

Chapter 1 : Work, Play, Flow: An Essay â€“ PLAYTIME

In the mid-century counterculture that Watts' work helped midwife, play was an anarchic categorical inverse of workaday living, of "straight" culture: see, for example, Richard Neville's picaresque manual Play Power.

Dedication and work ethic are foremost, playing around and lack of focus are the enemy. Popular notions of work may not allow for play, but research has shown that it can have numerous benefits for workers, teams, and organizations. An article by researcher Claire Petelczyc and colleagues explores the existing science of play at work and future directions for its study. Research has found evidence that play at work is linked with less fatigue, boredom, stress, and burnout in individual workers. Play is also positively associated with job satisfaction, sense of competence, and creativity. Studies show that when a participant receives a task that is presented playfully, they are more involved and spend more time on the task. And research suggests that the upsides of play extend beyond the individual. Teams of workers can benefit from play via increased trust, bonding and social interaction, sense of solidarity, and a decreased sense of hierarchy. Furthermore, findings suggest that play at work can benefit whole organizations by creating a friendlier work atmosphere, higher employee commitment to work, more flexible organization-wide decision making, and increased organizational creativity. While these benefits may be enough to convince a manager to include some playtime into the workday, Petelczyc and colleagues argue play needs more serious examination in order for researchers to understand it better and be able to make recommendations targeted at leaders. Van Vleet and Feeney define play as: A behavior or activity carried out with the goal of amusement and fun that; Involves an enthusiastic and in-the-moment attitude or approach, and; Is highly interactive among play partners or with the activity itself. Building on this framework, Petelczyc and colleagues point out that play at work has some special considerations compared to play in general and play in adults. Part of this distinction comes from the inherent power differences among people in workplaces, from the goal-oriented nature of work and workers, and the unique culture of workplaces. While it might risk taking the fun completely out of workplace fun, a strict, three-rule definition of play helps researchers decide clearly what qualifies as play and what does not. Given the spontaneous and loose nature of play, measuring how much informal play goes on in a workplace is tricky, but metrics including the Adult Playfulness Scale and the Short Measure for Adult Playfulness can help measure intensity and amount of play. Petelczyc and colleagues note that previous researchers have paid considerable attention to the positive benefits of play. Of course, if scientists are only looking for the positives, they are likely to only find positives. More research is needed to investigate the potential dark side of play at work. Just like children can get hurt going down a slide, workers playing could cause unintended harm, the researchers write. It is possible, for example, that some short-term positives of play can turn into long-term negatives. An employee may enjoy playing at work in the short term, but finds that she has trouble managing play alongside work to the point of distraction, lost productivity, and guilt long term. An integrative review and agenda for future research. *Perspectives on Psychological Science*, 10, â€“

Chapter 2 : Playing Up the Benefits of Play at Work – Association for Psychological Science

Work, Play, Wine. Surviving the real work life with wine influences and play time.

