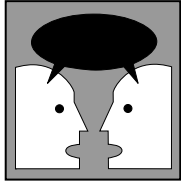
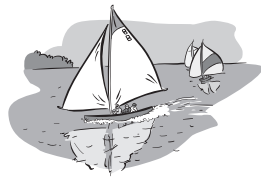
Materials for Making Dolls

Making a doll has many steps, from the initial idea to finding, gathering, and preparing the materials, to the actual making. Gathering the materials and preparing them for making a doll takes time and a practised eye. Mrs Chameau does not just use any wind-fallen leaf that she comes across.

I have to go early mornings . . . before the sun gets really hot if its summer, or if it's winter time, about 7 o'clock in the morning—the dew is still on the leaf. I will go through the banana leaves and I will see the colours of the leaves, [and they] are pliable because the dew is on them and they are moist. Then I take them off and bring them home in big baskets. I wash them and [use] insecticides to get any of the spiders or whatever off. Then I put the leaves in the oven and bake them at a very, very low temperature. That is to get rid of any bacteria or plant bacteria. And then I just pack them in my studio until I am ready to start my crafts . . .

[For] the heads on the small angels, I use hazelnuts and filberts; on the medium sized angels, I use pecan nuts; and my large angels and dolls have walnuts. I spray them gold and I paint the faces on the dolls . . . I buy walnuts and hazelnuts in 50lb bags, but the pecan nuts, I only use them for a few things. People give me all their Christmas nuts and so on. Mrs Chameau uses her creations to visualise the past. She says,

I always wanted to live in that era. In the late 1800s and early 1900s because I think that was the most beautiful, the Victorian times and Edwardian times . . . I can't live in those times, so I am creating it with my miniatures. . . . The dolls' style of dress is set in the early 1800s, [in the style] of the ladies on Front Street. [They are] carrying a little basket and—the Bermudian lady is always carrying a parasol. Summer, rain, or whatever, she would always have the sun off of her skin.



Discussion Questions

1. If you were going to make a doll, what materials would you use?
2. Where could you get the materials?
3. What steps are involved in preparing the materials?
4. What style of doll would you want to make? Would your doll wear an historical or contemporary dress style? Would it wear clothes from a different part of the world or a traditional costume? Why?



Doll Making

1. Talk with your parents, guardians, and neighbours and see if any of them have ever made dolls from natural materials. Ask them for ideas of materials to use and ideas for designs for the dolls.
2. Try creating your own doll. First, make a list of supplies and natural materials and state where you will get them. Draw a design for the doll and explain why you want it to look like this. Then try to make your doll.

Go-Carts

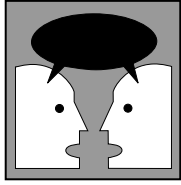
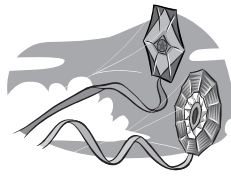
Before motorised bikes, go-carts, also known as box carts, were popular vehicles for play. As a child, George Burt, of Smith's, made these and rode in them with his brother and their mates (friends). It was a social activity and a competition.

It's just like when we were spinning tops—your mates would meet and spin the tops. It was just like the go-carts—“Mate, mine is faster than yours”—trying to beat everyone. You want to come first.

We would race at times off a double hill and leave, say, almost on the North Shore Road and end up on the Middle Road field. It was fun in those days. [My brother and I] used to race off Barker's Hill. The cart was much larger. It would take about six of us. He was driving. He was supposed to be the best driver. So off the hill we were going heading for Middle Road, and he hit this tree.



Children enjoying go-carts at Bermuda Connections: Homecoming 2002.
Photograph by Lisa Falk.



Discussion Questions

1. What were the reasons boys enjoyed playing with go-carts?
2. What helped the team win in a race?
3. What are some of the hazards of go-cart racing?
4. How do you think riding in a go-cart might feel different then riding in other four-wheel vehicles?
5. Mr Burt referred to his friends as “mates.” What terms do you use to refer to your friends?

Making a Fast Go-Cart

Mr Burt describes how they built go-carts and what helped make them go fast.

