

# HANDBOOK OF PHYSICAL EDUCATION FOR SCHOOL BOYS

Based  
on the  
Syllabus of Physical Education for Boys  
as in the  
National Plan of Physical Education and Recreation



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## FOREWORD

During the past six years the efforts of the Union Ministry of Education in physical education have been directed towards the development of the total personality of the child through physical activities of the kind enunciated by the Central Board of Physical Education and Recreation and outlined in detail in "A National Plan for Physical Education and Recreation". For the successful working of democracy, a country requires not merely an educated community, but a community which is also healthy and physically fit. It is not surprising, therefore, that programmes of physical education have come to be regarded as an integral part of the school curriculum. In the "National Plan" two model syllabi of physical education for boys and girls up to the higher secondary standard were included, paving the way for the introduction of the physical education programme on a broad uniform pattern throughout the country, with sufficient scope for variations and adaptations to suit local needs and preferences.

To translate plans and programmes into reality, however, practical guidance is necessary. The preparation of illustrated handbooks giving details of each activity outlined in the model syllabi has an important part to play in facilitating the early introduction of the programme in our schools and its successful implementation.

Much labour and thought has gone into the preparation of the present handbook, which, it is hoped, will give an impetus to our teachers and workers in the fields who are striving to put the model syllabus into effective practice. This is only the first attempt, which, we may hope, will be followed by several similar pamphlets in all Indian languages.

I would like to take this opportunity to express my appreciation and thanks to Shri P. M. Joseph, Principal, Lakshmibai College of Physical Education, Gwalior, and his colleagues and students for the valuable contribution they have made towards the preparation of the material for this handbook.

PREM KIRPAL  
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NEW DELHI  
*the 7th August, 1962*

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## INTRODUCTION

This handbook describes the activities contained in the Syllabus of Physical Education for Boys presented in 'A National Plan of Physical Education and Recreation', published by the Ministry of Education. The task was originally entrusted to me and my colleagues on the staff of the Lakshmi Bai College of Physical Education, Gwalior. As we began to tackle the job, it became obvious that it involved much study, references, consultations and a great deal of writing work, which we were not able to undertake in addition to our normal duties. On a representation for assistance, the Ministry of Education agreed to make available the services of a suitable person to help. Dr. Hitwant Sidhu was selected for the purpose and deputed to work under my guidance at Gwalior. Dr. Sidhu drafted the descriptions of various activities which were demonstrated and explained. These were then carefully gone through and corrected. The descriptions were then tried out with individuals and groups to test their clarity and intelligibility and again modified wherever necessary.

On the whole it was not difficult to describe *positions* but when *movements* were to be described we got into difficulties. For example, an exercise in *Lathi* or *Lezim* is a continuous movement going from one count or position to another with no intermediate stops. To help understand these exercises pictures had to be taken and presented. But even these pictures show only one phase of the movement and cannot convey a clear idea of the whole exercise. For a trained physical education teacher these descriptions will be found to be quite ample but an untrained teacher may experience difficulties. A way out would be to organize special classes and demonstrations or make films and loop-films to give a picture of the complete exercise.

The greatest difficulty was to describe indigenous exercises and activities such as *Dands*, *Malkhamb*, *Lathi* and *Lezim*. Nomenclature and manner of performance of these activities vary from place to place and also among the followers of different "systems". For example, *Ulta Hath* in *Lathi*, in one area, is called *Seedha Hath* elsewhere. One "system" demands that *Char Thoke* in *Lezim* should be done with the bending of the body while the followers of another "system" claim that the body should not be bent at all. The adoption of any one pattern in this handbook does not necessarily mean any preference for a particular "system". If a particular region has a different way of doing an exercise, there should be no objection in doing it that way. However, where nothing exists, these descriptions can be followed with advantage. Even where other patterns are current it may be a good idea to get familiar with these descriptions also. After all, variety in physical activities can only add to their richness and freshness.

In a few rare cases, when an activity given in the syllabus, was found to be unsuitable for the standard for which it was meant, or when appropriate descriptions were not available, certain minor changes had to be made. These changes, it is hoped, have only improved the syllabus and have in no way departed from its content and spirit.

Though Dr. Sidhu did the major part of the drafting work and deserves every praise, acknowledgements are due to several others who originally



explained and described the different activities. In this connection special mention must be made of the members of the staff of the Lakshmbai College of Physical Education—Shri Karan Singh who dealt with athletics, Shri S. Srivatsan who helped in minor games and relay games, Shri Khushi Ram who assisted in gymnastics and Shri C. H. Dubey who helped in indigenous physical activities (*Lathi, Lezim, Malkhamb, Jambia and Fari Gadka*) and Wrestling. The descriptions on Yogic Exercises have been given by Swami Kuvlayananda and on aquatics by Shri Ram Pratap Singh of the Rajkumari Sports Coaching Scheme. For commands and movements in Squad Drill and Marching, Lt. Col. D. R. Dutta of the J. & K. Training Centre, Morar, rendered very valuable assistance.

The students of the Lakshmbai College of Physical Education, Gwalior, proved most helpful by demonstrating different activities and by posing for the different photographs incorporated in the book. Texts and descriptions had to be sometimes taken from authoritative books particularly from "Our Physical Activities"—a publication of the Old Students' Association of the Training Institute for Physical Education, Kandivli, Bombay.

This is the first time that the preparation of such a book, describing activities suitable for Indian schools, arranged in a progressive order, has been attempted. Such a publication can act as a great stimulant to physical education in our schools. The activities described, it is hoped, will pave the way to a pattern of physical education activities that are uniquely Indian and adopted from our traditional activities and hence well suited to our young people.

P. M. Joseph  
Principal  
*Lakshmbai College of Physical Education*  
Gwalior.

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**DIVISIONS I—IV**  
**SYLLABUS OF**  
**PHYSICAL EDUCATION FOR BOYS**

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# Syllabus

## DIVISION I

### STANDARDS I, II, III

(Age-Group 6 Plus to 8 Plus)

#### GROUP I

#### DEVELOPMENTAL EXERCISES AND ACTIVITIES

#### (A) EXERCISES

#### STANDARD I

#### Table I

##### 1. Introductory

EXERCISE : *Free Running*

In Free Running, the body should be in a relaxed position. Students should run for warming up and not for any competition. They should run on toes with knees raised, elbows bent and moving forward and backward along with the foot movement. Students should not have body-contact with each other in free running.

##### 2. Arm

POSITION : One foot forward at a distance of 9 to 12 inches

EXERCISE : *Single Arm Circling*

The arm circling will be done by the arm opposite to the forward foot *i.e.*, if the left foot is placed forward the arm circling will be done by the right arm and *vice versa*.

In arm circling, knees should not be bent. The fist of the circling arm should be closed because with closed fist arm can be circled more vigorously. The other arm should remain close to the body. Trunk should be slightly leaned forward.