Examples of nested stories by type[edit] Frame stories and Anthology Works[edit] Main article: Frame story The literary device of stories within a story dates back to a device known as a " frame story ", where a supplemental story is used to help tell the main story. Typically, the outer story, or "frame" does not have much matter, and most of the bulk of the work consists of one or more complete stories told by one or more storytellers. The earliest examples of "frame stories" and "stories within stories" were in ancient Egyptian and Indian literature , such as the Egyptian Tale of the Shipwrecked Sailor [2] and Indian epics like the Ramayana , Seven Wise Masters , Hitopadesha and Vikram and the Vampire. Another early example is the One Thousand and One Nights Arabian Nights , where the general story is narrated by an unknown narrator, and in this narration the stories are told by Scheherazade. Within the story, after the murderer reveals himself, he narrates a flashback of events leading up to the murder. Within this flashback, an unreliable narrator tells a story to mislead the would-be murderer, who later discovers that he was misled after another character narrates the truth to him. This perennially popular work can be traced back to Arabic , Persian , and Indian storytelling traditions. Other shorter tales, many of them false, account for much of the Odyssey. A well-known modern example of framing is The Princess Bride both the book and the movie. In the movie, a grandfather is reading the story of "The Princess Bride" to his grandson. In the book, a more detailed frame story has a father editing a much longer but fictive work for his son, creating his own "Good Parts Version" as the book called it by leaving out all the parts that would bore a young boy. Both the book and the movie assert that the central story is from a book called "The Princess Bride" by a nonexistent author named S. Sometimes a frame story exists in the same setting as the main story. On the television series The Young Indiana Jones Chronicles , each episode was framed as though it were being told by Indy when he was older usually acted by George Hall , but once by Harrison Ford. The same device of an adult narrator representing the older version of a young protagonist is used in the films Stand By Me and A Christmas Story , and the television show The Wonder Years. Frame Stories in Music[edit] In The Amory Wars , a tale told through the music of Coheed and Cambria , tells a story for the first two albums but reveals that the story is being actively written by a character called the Writer in the third. During the album, the Writer delves into his own story and kills one of the characters, much to the dismay of the main character. The critically acclaimed Beatles album Sgt. The provenance of the story is sometimes explained internally, as in The Lord of the Rings by J. Tolkien , which depicts the Red Book of Westmarch a story-internal version of the book itself as a history compiled by several of the characters. The subtitle of The Hobbit "There and Back Again" is depicted as part of a rejected title of this book within a book, and The Lord of the Rings is a part of the final title. The noble knight tells a noble story, the boring character tells a very dull tale, and the rude miller tells a smutty tale. A commonly independently anthologised story is " The Grand Inquisitor " by Dostoevsky from his long psychological novel The Brothers Karamazov , which is told by one brother to another to explain, in part, his view on religion and morality. Instead of discarding the ideas altogether, Melville wove them into a coherent short story and had the character Ishmael demonstrate his eloquence and intelligence by telling the story to his impressed friends. With the rise of literary modernism , writers experimented with ways in which multiple narratives might nest imperfectly within each other. Both the tales he tells of his family going back to his grandfather and the embedded folk tales, themselves embed other tales, often 2 or more layers deep. The Wilderness Years , Adrian writes a book entitled Lo! Dreams are a common way of including stories inside stories, and can sometimes go several levels deep. Both the book The Arabian Nightmare and the curse of "eternal waking" from the Neil Gaiman series The Sandman feature an endless series of waking from one dream into another dream. Religion and Philosophy[edit] This structure is also found in classic religious and philosophical texts. The structure of The Symposium and Phaedo , attributed to Plato , is of a story within a story within a story. In the Christian Bible , the gospels are retellings of stories from the life and ministry of Jesus. However, they also include within them the stories parables that Jesus told. Later on in the book Sophie questions this idea, and