We used to go to the dump and get a Sunlight Soap box or kerosene oil box [and baby carriage wheels]. It was only necessary putting the shaft across for the steering. The axle was [already] attached to the baby carriage wheels at that time. But today we have to go to the dump, get the wheels, and go back to Gorham's and purchase the axle because the axles are not made all in one. The wheels were about 12 inches in diameter. That made it much easier to get extra speed.

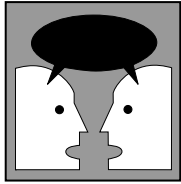
The secret is putting plenty of grease around the axle. [The go-cart] goes faster. In fact, in the olden days the wheels had ball bearings in them. These don't have ball bearings. You get more speed with the ball bearings. It is sturdy. With the ball bearings, you are running on the ball rather than on the wheel.

[There are] no tricks [to steering]. The main thing is getting out in front and staying there. [It goes faster] with more people and off an incline because you have that weight to push you ahead. That's why, at times, we built a large one to take six people.

There was no name attached to them, not even a number. We knew our cart. No painting. Because it would defeat the purpose of the box. The purpose is showing the box.



George Burt building a go-cart. Courtesy George Burt.



Discussion Questions

1. Name the different parts of a go-cart.
2. What are some of the things that contribute to a go-cart's speed?
3. Why would a go-cart go faster with more people in it?
4. How did the children know which go-cart was theirs?

Activities

Interviewing and Researching

1. Find someone who used to play with go-carts. Interview them about their experiences. Where did they use them? Did they hold go-cart races? What were some of their best runs? Did they ever crash? What happened?
2. One country in the Caribbean closes down its streets for box-cart racing. Find out which country it is. Are the carts the same as those built and used in Bermuda? How are they alike or different?

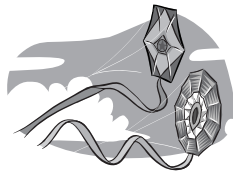
Activity

Making a Go-Cart

1. Interview people who used to make go-carts and find out how they did it. Be sure to ask them what supplies they used and where they obtained them. Also ask them how they learned to make a go-cart.
2. Write down directions for making a go-cart and create a set of drawings for building one. Be sure to label each piece and to indicate their exact measurements.
3. Make a list of all the supplies and tools you will need and note down how much it will cost to make a go-cart. Note which items you can find and where, and which you will need to buy.
4. Now working as a team, construct a go-cart. You may want to build two so that you can hold a race. Remember to always wear a safety helmet.



Children enjoying a go-cart at Bermuda Connections: Homecoming 2002. Photograph by Lisa Falk.



Cricket

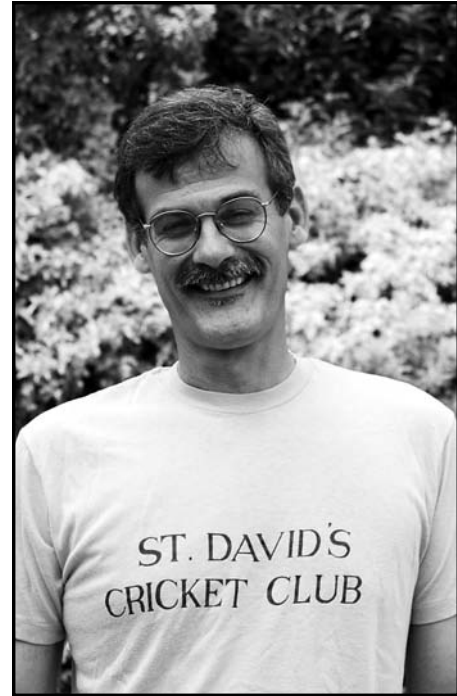
No sport has captured the Bermudian imagination and sense of identity more than cricket. It is the island’s favourite game and social activity. Bruce Barritt, of Devonshire, commented on the feeling of being Bermudian that a cricket match evokes for him:

When I’m at an Eastern County game in St David’s, I’ll sit down under an umbrella with a cold drink in my hand, and I will literally wallow in the Bermudian-ness of it all. That to me is a perfect way to spend the day—at Lords in St David’s with a nice breeze, cricket in front of me, Jim Woolridge talking on the radio, people walking around. Just the whole—“How ya doing mate? So and so, alright?” I’m calling some guy’s nickname. You know, there’s a sense of community and bonding.