The movement of circling the arm should be fast. Arm should circle as close as possible to the body and should not be bent at any stage of the movement. When performing the exercise one should be able to feel the effect of the movement in the joint of shoulder and arm.

##### 3. Trunk

POSITION : Standing

EXERCISE : *Being Tall as Giants and Small as Dwarfs*

In becoming tall as giants, students should try to stretch their bodies as high as possible from standing position. In stretching, arms should be raised upwards, upper arms touching the ears, heels raised, stomach pulled inward, trunk and knees straight and weight of the body should be on the toes.

In becoming small as dwarfs students should take 'sitting on feet' position. In sitting, chest should touch the thighs, chin, the knees and arms should be bent outside of the legs.

The rhythm in becoming tall and small should be slow.

#### 4. Trunk

POSITION : Standing with arms raising sideways and feet opened at a distance of 9 to 12 inches

EXERCISE : *Waving the Body like Branches of Tree*

This exercise can be done in two ways :—

- (a) Trunk bending sideways alternately. If trunk is bent to the right, the right arm will be bent downward and the left arm upward. If it is bent to the left the left arm will be bent downward and the right arm upward. There should be no tendency of leaning forward or backward.
- (b) Trunk turning from side to side with arms swinging in the same direction. In turning from side to side arms should remain to the shoulder-height.

In both exercises legs should remain straight, feet firm on the ground and movement should be above the hips and not below the hips.

#### 5. Leg

POSITION : Standing

EXERCISE : *Running on the Spot with Knees High*

Running on the spot should be done on the toes and with fast speed. While running, knees should be raised as high as possible, elbows should be bent and moving forward and backward with the speed of the feet movement.

#### 6. Balance

POSITION : Standing

EXERCISE : *Kicking the Hand by Swinging the Leg Forward and Upward or Sideways and Upward Freely*

In swinging the leg, forward knee should not be bent and leg should be raised as high as possible and students should try to touch the fingers of the forward raised hand, with the toe. It should be done by swinging the legs forward alternately at medium speed.

In the same way students should swing the legs sideways alternately with the arms raising sideways. In leg swinging sideways, students will not be able to kick the hand with the leg.

In leg swinging sideways, the arm of the same side will be raised and the other arm will remain down with the body. In swinging forward either the hand of the same side may be kicked or of the opposite side or even of both hands held together.

## T a b l e 2

### 1. Introductory

EXERCISE : *Free Hopping*

In hopping, students should try to go as high as possible in the air and should land on the toes.

Variations of making a line or a circle at signal can be added in the exercise. As soon as the students receive the signal they can stop hopping and can form either a line or a circle by running to the marked place. Or they can get into the same formation by hopping to that place.

### 2. Arm

POSITION : Standing

EXERCISE : *Starting a Motor Car*

Students should bend forward and imagine as if they are holding the handle of the starter. On signal they should move the arm in a circle as if they are turning the starting handle round and round. Exercise should be done first with each arm alternately, and then with both arms together.

### 3. Trunk

POSITION : Knee hugging sitting position

EXERCISE : *Opening out like a Flower from a Bud*

On start, the students from the 'knee hugging sitting' position should stretch the knees straight forward, lean the trunk backward at about 110° to 120° angle from the thighs and raise the arms upward. On second count they should come back to the starting position. The exercise should be done at medium speed.

While leaning backward, heels should remain on the ground.

### 4. Trunk

POSITION : Standing with arms raised sideways

EXERCISE : *Running Freely Suggesting Aeroplanes Banking and Turning*

Ask the students to imagine that they are aeroplanes. Let them run forward and take turn either to the left or to the right. The arm of the side to which they take turn, should be lowered and taken back as far as possible and the other arm should be raised upward and brought forward. On turn, trunk should be twisted toward the turning side. Both arms should remain straight.

Exercise need not be done in any formal formation.

### 5. Leg

POSITION : Standing

EXERCISE : *Running about as if Riding a Bicycle*

Students should run freely on their own. They should be instructed that in running they should raise their knees high so that their legs should look like as if they are pedalling a bicycle. In running, their bodies should be leaning forward and their bent elbows moving forward and backward

## 6. Balance

POSITION : Standing with clasped hands inter-locking the fingers

EXERCISE : *Threading the Needle*

Bend one leg at knee, raise it upward, bend body forward and pass the leg through the joined hands. Take the leg back through the joined hands. Do it alternately.

## Table 3

### 1. Introductory Activity

POSITION : Standing around a circle

EXERCISE : *Bean-Bag Scramble*

Students numbered, stand around a circle. Inside the circle, are placed bean-bags fewer than the number of the students around the circle. On first signal students start running or walking around the circle. On second signal students rush in and try to pick up one bean-bag each. The teacher points out the one who does not get a bean-bag. This game may be repeated for few times. At the end those who did not fail in getting bean-bag even once will be declared winner or winners.

### 2. Arm

POSITION : Front support (*i.e.*, sitting on the toes, and hands resting on ground)

EXERCISE : *Walking Forward and Backward on Hands, Keeping the Feet in Place on Ground*

In walking forward on hands, students should go as much forward as possible without moving their feet and thus straightening their body. They should walk backward as they walked forward and come back to the starting position.

Rhythm should be medium.

### 3. Trunk

POSITION : Astride (*i.e.*, standing with feet apart at a distance of 9 to 12 inches) with arms raised upward holding the bean-bags

EXERCISE : *Dropping and Lifting Bean-Bags*

Each student is given a bean-bag or some other similar object. He lifts it high over his head. Arms should be raised straight upward. On count one, student should lean or arch backward slowly without bending knees or arms and drop the bean-bags behind. On count two, they should come back to the starting position. On count three, they should bend forward and pick up the bean-bags reaching through the legs. On count four, they should come back again to the starting position with bean-bags in their hands.

Rhythm should be slow and the arms and the legs should remain straight.

### 4. Trunk

POSITION : Wide astride (*i.e.*, standing with feet apart at a distance of about 2 feet) with a bean-bag in one hand.

**EXERCISE : *Trunk Bending Sideways with Bean-Bag Placing on the Ground***

On count one, lean sideways and bend the knee of that side sideways and place the bean-bag on the floor. On count two, return to the starting position. On count three, pick up the bean-bag in the same way as it was placed on the ground. On count four, back to the starting position and change the bean-bag to the other hand high over the head. Repeat on the other side in the same way.

Rhythm should be medium.

**5. Leg**

POSITION : Standing

EXERCISE : *Trotting like a Horse*

Running about with a trotting step lifting the knees high in front. Students should be asked to imagine that they are trotting like horses.

**6. Balance**

POSITION : Astride

EXERCISE : *Turning about with a Jump and Landing without Losing Balance*

If the students are facing east, on change they will jump and will face west.

Students should jump as high as possible and try to land on the same spot with the face-position changed.