realizes that Hilde too could be a character in a story that in turn is being read by another. Nested science fiction[edit] The experimental modernist works that incorporate multiple narratives into one story are quite often science-fiction or science fiction influenced. These include most of the various novels written by the American author Kurt Vonnegut. Vonnegut includes the recurring character Kilgore Trout in many of his novels. Trout acts as the mysterious science fiction writer who enhances the morals of the novels through plot descriptions of his stories. Rosewater are sprinkled with these plot descriptions. All levels tell stories of the same person, Trurl. House of Leaves is the tale of a man who finds a manuscript telling the story of a documentary that may or may not have ever existed, contains multiple layers of plot. The book includes footnotes and letters that tell their own stories only vaguely related to the events in the main narrative of the book, and footnotes for fake books. This hypothesis enables many writers who are characters in the books to interact with their own creations. Farmer a doubly recursive method is used to intertwine its fictional layers. This novel is part of a science-fiction series, the World of Tiers. Farmer collaborated in the writing of this novel with an American psychiatrist, Dr. Giannini had previously used the World of Tiers series in treating patients in group therapy. During these therapeutic sessions, the content and process of the text and novelist was discussed rather than the lives of the patients. In this way subconscious defenses could be circumvented. Farmer took the real life case-studies and melded these with adventures of his characters in the series. The Motion Picture , J. Strange New Worlds II. The book Cloud Atlas later adapted into a film by The Wachowkis and Tom Tykwer consisted of six interlinked stories nested inside each other in a Russian doll fashion. The first story that of Adam Ewing in the s befriending an escaped slave is interrupted halfway through and revealed to be part of a journal being read by composer Robert Frobisher in s Belgium. His own story of working for a more famous composer is told in a series of letters to his lover Rufus Sixsmith, which are interrupted halfway through and revealed to be in the possession of an investigative journalist named Luisa Rey and so on. Each of the first five tales are interrupt in the middle, with the sixth tale being told in full, before the preceding five tales are finished in reverse order. Each layer of the story either challenges the veracity of the previous layer, or is challenged by the succeeding layer. The characters in each nested layer take inspiration or lessons from the stories of their predecessors in a manner that validates a belief stated in the sixth tale that "Our lives are not our own. We are bound to others, past and present and by each crime, and every kindness, we birth our future. The film version of The Wizard of Oz does the same thing by making its inner story into a dream. The events of the play broadly mirror those of the novel and give the main character, Oedipa Maas, a greater context with which to consider her predicament; the play concerns a feud between two rival mail distribution companies, which appears to be ongoing to the present day, and in which, if this is the case, Oedipa has found herself involved. As in Hamlet , the director makes changes to the original script; in this instance, a couplet that was added, possibly by religious zealots intent on giving the play extra moral gravity, are said only on the night that Oedipa sees the play. They additionally raise the question of whether works of artistic genius justify or atone for the sins and crimes of their creators. Play within a play[edit] This dramatic device was probably first used by Thomas Kyd in The Spanish Tragedy around , where the play is presented before an audience of two of the characters, who comment upon the action. Later he tries to come between them, as Hamlet had done with his mother and her new husband. The musical Kiss Me, Kate is about the production of a fictitious musical , The Taming of the Shrew, based on the Shakespeare play of the same name , and features several scenes from it. This increases the dramatic tension and also makes more poignant the inevitable failure of the relationship between the mortal Hans and water sprite Ondine. The Two-Character Play by Tennessee Williams has a concurrent double plot with the convention of a play within a play. The characters in the play are also brother and sister and are also named Clare and Felice. Depending on the production, there is another musical scene called The Awful Battle of the Pokes and the Pollices where the Jellicles put on a show for their leader. The Musical , there are three play within a plays. First, when Lestat visits his childhood friend, Nicolas, who works in a theater, where he discovers his love for theater; and two more when the Theater of the Vampires perform. One is used as a plot mechanism to explain the vampire god, Marius, which sparks an interest in Lestat to find him. The musical Babes in Arms is about a group of kids putting on a musical to raise money. The central plot device was retained for the popular film version with

Judy Garland and Mickey Rooney. Play within a film[edit] The film *Moulin Rouge!* The Ernst Lubitsch comedy *To Be or Not to Be* confuses the audience in the opening scenes with a play, "The Naughty Nazis", about Adolf Hitler which appears to be taking place within the actual plot of the film. Hamlet also serves as an important throughline in the film, as suggested by the title. Laurence Olivier sets the opening scene of his film of *Henry V* in the tiring room of the old Globe Theatre as the actors prepare for their roles on stage. The early part of the film follows the actors in these "stage" performances and only later does the action almost imperceptibly expand to the full realism of the Battle of Agincourt. By way of increasingly more artificial sets based on mediaeval paintings the film finally returns to The Globe. Ironically the film itself was later made into its own Broadway musical although a more intentionally successful one. The Outkast music video for the song "Roses" is a short film about a high school musical. The main plot device in *Repo!* The Genetic Opera is an opera which is going to be held the night of the events of the movie. All of the principal characters of the film play a role in the opera, though the audience watching the opera is unaware that some of the events portrayed are more than drama. Film or show within a film[edit] TV Tropes maintains a list of feature films that feature this plot device. The story of *Pamela* involves lust, betrayal, death, sorrow, and change, events that are mirrored in the experiences of the actors portrayed in *Day for Night*. There are a wealth of other movies that revolve around the film industry itself, even if not centering exclusively on one nested film. In addition to the Victorian love story of the book, Pinter creates a present-day background story that shows a love affair between the main actors. A similar device is used in the seminal music video *Take on me* by A-ha , which features a young woman entering a cartoon universe. The film presents *The Shrinking Lover* in the form of a black-and-white silent melodrama. To prove his love to a scientist girlfriend, *The Shrinking Lover* protagonist drinks a potion that makes him progressively smaller. The resulting seven-minute scene, which is readily intelligible and enjoyable as a stand-alone short subject, is considerably more overtly comic than the rest of *Talk to Her*—the protagonist climbs giant breasts as if they were rock formations and even ventures his way inside a compared to him gigantic vagina. Critics have noted that *The Shrinking Lover* essentially is a sex metaphor. Later in *Talk to Her*, the comatose Alicia is discovered to be pregnant and Benigno is sentenced to jail for rape. *Tropic Thunder* is a comedy film revolving around a group of prima donna actors making a Vietnam War film itself also named "Tropic Thunder" when their fed-up writer and director decide to abandon them in the middle of the jungle, forcing them to fight their way out. The concept was perhaps inspired by the comedy *Three Amigos* , where three washed-up silent film stars are expected to live out a real-life version of their old hit movies.