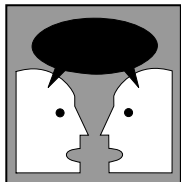
Bermudians take delight in gathering together and socialising at local cricket games and at the competition of Cup Match. In 1948 the legendary Somerset cricket player Alma “Champ” Hunt, of Somerset, remarked,

On no other occasion is one so likely to meet so many of one’s friends. On this occasion—and this side of Heaven—the priest may be found sitting side by side with the publican; the banker will spend a day of cricket swapping bets with his most delinquent client; racial barriers and attitudes disappear, political opinions are momentarily submerged, and Bermudians living on foreign soil plan their vacations so as to be in Bermuda for Cup Match.¹

Cricket permeates much of Bermudian society. The language of cricket is frequently used **metaphorically** to describe life’s ups and downs. For example, while a sticky wicket refers to a wet playing field, the term is also used to refer to a bit of bad luck. Generations of cricketers in the same family tend to belong to the same clubs. Bermudians living or travelling abroad often come home for the annual celebration of Cup Match, a cricket tournament that has become a two-day national holiday.



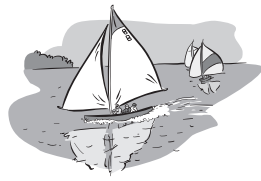
Bruce Barritt. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Bruce Barritt says that cricket matches create a “sense of community and bonding.” Why do you think he says that? Can you come up with examples from your own experience?
2. Alma “Champ” Hunt says that “racial barriers and attitudes disappear” at cricket games. Do you think this is true? If so, how? Why do you think this can occur at a cricket game?

¹ Philip, Ira. *History of Cup Match*, Somerset and St George’s Cricket Clubs, 2000.



Activity

The Language of Cricket

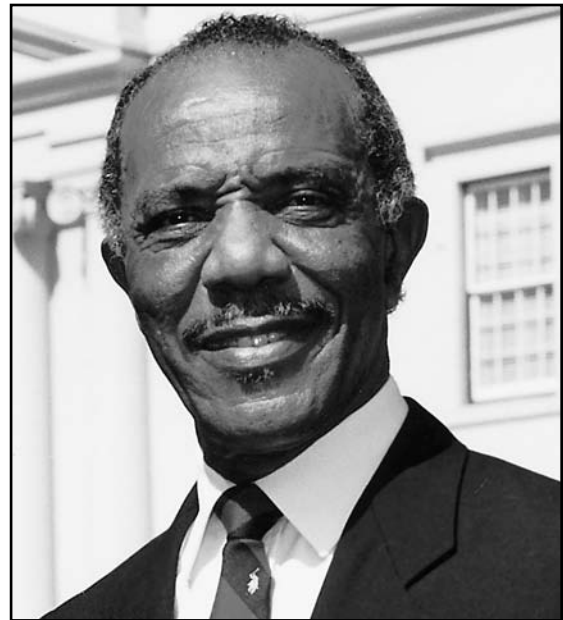
1. Make a cricket/Bermudian life dictionary. In a group brainstorm as many terms related to cricket as you can. Then list their game meanings and their life meanings. For example: sticky wicket means a wet playing field, but also refers to bad luck.
2. Show your list to family and friends and try to expand it with any terms they think of.
3. Create a playful illustrated dictionary with the words and related images.

The Colour of Cricket

Jim Woolridge, known as “The Voice of Summer,” broadcasts cricket games to listeners across Bermuda. Here he describes how he began his career as a cricket commentator and what the broadcasts of the game mean to people in Bermuda.

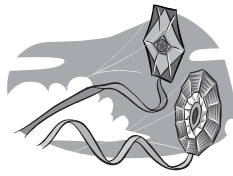
When I decided to hang up my [playing] gear, I started to broadcast because I was a member of the staff of the Bermuda Broadcasting Company, ZBM. I was the Director of Sales and Marketing, but I certainly realised that we had never done a complete cricket broadcast on the radio station at that time. They would go up to Cup Match maybe for an hour in the morning and come back for an hour in the afternoon. By that time, a lot of water had gone under the bridge. If you're going to do cricket, you've got to do the whole thing. And I was the first one to have the complete coverage of the cricket game broadcast.

That was done in St David's. I remember the sponsor, Lee Rankin, who had the Knick Knack shops at that time. And he had a great interest because he was from St David's, and he was anxious to have the games broadcast. I did that broadcast from the school house, side-on to the wicket instead of looking down the wicket. And it was a beginning, and I've been broadcasting 35 years.