**STANDARD II**

**T a b l e 1**

**1. Introductory**

EXERCISE : *Walking like an Elephant*

Students should bend forward with arms hanging downward. In walking, their hands should wave from side to side like a trunk of an elephant.

On signal they should run to four corners (or form four lines).

**2. Arm**

POSITION : Sitting with hands on ground

EXERCISE : *Walking like a Monkey on all Fours*

In walking, arm and leg of the same side will go forward. While walking, students should raise their trunks a little higher than sitting position.

**3. Trunk**

POSITION : Astride with one foot placed forward

EXERCISE : *Cutting a Tree with an Axe*

Take both hands on shoulder with both palms together. Bring both arms forcibly downward going across over the forward leg. In arms taking downward movement, knees will slightly be bent and trunk will be twisted.

#### 4. Trunk

POSITION : Standing face to face in pairs and holding each other's opposite hands

EXERCISE : *Churning of Milk*

In "churning of milk" movement each person twists his trunk backward taking one elbow backward and pulling his partner's arm forward, at the same time stretching the other arm forward. The movement is then reversed and continued alternately.

#### 5. Leg

EXERCISE : *Changing Corners Hopping like a Kangaroo*

Students may be divided into different groups. Make them stand at different places equally distant from each other. On signal each group changes from one place to another by hopping like a kangaroo.

Kangaroo hop should be done with feet together, deep bending of the knees, hands faced high and elbows bent.

#### 6. Balance

POSITION : Sitting on toes with hands on ground

EXERCISE : *Raising Opposite Arm and Leg off the Ground*

In raising opposite arm and leg off the ground, the arm should be stretched forward, and leg stretched backward bringing both in line with the body. The free hand will rest on the floor and help in maintaining balance.

### T a b l e 2

#### 1. Introductory

EXERCISE : *Walking about Throwing and Catching Bean-Bags*

Students either can form pairs for throwing and catching bean-bags or they can throw to any one and can catch from any one in an informal way. They can also toss and catch themselves.

#### 2. Arm

POSITION : Standing in pairs

EXERCISE : *Pulling Contest*

In Pulling Contest students can catch each other either by wrists or hands. Students should be guided to pull each other in such a way that they should get exercise of arms without getting hurt. Students can stand in between two lines and can try to pull each other across the line on one's own side.

#### 3. Trunk

POSITION : Astride with a bean-bag in one hand

EXERCISE : *Trunk Dropping Downward to Place Bean-Bag on Ground and Pick It up*



On count one, students should bend forward and place the bean-bags as far away as possible on the ground. In bending forward knees should also be bent but the feet should not move from the ground. On count two, they come back to the starting position. On count three, they bend forward again and pick up the bean-bag and on count four, back to the starting position and change the bean-bag to the other hand. They should do the same to the opposite side.

#### 4. Trunk

POSITION : Crook sitting with grasping ankles

EXERCISE : *Rocking Backward and Forward on Back*

From starting position students should lean backward and raise their feet from the ground with the knees straight. That will be rocking backward. Then they should come forward and place their feet on the ground. That will be rocking forward. Rocking will be done with the whole weight of their bodies on their buttocks.

#### 5. Leg

EXERCISE : *Easy Running with a Hop after every Third Step*

Students should be instructed that on hop they should raise their bodies in the air higher than running. Counting can be done like 1, 2, 3, hop; 1, 2, 3, hop; etc.

#### 6. Balance

POSITION : Standing

EXERCISE : *Raising the Leg Forward and Trying to Hold the Toe with Opposite Hand*

In raising the leg forward there should be no bending of the knee. Leg should be raised as high as possible. Students who fail to catch the toe should try to touch the fingers with the toe. Exercise should be done alternately.

Rhythm should be medium.

### T a b l e 3

#### 1. Introductory

EXERCISE : *Forming Circle and Files*

Students should form a circle joining their hands. On signal they should run and form four lines behind the leaders. Repeat several times.

#### 2. Arm

POSITION : Astride

EXERCISE : *Both Arms Circling Forward and Backward*

In circling, arms should go as close to the body as possible. This can also be done alternately, one arm at a time.

#### 3. Trunk

POSITION : Astride

EXERCISE : *Touching Knee with Nose*

On count one, bend downward, hold the knee with both hands and touch it with nose. On count two, return to the starting position. Repeat the same on the other side and do alternately. Feet should remain on the floor.

**4. Trunk**

POSITION : *Astride*

EXERCISE : *Looking Backward with Body Turning from Side to Side*

On count one, body should be turned either to the left or to the right as much as possible, looking backward. On count two, body should be turned to the other side and looking backward again. In body turning, movement should take place above the hips, and feet should remain firm on the ground.

**5. Leg**

POSITION : *Standing*

EXERCISE : *Kicking Alternate Leg Upward*

In kicking forward-upward students should not bend the knees and lose the balance. Kicking leg should go as high as possible.

**6. Balance**

POSITION : *Standing*

EXERCISE : *With one Foot Raised, Squating and Touching Ground with one Hand*

In squating, students should try to have the weight of the body on the toe of the foot on the ground. Their raised foot should go backward. Ground can be touched either by the hand of the side of the foot resting on the ground or by the opposite hand.

**STANDARD III****T a b l e 1****1. Introductory**

EXERCISE : *Moving about on All Fours and Rabbit Jumping on Signal*

In jumping like a rabbit, students must take both feet and hands off the ground and then jump. On landing in rabbit jump, feet should touch the ground first and then hands.

**2. Arm**

POSITION : *One foot forward and arms bent*

EXERCISE : *Punching with Alternate Arms*

In punching, arm should be thrust forward as one punches in boxing. Forward knee will be bent in the punching movement. When punching with right hand, keep left foot forward and *vice versa*.

**3. Trunk**

POSITION : *Kneeling*

EXERCISE : *Trunk Dropping Downwards with Arms Reaching Backward along the Floor*

In trunk dropping downwards, students should try to touch their knees with their foreheads, and arms should go backward as far as possible along the floor and close to the legs. Then unroll slowly.

**4. Trunk**

POSITION : Astride

EXERCISE : *Trunk Dropping Downward to Touch Floor with one Hand on outside the Foot*

Bend downward and touch the floor outside the foot with the opposite hand. Repeat it on the other side and do it alternately. In bending downward, knees will remain straight.

**5. Leg**

POSITION : Standing

EXERCISE : *Stride Jumping and Crouch Sitting on Signal*

On count one, jump in the air and land with the feet at a distance of about two feet. On count two, jump and land with feet together. Continue stride jumping and on signal take crouch sitting position.

**6. Balance**

EXERCISE : *Attention, Stand at Ease, Turning to Left or Right*

This is a simple exercise but is to test whether students can keep the balance when doing these movements with emphasis on erect carriage.