Chapter 3 : Playtime | Definition of Playtime by Merriam-Webster

I watched the video on The work of play. This was an Awesome video! This particular activity helped students to engage in the learning process, students learned to communicate with each other, the activity enhanced social skills, last but not least, students extended their critical thinking.

The Benefits of Play for Adults How Play Benefits Your Relationships, Job, Bonding, and Mood In our hectic, modern lives, many of us focus so heavily on work and family commitments that we never seem to have time for pure fun. We all need to play. Play is not just essential for kids; it can be an important source of relaxation and stimulation for adults as well. Playing with your romantic partner, friends, co-workers, pets, and children is a sure and fun way to fuel your imagination, creativity, problem-solving abilities, and emotional well-being. Adult play is a time to forget about work and commitments, and to be social in an unstructured, creative way. Focus your play on the actual experience, not on accomplishing any goal. Play could be simply goofing off with friends, sharing jokes with a coworker, throwing a Frisbee on the beach, dressing up at Halloween with your kids, building a snowman in the yard, playing fetch with a dog, a game of charades at a party, or going for a bike ride with your spouse with no destination in mind. By giving yourself permission to play with the joyful abandon of childhood, you can reap oodles of health benefits throughout life. Play can add joy to life, relieve stress, supercharge learning, and connect you to others and the world around you. Play can also make work more productive and pleasurable. You can play on your own or with a pet, but for greater benefits, play should involve at least one other person, away from the sensory-overload of electronic gadgets. Endorphins promote an overall sense of well-being and can even temporarily relieve pain. Playing chess, completing puzzles, or pursuing other fun activities that challenge the brain can help prevent memory problems and improve brain function. The social interaction of playing with family and friends can also help ward off stress and depression. Stimulate the mind and boost creativity. Young children often learn best when they are playing—and that principle applies to adults, as well. Play can also stimulate your imagination, helping you adapt and problem solve. Improve relationships and your connection to others. Sharing laughter and fun can foster empathy, compassion, trust, and intimacy with others. Developing a playful nature can help you loosen up in stressful situations, break the ice with strangers, make new friends, and form new business relationships. Keep you feeling young and energetic. Play and relationships Play is one of the most effective tools for keeping relationships fresh and exciting. Playing together brings joy, vitality, and resilience to relationships. Play can also heal resentments, disagreements, and hurts. Through regular play, we learn to trust one another and feel safe. Trust enables us to work together, open ourselves to intimacy, and try new things. By making a conscious effort to incorporate more humor and play into your daily interactions, you can improve the quality of your love relationships—as well as your connections with co-workers, family members, and friends. Play helps develop and improve social skills. Social skills are learned in the give and take of play. During childhood play, kids learn about verbal communication, body language, boundaries, cooperation, and teamwork. As adults, you continue to refine these skills through play and playful communication. Play teaches cooperation with others. Play is a powerful catalyst for positive socialization. Through play, children learn how to "play nicely" with others—to work together, follow mutually agreed upon rules, and socialize in groups. As adults, you can continue to use play to break down barriers and improve your relationships with others. Play can heal emotional wounds. As adults, when you play together, you are engaging in exactly the same patterns of behavior that positively shape the brains of children. These same playful behaviors that predict emotional health in children can also lead to positive changes in adults. If an emotionally-insecure individual plays with a secure partner, for example, it can help replace negative beliefs and behaviors with positive assumptions and actions. Fixing relationship problems with humor and play Managing Conflicts with Humor: Using Laughter to Resolve Disagreements Play and laughter perform an essential role in building strong, healthy relationships by bringing people closer together, creating a positive bond, and resolving conflict and disagreements. In new relationships, play and humor can be an effective tool not just for attracting the other person but also for overcoming any awkwardness or embarrassment that arises during the dating and

getting-to-know-you process. Flirting is a prime example of how play and humor are used in adult interactions. In longer-term relationships, play can keep things exciting, fresh, and vibrant, and deepen intimacy. It can also help you overcome differences and the tiny aggravations that can build up over time.