The Hon. C.V. “Jim” Woolridge, J.P., “The Voice of Summer.” Courtesy Department of Communication and Information.

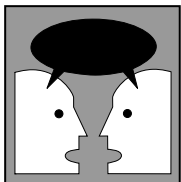
That's where this game is so great, because it teaches you discipline, it teaches you self-control and above all it teaches you teamwork . . . I never do a commentary unless I try to emphasise, for the benefit of the young people, the importance of abiding by the rules of the game. Because if you can come out on top of this, then I think that you're ready to face life. So it's a game that has tremendous promise. It can bring great pleasure, but also it's character building. —Jim Woolridge, “The Voice of Summer”



Cricket game. Photograph by Anthony E. Wade.

One day, I was walking down Reid Street by the Bank of Butterfield, and I met this old man with dark glasses and a white cane. Thinking he wanted to go across the street, because he was at the corner of Reid and Burnaby, I walked up to him and I said, “May I assist you, Sir?”, and his immediate reply shocked me. He said, “Jim Woolridge, ‘The Voice of Summer.’” He said, “What a pleasure it is to meet you.” He said, “On behalf of Beacon House for the Blind, I want to thank you for bringing the sports into our lives.” He said, “People like us see through your eyes because we have been committed to a life of darkness.” He said, “Not only do you give a vivid description of the atmosphere, the colours, the fashions, what the girls are wearing, besides we laugh when you laugh.” He said, “God bless you.” He took my hand; I thought he would never let go.

I have people who see me probably in a supermarket and will say, “You know, [when] I lived in England I would never go to a cricket game, much less listen to it, but here I don’t miss [one], because not only do you bring the various aspects of the game but you bring other things into it which makes it entertaining.” And that’s what it’s all about. That’s what it’s all about. You must make the folk at home there. They see through your eyes, as the gentleman said to me earlier on. They see through your eyes—and the fashions, the colours. And someone out in their boat on North Shore, fishing, they want to know what’s going on at Cup Match. They want to know the colour. There’s a lot of colour there.



Discussion Questions

1. Why does Jim Woolridge broadcast the cricket games?
2. He talks about the colour of cricket games. What does he mean by that?



Activities

The Colour of Cricket

1. Interview a fellow student about a cricket game he or she has attended. Through your questions, help the interviewee describe the game so that you can really see it. You want to feel the colour, the flavour, of the game.
2. Based on the teller's description, create a portrait of the game. Use paints, markers, or coloured pencils. Be sure to include all the details told to you. Did the teller provide enough details to make your portrait vivid and interesting?



Cricket game in action, Cupmatch 2001. Photograph by Rob Schneider, courtesy Smithsonian Institution

3. Show the painting/drawing to another student and have him or her describe the game. Is this telling of it the same as the original tale? What is different? Did you capture the colour of the game?

Activity

Cricket Mural

As a class, paint a large mural of a cricket game. In order to plan your mural you will have to decide what are the essential elements of a cricket game. What is the story you want the mural to tell viewers? You may want to conduct a number of interviews with people who have attended cricket games and with cricket players.

Chapter Links

- See other chapters for more about play: Arts of Celebration for information on Cup Match and Easter kite flying, Arts of the Sea about children building punts and going fishing, and Being Bermudian for Llewellyn Emery's description of how children viewed and played in the Pembroke Marsh area.

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of play, such as rugby, soccer, children's games (marbles, ring games, jacks, hopscotch, hide and go seek, stuck in the mud, clapping games, string games, Chinese jump rope), dolls and doll making, chess, bridge, box carts, swimming, diving, cycling...

LINKS

ARTS OF PLAY

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- describe games played and toys made and used out of natural objects recycled materials, and the imagination
(SS Goal 1, subgoal 1.1, 1.2; subgoal 4, subgoal 4.1, 4.12);
- describe how to make a go-cart, explain ways to make it go faster, and the hazards associated with go-cart racing
(SS Goal 1, subgoal 1.1, 1.2);
- describe meanings associated with cricket by Bermudians
(SS Goal 1, subgoal 1.1, 1.2); and
- describe a cricket match
(SS Goal 4, subgoal 4.1).