### T a b l e 2

**1. Introductory**

EXERCISE : *Free Walking, Changing to Fast Walking*

**2. Arm**

POSITION : Astride standing, with arms bent upward

EXERCISE : *Arms Punching Alternately Upward*

In upward punching position, arm should become straight and should be touching the ear. Fist may be closed or opened.

**3. Trunk**

POSITION : Astride

EXERCISE : *Trunk Bending Downward to Touch Ground as far Backward between the Legs as possible and Stretching up*

In bending downward, knees will have to be bent.

**4. Trunk**

POSITION : Short astride with arms raised sideways and palms facing downward.

EXERCISE : *Trunk Turning from Side to Side with Arm Swinging to Sideways Position*

While trunk turning from side to side, feet should remain firm on the ground. Trunk should be turned as far as possible at the same time looking backward. Doing to the other side should be quick movement.

**5. Leg**

POSITION : Crouch, hands on floor

EXERCISE : *Alternate Knee Stretching Backward Slowly Keeping Hands on Floor*

Stretched leg should become straight touching the ground with toe.

**6. Balance**

POSITION : Standing

EXERCISE : *Alternate Heels and Toes Raising*

On count one, raise heels off the ground and bring weight of the body on toes. On count two, bring heels back on the ground. On count three, raise toes off the ground and bring weight of the body on heels. On count four, bring toes back on the ground. Continue heels and toes raising alternately.

**T a b l e 3****1. Introductory**

EXERCISE : *Bean-Bag Scramble*

The teacher throws bean-bags in all directions. The students run to pick them up and bring them back to the teacher. In place of bean-bags other objects such as balls, stones, etc., may be thrown.

**2. Arm**

POSITION : Standing in pairs facing each other joining right hands and placing right feet side by side, with the rear feet placed well back to give balance

EXERCISE : *Danish Wrestling*

Each player tries to move either foot of the opponent by pulling and pushing the hand he holds.

**3. Trunk**

POSITION : Standing with bean-bag or chalk or any other object in each hand with which one may draw a line on ground

EXERCISE : *Drawing Large Circle on the Floor around One's Feet with Bean-Bag or any other Object, Sweeping as far away from Feet as possible*

Students should draw half the circle with one hand first and draw the other half with the other hand.

**4. Trunk**

POSITION : Astride standing in two's back to back

EXERCISE : *Exchanging Bean-Bags in as many ways as possible*

Bean-bags can be exchanged by bending forward and passing through legs; passing behind the backs; passing over the heads and in other variations. Let the students find their own ways to pass and exchange bean-bags.

**5. Leg**

**POSITION :** Standing

**EXERCISE :** *Marking Time Slowly with Knee Raising High*

In marking time when knee is raised forward, thigh should make a 90-degree angle with the body, and toe should be pointed downward.

**6. Balance**

**POSITION :** Standing with bean-bag on one foot

**EXERCISE :** *Throwing Bean-Bag up with Foot and Catching with Both Hands*

In throwing bean-bags, knee will be bent and quickly raised upward. After catching bean-bag with hand it will be placed on the other foot and thrown upward again.

**(B) MIMETICS AND STORY-PLAYS****M i m e t i c s   A c t i v i t i e s**

Two descriptive examples of mimetics activities are given below. On the basis of these two, teacher should develop the other mimetics activities according to the suggestions by the students. Ask the students to use their imaginative power in developing such activities. Encourage large muscle and vigorous movements of the arms, trunk and legs.

*Example No. 1***Dogs and Cats**

Mimicking like dogs can be done in the following ways :—

In walking like dogs, students should place their hands on the ground and walk. Hands and legs will get exercise.

In fighting like dogs, students stand in pairs on their feet imitating as dogs standing on their hind feet, put their hands on one another's shoulders and try to push backward. They will have exercise of their arms and trunk.

From 'hands and feet on ground' position, students can mimic the barking of dogs. In that they will raise their heads upward and will shake their necks.

In stretching like dogs, students can take their hands on the ground as far forward as possible and feet as far backward as possible. This will give exercise to arms, legs and trunk.

Lying on the ground and turning from side to side like dogs can also be imitated. Approximately the same activities will take place in mimicking like cats except that cats can climb. If the teacher has the facilities of rope climbing or pole climbing, it is recommended that he should give the students some experiences in that activity.

Teacher should not limit his programme only to the activities mentioned in this lesson but he should invite more suggestions from the students and should encourage their participation.

*Example No. 2*

**Aeroplanes**

In mimicking the take-off of the aeroplanes, the students, with arms raised sideways, can run forward and jump high in the air on signal. It will give exercise to legs and arms.

In turning like aeroplanes, students run forward and on signal, bend either to the left or to the right. In bending, one arm will go downward and the other will go upward with twisting the trunk towards the bending side. It will give exercise to trunk, legs and arms.

To show putting the ladder against the aeroplane, students stand in pairs and one student leans forward against the other with arms support. In leaning forward, body must remain straight.

In cleaning the aeroplane, students should be asked to imitate cleaning of as many kinds as possible, e.g., they can clean floor in sitting position; they can clean and polish metal work in bending downward position; they can dust the high parts by raising arms upward and so on.

In attack by a war-plane, students can lie down either flat on the ground, or in kneeling position or in unconscious and injured position.

To show landing of an injured plane on one wheel only, students can hop on one foot.

Below are given some more activities for mimetics. Teacher can choose either from these or can have his own list according to the local situation but it is recommended that he must include the mimetics activities in his programme for the children of 6 to 8 years old.

- |                          |                          |
|--------------------------|--------------------------|
| 1. Horse Galloping       | 11. Rooster              |
| 2. High Stepping Horses  | 12. Toad Jump            |
| 3. Birds and Butterflies | 13. Bicycling            |
| 4. Rabbits               | 14. Bouncing Balls       |
| 5. Ducks                 | 15. See-Saw              |
| 6. Bears                 | 16. Striking the Anvil   |
| 7. Elephant              | 17. Pulling the Rickshaw |
| 8. Bell-Ringing          | 18. <i>Tonga</i>         |
| 9. Climbing Ladder       | 19. <i>Palki</i>         |
| 10. Rocking Chair        | 20. Bullock-Carts        |

**Story-Play Activities**

Below are two examples of story-play activities.

*Example No. 1*

**Washing Clothes**

Mark either a stream or a pond or a river on the ground to show the place for washing the cloth. Place should be big enough to accommo-

date all the students around it. If the class is too large, divide it into two groups.

Ask the students to make the platforms around the pond to wash the clothes. They can make the platforms by putting small stones or bricks around the washing place or these may be just imaginary.

Ask them to walk from some distance to their washing places with imaginary bundles of clothes on their heads. In holding the bundles of clothes, students will raise their arms upward and bent overhead. On reaching the washing place, they will put the bundles on the ground by bringing hands downward and bending downward.