Play at work Many dot-com companies have long recognized the link between productivity and a fun work environment. Some encourage play and creativity by offering art or yoga classes, throwing regular parties, providing games such as Foosball or ping pong, or encouraging recess-like breaks during the workday for employees to play and let off steam. These companies know that more play at work results in more productivity, higher job satisfaction, greater workplace morale, and a decrease in employees skipping work and staff turnover. Keep a camera or sketch pad on hand and take creative breaks where you can. Joke with coworkers during coffee breaks, relieve stress at lunch by shooting hoops, playing cards, or completing word puzzles together. It can strengthen the bond you have with your coworkers as well as improve your job performance. For people with mundane jobs, maintaining a sense of play can make a real difference to the work day by helping to relieve boredom. And the quality of your work is highly dependent on your well-being. Taking the time to replenish yourself through play is one of the best things you can do for your career. Taking a pause for play does a lot more than take your mind off the problem. This can often help you see the problem in a new light and think up fresh, creative solutions. Encouraging play, on the other hand, creates a more lighthearted work atmosphere that in turn encourages employees to take more creative risks. Provide opportunities for social interaction among employees. Throw parties, put a basketball hoop in the parking lot, arrange a miniature golf tournament, stage an office treasure hunt. Encourage creative thinking or just lighten the mood of meetings by keeping tactile puzzles on the conference room table. Encourage workers to take regular breaks from their desks, and spend a few minutes engaged in a fun activity, such as a word or number game. Play is essential for developing social, emotional, cognitive, and physical skills in children. In fact, far from being a waste of time or just a fun distraction, play is a time when your child is often learning the most.

How to play with your child While children need time to play alone and with other children, playing with their parents is also important. Here are some helpful tips to encourage play: Establish regular play times. It may be for twenty minutes before dinner every night or every Saturday morning, for example. Remember, this time spent playing together is benefiting both of you. Give your child your undivided attention. Turn off the TV and your cell phone and make the time to play with your child without distraction. Having your undivided attention makes your child feel special. That may mean getting down on your knees or sitting on the floor. Children learn through repetition. Let your child play the same game over and over. Your child will move on when he or she is ready. Let your children take the lead. Become part of their game rather than trying to dictate the play. In pretend play, let your child call the shots, make the rules, and determine the pace of play. The best way to teach a new skill is to show children how something works, then step back and give them a chance to try. Make play age-appropriate and consider safety. If a game is too hard or too easy, it loses its sense of pleasure and fun. Help your child find age-appropriate activities and understand any safety rules for play. Nothing ruins a fun game faster than a child getting hurt.

How to play more Incorporating more fun and play into your daily life can improve the quality of your relationships, as well as your mood and outlook. Even in the most difficult of times, taking time away from your troubles to play or laugh can go a long way toward making you feel better. Laughter makes you feel good. And the good feeling that you get when you laugh and have fun remains with you even after the laughter subsides. Play and laughter help you keep a positive, optimistic outlook through difficult situations, disappointments, and loss. Fearing rejection, embarrassment or ridicule when attempting to be playful is an understandable fear. Adults are often worried that being playful will get them labeled as childish. But what is so wrong with that? Children are incredibly creative, inventive and are constantly learning. The more you play, joke, and laugh—the easier it becomes. Laughter is the Best Medicine: Health Benefits of Humor and Laughter Try to clear your schedule for an afternoon or evening, for example, and then turn off your phone, TV, computer, and other devices. And enjoy the change of pace. Creating opportunities to play Host a regular game night with friends or family. Arrange nights out with work colleagues bowling, playing pool, miniature golf, or singing karaoke. Schedule time in a park or at the beach to throw a Frisbee or fly a kite with friends.

Chapter 4 : The Benefits of Play for Adults: How Play Benefits Your Relationships, Job, Bonding, and Mood

"Play is often talked about as if it were a relief from serious learning," he said. "But for children, play is serious learning." Imaginary play it turns out, helps children develop some necessary survival skills.