Next step will be to ask them to wash the clothes. In washing movement, students place one foot forward, bend forward with arms bringing downward from 'upward bent' position indicating striking the clothes on stone. In washing the clothes students can sing some of the washermen's songs. In washing, students can have the movement of using soap cake by bending and stretching alternate arm forward.

After washing comes the movement of wringing and spreading the clothes on wire. In wringing, bend forward and wring with both hands and in spreading, raise hands high and spread the clothes on wire.

NOTE : In the above example, teacher will notice that major emphasis in the story development has been given on large muscle movements. For example, in walking to pond, legs are used; in putting bundles of clothes on head and bringing them down, arms and trunk are used; in washing, arms, legs and trunk are used; in wringing and spreading the clothes, arms are used. Likewise, teacher should keep in mind that in developing the other 'Story-Play Activities', he will have to emphasise on large muscle movements and their vigorous use.

### *Example No. 2*

#### **Trip to a Garden**

Walking, students reach the gate of a garden. As the gate is narrow and low, ask them to bend downward and pass through the gate in a single file.

Inside the garden they pluck the weeds from the flower beds by bending downward and arms stretching downward and pulling upward.

Later on they sit down and level the ground with spades to sow flower seeds. In this movement, arms will move forward and backward and students will move on feet in 'full knee bent' position.

Ask them to dig the ground with pick-axe by bending downward and bringing both arms together downward.

On way to home they come across a small ditch. Let them jump over it one by one.

Suddenly it starts raining and let them run to a shelter.

NOTE : In Trip to a Garden legs are exercised in walking to a garden; trunk in passing through gate; trunk and arms in picking up the weeds; arms and legs in levelling the ground; trunk and arms in digging the ground; legs in jumping over a ditch and running to a shelter.

In this way teacher should use the large muscle movements in other Story-Play Activities.

Following are few more Story-Play Activities which can be developed into full lessons :

1. Circus
2. *Shial Pundit and Kumir* (Professor Fox and the Crocodile)
3. Aeroplanes
4. Train—Play-Train

Keep together like cars in a train, stop and start like a train. Blow whistle like a train.

5. Boats—Play as if We are Boats

Sail gently when water is smooth as well as when water is rough. Rowing movements. Captain and Pilot. Play, we are in shipwreck and swim ashore.

6. Swimming—Trip to a River-side
7. The Fire
8. Modes of Travel
9. The Wind or Storm
10. Making a Garden

In addition to these games, the teacher should invite suggestions from the children, of other activities which may be played. This should help to develop the children's imagination and creative ability.

### (C) STUNTS

#### 1. Long Reach

Sit on toes with hands on ground. On count one, extend body forward as much as possible by moving on hands and see how far he can reach. On count two, retreat to the starting position. Repeat it for few times, each time trying to reach a little further.

#### 2. Chinese Get Up

Back to back with partner in sitting position with the elbows locked Press backs against each other and stand up on feet. Repeat.

#### 3. Balance and Stand

Stand on one leg, raising the other backward and lean the body forward holding arms sideward.

#### 4. Coffee Grinder

Stand in face to face position and join each hand with the opposite hand of the partner. (Must not lose the grip.) On count one, change from face to face position to back to back position by taking joined hand of one side over the head and turning outward. On count two, from back to back position change to face to face position in the same way by turning inward.



**5. Heel Click**

Stand, feet slightly apart. Jump upward with a fling of the arms and click heels in the air before landing feet apart.

**6. Chicken Walk**

Knee full squat. Clasp the arms tightly around in front below the knees. Walk on toes in this position.

**7. Arch Stand**

Astride standing with arms raised upward. On count one, lean backward without bending knees. On count two, back to the starting position. Repeat. See how far one can go.

**8. One Leg Squat and Stand**

Bend downward and squat on one foot with the other leg extended forward. Stand up and repeat the same on the other foot. Repeat alternately.

**9. Back Arch**

Back lying position, with palms close to the ears, on the floor; knees raised upward and feet resting on ground. On count one, raise the body upward to arch position with weight on hands and feet. On two, back to the back lying position. Repeat several times.

**10. Lifting the Log Pairs**

One person lies down on back with legs straight and joined hands behind the neck. His partner lifts him up and bring him to 'standing on feet' position. In lifting movement, lying man will keep his body and knees straight and rigid. Partners change their positions and repeat the same again.

**11. Squat Reach<sup>1</sup>**

Full squat with left foot forward and right foot behind about 3 inches. With a chalk in left hand, reach between the legs to mark on the ground as far as to the right as possible. The distance of the chalk mark from the line of the left foot indicates the reach.

**12. Back Jump Holding Toes**

Bend downward, hold the toes with hands and jump backward. Jumping forward may also be done.

**13. Ankle Throw**

Two persons, stand facing each other at a distance of about two feet between them. Both raise their same foot forward and join them at ankles. Each one tries to put the other out of balance by pushing sideways with the ankle of the raised foot.

<sup>1</sup>Thomas J.P. *Physical Education Lessons*, Jnanodaya Press, 11 Anderson Street, Madras-1, Reprint Nov.' 54, p. 218.

## (D) PYRAMIDS

None

## (E) NAMASKARS

None

## (F) DANDS

None

## (G) BAITHAKS

None

## (H) YOGIC EXERCISES

None

*GROUP II*

## APPARATUS

None

*GROUP III*

## RHYTHMS

## (A) RHYTHM FUNDAMENTALS

**Walking :** Rhythmic walking is somewhat different from ordinary walking. In rhythmic walking uniformity in steps is very essential. Uniformity can be achieved by teaching the students walking in slow rhythm first and then in fast rhythm. In the beginning, rhythm in walking should be achieved by using words, *e.g.*, left, right, left etc., etc. Either teacher alone may call the steps or the students may join with him. Students may clap on each step. There may be beat of drum on each step.

NOTE : The same method should be used in teaching the rhythmic fundamentals mentioned below :

- |             |               |
|-------------|---------------|
| 1. Running  | 4. Hopping    |
| 2. Jumping  | 5. Tip-Toeing |
| 3. Skipping | 6. Sliding    |

## (B) RHYTHM GAMES

**Dance and Dance-Drama :** Dance and Dance-Drama activities differ from State to State and even from region to region in India. It is, therefore,

recommended that a teacher should select this type of activities according to the cultural traditions of the region. He should also give due consideration to the background, interest and knowledge of the students in these activities.

The most important criteria for selecting the activities should be that they include the vigorous use of big muscles and develop a sense of rhythm and rhythmic movements.

An example of a Gujarati harvest dance—*Dhire Dhire*, is given below :

(Wording of the Song in Roman)

1. Dhire Dhire / Chaljo / Dabe Dabe / Chaljo  
1                      2                      3                      4
2. Khanchi Khanchi / Bandhjo / Bhara / Dangerna  
1                      2                      3                      4
3. Unchkinae / Mukjo / Mathe / Dangerna  
1                      2                      3                      4
4. Jhatt Khali / Saf Karoo / Limpee Ghoompee / Saf Karoo  
1                      2                      3                      4
5. Jhoodo / Patalyea / Bhat Chuto / Padwa  
1                      2                      3                      4
6. Supade Bhari / Saf Karoa / Lala-Lala / Lala-Lala  
1                      2                      3                      4
7. Unchae Jari / Hath Jharo / Lala-Lala / Lala-Lala  
1                      2                      3                      4
8. Vayuraj / Avato / Kachro / Udadato  
1                      2                      3                      4
9. Saf Kari / Chalto / Saf Kari / Chalto  
1                      2                      4                      4
10. Dhire Dhire / Chaljo / Dabe Dabe / Chaljo  
1                      2                      3                      4
11. Khanchi Khanchi / Bandhjo / Bhara / Dangerna  
1                      2                      3                      4
12. Dhire Dhire / Chaljo / Dabe Dabe / Chaljo  
1                      2                      3                      4

*Line 1* : Line one indicates 'walking into the field' movement.

*Position* : Standing with hands on hips.

On count one, bend both the knees slightly; lift left foot and place it forward rhythmically at a distance of about 6 inches from the right foot. Straighten both the knees and stretch the body upward gracefully.

On count two, repeat the action of count one taking right foot forward.

On count three, the same action of count one with stepping forward on left foot.

On count four, take right foot forward and repeat the movement of count two. (This movement is a sort of graceful forward walk with uplifted knees).

*Line 2* : Line two indicates tying of the rice plants into sheafs and piling them at one place.

In continuation of line one place left foot forward and bend both the knees.

On count one, lean forward, raise both hands forward to waist-height with bent elbows spread sideways, and move the hands twice as tying the bundles (as if tying the harvest into sheafs).

On count two, move hands twice in tying movement as above.

On count three, take one step forward with right foot, raise both hands upward to head-height with elbows spread sideways, putting rice sheafs on head.

On count four, take one step forward with left foot keeping the position of arms same as in count three.

*Line 3* : In this line, lifting of the sheafs and putting them on head is explained.

Keep the position of count four in line two *i.e.*, standing with left foot placed forward.

On count one, bend knees and lean forward; lower the hands in hanging position.

On count two, swing both the arms downward, backward from the right side of the body; straighten the knees and look backward at the hands.

On count three, take the arms upward and turn the face forward.

On count four, bend the knees and stretch upward gracefully. In bending knees keep the arms raised upward.

*Line 4* : Fourth line explains about the cleaning of the place to beat rice plants.

Bring right foot forward and place it with the left foot.

On count one, bend knees slightly and swing both the arms hanging downward from right to left.

On count two, swing arms back from left to right.

On count three, swing hands from right to left and hips from left to right at the same time and *vice versa*.

On count four, repeat the movement of count three.

*Line 5* : In the fifth line, the thrashing of rice plants is stated.

On count one, take left foot forward, lean forward and let the hands hang downward as holding small bundles of rice.

On count two, swing the arms sideways backward and upward.

On count three, bring the arms from upward to downward in a striking action and bend the forward knee *i.e.*, left knee, and bend the body downward.

On count four, take the same position as in count one.

*Line 6* : In the sixth line, the cleaning of rice is mentioned.

Bring the right foot forward and place it with the left foot.

On count one, bend the knees and at the same time take the hands downward, forward touching the knees with palms.

On count two, turn the palms upward, bend the knees twice with the movement of hands throwing upwards.

On counts three and four, shift the weight of the body on the right foot; take left foot sideways touching the ground with toe. Raise the arms pointing to the left side with palms facing upward and look towards hands.

Bend the right knee rhythmically four times and also touch the ground with the left toe four times.

*Line 7 :* Seventh line asks to raise hands upwards and continue rice cleaning.

Change the position by shifting the weight of the body on the left foot and taking the right foot sideways. Raise the arms pointing towards right.

On counts one and two, bend the left knee rhythmically four times and touch the ground with the right toe four times.

On counts three and four, shift the weight of the body on the right foot and point with the hands and the left toe towards left side. Bend the right knee four times as well as touch the ground with the left toe four times.

*Line 8 :* In the eighth line, it is said that wind is blowing, and separate grains from the straw by throwing it in the air.

On count one, bring the left foot from sideways position to front position and take both the arms swinging from sideways to backward. From backward position bring the arms swinging downward, forward and step forward with right foot. In stepping forward knees will be slightly bent and movement will be quick with a little jump. The whole action will take place in one count.

On count two, take left about turn with right foot on the ground and swing the left leg around and place it in front of the right foot. Hands will also go in the same direction and come to the forward pointing position.

On counts three and four, repeat the action of counts one and two in reverse position and come back to the starting position of count one.

*Line 9 :* In the ninth line, it is stated to continue the action as stated in line eight.

Repeat the whole action of line eight.

*Line 10 :* Tenth line is the repetition of line one.

Put hands on hips and repeat to complete all the movements of line one.

*Line 11 :* Repeat all the actions of line two.

*Line 12 :* Repetition of line one; continue to end the dance.

The following dances may also be used as dance and dance-drama activities. It may be pointed out that some of these are currently popular even among girls. However there is no reason why boys also of earlier age should not practise some of these. Variations can be introduced by the teacher.

1. Smile Smile Smile—Bratachari
2. Laugh-Play Dance
3. Simple Dance-Drama
4. Fundamentals, Walking, Running, Skipping, Sliding, Hopping to Music or Counts
5. Song of Greeting and Prayer with Simple Rhythmic Movements
6. Song of *Kachuri*—Bratachari
7. Milk-maid Song (Local Languages—Marathi—*Radha Gwalin*)
8. Harvest, e.g., *Pathimati Ela Lo Lo* (Tamil), *Bhalara Dadha Bhalara* (Marathi)
9. Boatman's Song

10. Hunter's Song
11. Various expressive movements from daily life, e.g., "This is the way we wash our clothes etc."
12. Glory to Golden India
13. Joy of Life
14. *Kummi* (Tamil)
15. *Kollatham* (Tamil)
16. *Tipri*
17. *Zimma* (Marathi)
18. *Phugudi* (Marathi)
19. (a) Indigenous Rhythmics—*Ketkiche Pan* (Marathi)
- (b) *Favourite Stories of Children*  
Favourite stories of children may be selected.
- (c) *Skipping*
  - (1) Skipping with single rope (individual) forward and backward
  - (2) Skipping with a partner (skipping with ropes)
  - (3) Skipping stunt—partner turning while skipping

## (C) FOLK DANCE

None

## (D) LEZHIM

None

## (E) MARCHING

None

## (F) FANCY DRILL

**Flag Drill (For Standard III only)**

NOTE : A few examples of Flag Drill are given below. Teacher may add other variations according to the needs of the children.