Humans and non-human animals playing in water Playing in the surf is among the favorite activities of children at the beach Dolphins playing in the surf In young children, play is frequently associated with cognitive development and socialization. Play that promotes learning and recreation often incorporates toys , props , tools or other playmates. Play can consist of an amusing, pretend or imaginary activity alone or with another. Some forms of play are rehearsals or trials for later life events, such as "play fighting", pretend social encounters such as parties with dolls , or flirting. In their book, *Rules of Play*, researchers Katie Salen and Eric Zimmerman outline 18 schemas for games, using them to define "play", "interaction" and "design" formally for behaviorists. *Video Games between Real Rules and Fictional Worlds*, game researcher and theorist Jesper Juul explores the relationship between real rules and unreal scenarios in play, such as winning or losing a game in the real world when played together with real-world friends, but doing so by slaying a dragon in the fantasy world presented in the shared video game. Some of the earliest studies of play started in the s with G. Stanley Hall , the father of the child study movement that sparked an interest in the developmental, mental and behavioral world of babies and children. Play also promotes healthy development of parent-child bonds, establishing social, emotional and cognitive developmental milestones that help them relate to others, manage stress, and learn resiliency. Studies have found that play and coping to daily stressors to be positively correlated in children. Evolutionary psychologists have begun to explore the phylogenetic relationship between higher intelligence in humans and its relationship to play, i. Play is explicitly recognized in Article 31 of the Convention on the Rights of the Child adopted by the General Assembly of the United Nations , November 29, , which declares: Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts. Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activities. In the colonial era, toys were makeshift and children taught each other very simple games with little adult supervision. The market economy of the 19th century enabled the modern concept of childhood as a distinct, happy life stage. Factory-made dolls and doll houses delighted young girls. Organized sports filtered down from adults and colleges, and boys learned to play with a bat, a ball and an impromptu playing field. In the 20th century, teenagers were increasingly organized into club sports supervised and coached by adults, with swimming taught at summer camps and through supervised playgrounds. Other cultures, such as people of African American or Asian American heritages, stress more group oriented learning and play where kids can learn what they can do with and for others. Parents in the Mayan culture do interact with their children in a playful mindset while parents in the United States tend to set aside time to play and teach their children through games and activities. In the Mayan community, children are supported in their playing but also encouraged to play while watching their parents do household work in order to become familiar with how to follow in their footsteps. Children in contemporary industrialized social cultural contexts will spend much of their free play time viewing television or other electronic activity such as video games. People from the Brazilian community use the tools and materials around them to create a form of play. For instance they use mud balls or cashews to play marbles, a game many communities play with small marbles. Many communities use play as a way children can emulate work. For instance, children can be seen comforting their toy dolls or animals something that they have modeled from adults in their communities. The way in which children mimic work through their play can differ with what opportunities they have access to but is something that tends to be promoted by adults. Sports can be played as a leisure activity or within a competition. According to sociologist Norbert Elias ; it is an important part of "civilization process". Research shows adolescents are more motivated and engaged in sports than any other activity, [25] [26] and these conditions predict a richer personal and interpersonal development. Dramatic play is common in younger

children. More specifically, young athletes could develop the following [30].

Chapter 5 : Work, Play, Wine – Surviving the real work life with wine influences and play time.

Whether its ping pong tables, a Lego wall, and even basketball courts, companies are starting to incorporate "Play Time" into employees work day.

He lives in Brighton and has an eight-year-old son and a six-year-old daughter. We have loose rules. Technology is part of their life, and as a parent I have to make sure that other things are just as important, like going out, exercising, drawing and being creative. Once, I found my daughter watching videos about pregnant parents. I just want to see babies being born. He was fascinated, and it led to this game idea that is about collecting warriors throughout history. He has two daughters, aged nine and 15, and a year-old son. They can do wonderful things, if you use them properly. But you can overuse technology, and become a slave to it. We allowed screen time for our son until he was two. Then I read a book called *The Growth Of The Mind*, by Stanley Greenspan, which explains how we learn when we are small through our interaction with the world, and because of emotions. We did some research, and started connecting with Waldorf schools – which all our children attend. We saw that Waldorf teenagers had a different way of approaching adults and were very interested in the world. It can only be beneficial. Young children like stories, to play with things, sing, make things, build and be in nature. It stops them discovering the world with their senses. Our children start interacting with computers and smartphones at around My son has a Facebook account and uses email, and he does some texting. She has a six-year-old son and a three-year-old daughter with Google co-founder Sergey Brin. I am surrounded by it all day, so I try to avoid it when I get home. My son has an iPod touch, so he can text me when he comes home from school to tell me about his day. I tried to minimise exposure to technology before two. Simply restricting access makes them want it more. And I let them play with them on their own. The five-minute warning always works. I much prefer when they get wonder out of picking strawberries in the garden. That said, I do love that my son texts me. He has all kinds of fun uses for emoticons.