DIMENSIONS OF THE FLAG :  $1\frac{1}{2}$  ft.  $\times$   $1\frac{1}{2}$  ft. cloth

LENGTH OF THE FLAG STICK : 2 feet

DIAMETER OF THE FLAG STICK : About  $\frac{1}{2}$  inch

EXERCISE NO. 1 : *Flags Raising Sideward and Stepping to the Left and Right Alternately*

STARTING POSITION : Cross flags in front of the thighs

On count one, cross the flags in front of chest.

On count two, step to the left and stretch arms sideward to the shoulder-height keeping the flag-sticks in horizontal position.

On count three, bring left foot back with right foot and cross the flags in front of the chest.

On count four, return to the starting position.

Do the same on the right side.

EXERCISE NO. 2 : *Flags Raising Sideward, Upward with Stepping Sideways Alternately and Heel Raising*

STARTING POSITION : Cross flags in front of the thighs

On count one, step to the left, raise arms sideward to the shoulder-height keeping the flag in horizontal position.

On count two, raise arms upward keeping the flags in a vertical position and raise the heels from the ground.

On count three, return to the position of count one.

On count four, return to the starting position.

Do the same on the right side.

EXERCISE NO. 3 : *Flags Raising Sideward with one Foot Taking Forward, Lunging on the Forward Foot and one Flag Raising Upward and the other one Lowering Downward*

STARTING POSITION : Cross flags in front of the thighs

On count one, raise arms sideward keeping the flags in a horizontal position and step left foot forward.

On count two, lunge forward on left leg, raise left arm upward and right arm downward.

On count three, return to the position of count one.

On count four, return to the starting position.

EXERCISE NO. 4 : *Raising one Arm Sideward, Bending the other Arm to Touch the Shoulder with the Fist, Raising both Arms Upward and Taking Full Squat Position*

STARTING POSITION : Cross flags in front of the thighs

On count one, raise the left arm sideward and bend the right arm to touch the right shoulder with the right fist. Keep both the flags in vertical position.

On count two, raise the arms upward keeping the flags in a vertical position and take full squat position.

On count three, return to the position of count one.

On count four, return to the starting position.

EXERCISE NO. 5 : *Stepping Sideward, Crossing the Flags at the Back, Lunging on the Foot Extended Sideward and Arms Raising Sideward Upward*

STARTING POSITION : Cross flags in front of the thighs

On count one, step left foot sideward, and cross the flags at the back near the hips.

On count two, lunge on the left leg and raise both the arms sideward, upward to cross the flags overhead.

On count three, return to the position of count one.

On count four, return to the starting position.

## GROUP IV

## COMBATIVES

None

## GROUP V

## GAMES

## (A) SIMPLE GAMES

**1. Cat and Rat**

One of the players is named "Rat" and another "Cat". The remaining players form a circle keeping hands joined. The "Rat" stands inside the circle and the "Cat" outside the circle. The "Cat" has to catch the "Rat". The "Rat" will be allowed to run in and out of the circle freely but the "Cat" will be prevented from doing so. The "Cat" will chase the "Rat" and will try to get in and out of the circle crawling under, jumping over or by breaking it with force. If the "Cat" succeeds in catching the "Rat", both of them will join the circle and another two students will be appointed as "Cat" and "Rat".

**2. Blind Man's Buff**

Pupils join hands and form a circle. One of them becomes "It". "It", blindfolded, stands in the centre of the circle. The pupils start moving in the circle either to the left or to the right. "It" halts the circle at his own discretion by calling "stop" and points towards the pupils. If he points between the two players, the circle starts moving again. If he points at a player, that player enters the circle and "It" attempts to tag him. If he fails in tagging the player, the leader of the class or the teacher asks the class to take a step forward to make the circle smaller and to make it easier for "It" to catch the evading player. The tagged player becomes "It".

**3. Crocodile Can't Eat Me (Pom Pom Pullaway)**

Draw two straight lines with a distance of about 30 feet between them. One boy becomes "It" and stands in the middle of the two lines. Half of the students stand on one line and the other half on the other line. "It" calls "Pom Pom Pullaway" and students run across and change their ends *i.e.*, students standing on *A* line run to *B* line and *vice versa*. As students run across to change the lines, "It" will try to tag as many students as possible. All those who are tagged will join the original catcher and help him to tag others. "It" repeats the call and students run across. The game continues till all are caught. The player caught last is declared the champion. The teacher appoints a fresh "It" and the game is continued.

**4. Statues (Red-Light)**

Students are asked to demonstrate the poses of statues. They must be asked to make difficult poses of their own choice. "It" stands at a distance of about 60 feet from the group with his back towards the group. On signal, group starts moving towards "It". He can turn his face towards the group at any time. As soon as he turns his face towards the group, each member of the group has to take a pose of a statue. Those who fail



in taking poses of statues or who are still moving will be eliminated from the group. "It" will repeat the same action, the remaining players moving forward from the spots they reach. The person, who will touch "It" first without his notice, will be declared the champion of the game.

### 5. Run for Your Supper

Players stand in a circle. One of them is appointed "It". He runs around the circle and touches a player saying "Run for Supper". The touched player immediately starts running around the circle in the opposite direction of "It". Both of them try to occupy the vacant place. The one who fails, becomes "It" for the next time.

### 6. Squirrel and Trees

The class is divided into groups of fours. In each group three pupils form a hollow tree by putting hands on each other's shoulders and facing inward. The fourth pupil stands as a squirrel in the middle of the hollow tree formed by the three pupils. The number of the squirrels should be larger by one than the number of the trees. On signal all squirrels change their trees, the odd squirrel also trying to occupy a tree. One will be left out without a tree. The game is thus continued with the teacher signalling changes. The player or players, who found trees every time, will be declared the winners.

After a few trials the squirrels make themselves parts of the trees releasing new players to become squirrels.

### 7. Circle Call Ball

The players stand around a circle and they are numbered. One of them called "It", standing in the centre, tosses the ball up in the circle and calls a number. The player with that number runs forward and tries to catch the ball before it falls on the ground. If he catches the ball, first "It" will throw the ball in the air again and will call another number. Otherwise he will become the "It".

### 8. Drop the Handkerchief

Children sit on the floor in a circle. One of them is appointed as "It" or runner. He is given a handkerchief. He runs around the circle and drops the handkerchief behind one of the children. The child with handkerchief behind him, becomes the chaser. He picks up the handkerchief and chases the runner to tag him. If the runner reaches the chaser's vacant place without being tagged, he is safe and the chaser becomes the runner. If he is tagged, the chaser takes his own place and the runner continues to be the runner for the second round. In case a child does not notice the placing of handkerchief behind him and the runner completes a round around the circle, the child becomes the runner of the next round.