Chapter 6 : Play (activity) - Wikipedia

A child's play is a child's work! Learn how regular play helps children learn and see how child development and play go hand in hand in this expert article.

How important is play in preschool? As preschools strengthen their academic focus, play maintains a vital role. As elementary school becomes more rigorous, so does preschool. Children are expected to learn certain skills in preschool so that they are prepared for elementary school. Considering the limited time in a preschool setting and the pressure for success later on, where does play fit in? Play is work for preschoolers. Children are playful by nature. Their earliest experiences exploring with their senses lead them to play, first by themselves and eventually with others. They develop a positive approach to learning. Up until the age of 2, a child plays by himself and has little interaction with others. Soon after, he starts watching other children play but may not join in. This is particularly relevant to kids in multi-age settings where younger children can watch and learn from older preschoolers playing nearby. This naturally shifts, through the use of language, to the beginnings of cooperative play. An adult can facilitate this process by setting up a space for two or more small bodies and helping children find the words to express their questions or needs. Between 4 and 5 years, preschoolers discover they share similar interests and seek out kids like them. They discuss, negotiate and strategize to create elaborate play scenes; take turns; and work together toward mutual goals. It really is a structured way of learning. It just looks like a different structure than what you would see in fourth grade. Dramatic " Fantasy-directed play with dressing up in costumes, assuming roles as characters, using toys to represent characters in stories, creating imaginary settings, and pretending to take on the roles of adults. Manipulative " Holding and handling small toys often used to build objects but also found in puzzles, characters, beads, etc. Physical " Using the whole body in activities with bikes, balls, jump ropes, hoops, play structures, etc. Creative " Using art materials such as paint, clay, markers, pencils, glue, etc. The play takes place in the process of using the materials, not in the end product. Physical Both gross and fine motor development occur through play. Developing fine motor skills, such as handling small objects, is a way for children to practice using their hands and fingers, which in turn builds the strength and coordination critical for writing skills. Their success depends on their ability and patience in explaining themselves. Teachers repeat the words children say to help others understand. They also teach words about the objects the kids are interested in handling. Students may talk to themselves while playing side by side with other children and then begin to repeat what they hear or start talking to each other. This develops into back-and-forth communication about play, becoming increasingly sophisticated by age 4. Children will now set rules, have specific roles, express their interests or objections, and chatter about funny situations that occur in the course of play. Self-concept Play builds a strong sense of self-confidence. Trying to do a certain trick on a play structure or build with blocks is hard work for a preschooler. Teachers acknowledge these experiences by articulating what they observe and letting the preschooler absorb these accomplishments again. There are also therapeutic benefits to play that help all children. For example, understanding that a parent is going to work and will come back at pick-up time can be reinforced through a play scenario. Social development Listening, negotiating, and compromising are challenging for 4- and 5-year-olds. Though children at this age are still egocentric, or unable to think beyond their own needs, working with others helps them develop an awareness of differences in people around them. These experiences in preschool provide a foundation for learning how to solve problems and communicate with peers. Play also helps build positive leadership qualities for children who are naturally inclined to direct but must learn how to control their impulses. Loss of play later For many school-age kids, their time outside of school will include solitary time spent plugged into video games and computers, so it is especially critical for preschoolers to have the opportunity to develop naturally in their play. Preschoolers need opportunities to play, prepared spaces for them to explore and responsive teachers to support their learning. Such a setting prepares children not only to become students who will work with others cooperatively and approach learning with joy, but also happier people who will not lose their love of play.

Chapter 7 : Story within a story - Wikipedia

PLAYTIME has a long history of understanding the role of imagination, movement, and socialization inherent in play. As the leader in creating functional play environments with architectural accents and customized theming, PLAYTIME is proudly celebrating 20 years of innovation in play environment design.

Chapter 8 : How important is play in preschool? | Parenting

For people with mundane jobs, maintaining a sense of play can make a real difference to the work day by helping to relieve boredom. Using play to boost productivity and innovation. Success at work doesn't depend on the amount of time you work; it depends upon the quality of your work. And the quality of your work is highly dependent on your well-being.

Chapter 9 : Play | Define Play at calendrierdelascience.com

An employee may enjoy playing at work in the short term, but finds that she has trouble managing play alongside work to the point of distraction, lost productivity, and guilt long term.