(8) (a) *Variation* : The game is played in the same way as mentioned in No. 8 with the following variations :—

The runner is given a swatter (a twisted towel) instead of a handkerchief. He runs around the circle and places the swatter behind one of the boys. That boy picks up the swatter and chases the runner to beat him with the swatter till he returns to his seat. In case the boy fails to notice the dropping of the swatter, the runner completes the round of the circle, picks up the swatter and starts beating the boy. The boy runs

around the circle to escape from the beating. Completing one round of the circle he takes his original place.

Beating should not be too hard.

### **9. Imitation Tag (Garden Scamp)**

The players form a circle holding hands. One of the players is appointed as 'Scamp' and another 'Gardner'. The Scamp stands inside the circle and the Gardner outside the circle. The Gardner walks around the circle for a while. Suddenly, he looks at the Scamp who answers, "No one". On this the Gardner chases the Scamp. The Scamp runs across the circle, in and out among the players, between their legs, and performs feats such as hopping, jumping, walking and bent knees etc. The Gardner must imitate the Scamp and follow his path. When he catches the Scamp, the Gardner joins the circle; the Scamp becomes the Gardner and another player is selected Scamp. If the Gardner fails either in catching the Scamp or following his exact path, the teacher appoints a new Gardner.

### **10. What is the Time, Mr. Wolf ?**

One of the players is appointed as "Mr. Wolf". An area is marked as home of Mr. Wolf. The players enquire time from Mr. Wolf by asking "What is the time, Mr. Wolf?" The Wolf answers: one o'clock, or three o'clock, or ten o'clock etc. When he says "Dinner Time", the players run to hide in the marked home. Mr. Wolf runs after them and tries to tag as many as possible. Those who are tagged, become his prey for his dinner. After every couple of times a new Mr. Wolf should be appointed by the teacher.

#### **(B) RELAYS**

None

#### **(C) LEAD-UP GAMES**

None

#### **(D) INDIVIDUAL RECREATIONAL GAMES**

None

#### **(E) MAJOR TEAM GAMES**

None

### **GROUP VI**

#### **ATHLETICS**

None

## GROUP VII

## AQUATICS

NOTE : Aquatics should be started in this Division if there are safe facilities and if there is one instructor or helper for every six students. Grouping according to ability is important.

## (A) SWIMMING

NOTE : The teachers' objective should be to teach the pupil to swim using his most successful stroke and method. The following methods have been usually followed.

**1. Getting Adjusted to Water and Overcoming any Fear****Method 1**

Before the students get down inside the water, they should be convinced that water is their friend. When they enter into the water for the first time, they should be asked to walk through the water holding the rail. Later on, they should be asked to walk through the water without the use of rail. By jumping, walking, falling into waist-deep water, the fear of water can be removed.

**Method 2**

Stand in arm-pit-deep water; reach forward with your arms; take a deep breath; submerge your face and shoulders in the water; bring your knees close to the chest and keep this position till you can hold the breath. Then come back to standing position again.

**Method 3**

Let the children play some familiar games in waist-deep water.

**2. (a) Floating**

Floating in swimming means lying with face upward at the surface of water in motionless horizontal position. The denser the water the easier to float, *i.e.*, in the case of salt water.

**Method 1**

Lie down on the surface of water with body extended into horizontal position. Take the help of a partner in the beginning to support you. Now inhale a deep breath quickly and then exhale it slowly. As soon as body starts going under water, inhale quickly again. After few trials like this stand in chin-deep water; extend arms forward with palms upward and close to the water surface; take a deep breath, lean backward so that feet may leave the bottom of the pool and try to come on the surface of water without help.

NOTE : Those people who find difficulty in floating in the above-mentioned way may have to move the hands in forward and backward motion or will have to use a slight leg kick in order to continue floating.

**Method 2**

Stand in the waist-deep water, take a deep breath; pull knees close to the chest with hands; bend head forward, and float with back and shoulders above the surface giving an appearance of mushroom.

## 2. (b) Gliding

Gliding can be learned in the following procedure : (Provide a rail to hold)

- (1) Hold the rail with both hands with arms straight, take a deep breath; press the head in the water between the arms, and bring the legs up to float on the surface. Rail should not be much higher than water level. Try to hold the breath as long as possible. Then let the legs go down again in the water. Practise several times like that every day.
- (2) One partner supports the glider at his hands and the other at his toes, and the whole body, with arms straight and legs pressed together, floats on the surface of the water. Head should be held up in line or a little above the arms. Later on, practise in this position to breathe in by raising head upward and exhaling in the water.
- (3) The glider and one partner stand face to face at a distance of 4 to 6 feet. The glider raises hands upward, bends forward to put arms, head and shoulders under water, and slides forward towards his partner with legs trailing behind. The partner catches the glider's hands to give him support and confidence.
- (4) Later on, practise gliding to reach the rail without the help of the partner and covering longer distance. Partners should remain close to the glider to give him help if needed and to give him encouragement and confidence.
- (5) Later on, practise breathing while floating by taking head upward to inhale and taking face in the water to exhale.

## 3. Leg and Arm Movements with and without Support

*Note 1 :* Before starting arm, leg and coordinated swimming, the breathing practice should be given. Breathing practice gives confidence inside the water. To practise it, the students should stand in the waist-deep water and try to take sitting position in the water. In sitting position exhale and come to standing position to inhale. Repeat it several times to give coordination in exhaling inside the water and inhaling outside the water.

*Note 2 :* Every stroke has got different arm and leg movements which can be performed in the ways described below.

### Front Crawl

*Leg Work with Support :* Hold the rail or the end of swimming pool and take prone body position in the water. Start the leg work by kicking the water downwards. In kicking, the feet should remain in the water. It is only heels which will break the surface of the water. Legs should remain in relaxed position. If the knees are kept slightly flexed, the movements will not be tiresome.

*Leg Work without Support :* Push off from the end of the swimming pool in prone position and start kicking the water with legs alternately. Keep the body relaxed. Since breathing is held because face is down inside the water, after a few kicks stand in the water to inhale and repeat the push off and the leg kicking movement again.

While doing the leg work, the arms can be kept by the sides of the body or can be extended in the line of the shoulders with flexed elbows.

*Arm Movements* : Stand in waist-deep water; lean forward with arms held forward to submerge shoulders and to rest chin in the water. Make sure of the last point since if chin is allowed to leave the water, the entire practice will be useless. Swing right arm rightward in a circular movement keeping the arm partially submerged. Recover to starting position taking the arm out of water. Do the same with left hand. Then repeat, both hands working at the same time.

*The Entry and Arm-Pull* : Reach forward with one arm and keep hand in front of head just above the water with palm facing outward. In this position elbow should be higher than the hand. Now make the entry of hand at 30-degree angle, the forearm following the path of the hand. When the arm becomes almost straight, start the arm-pull backward. The pull should continue till thumb reaches the outer side of the thigh of the same side.

*The Arm Recovery* : Since the arm entry and pull are done in standing position in the water, the arm is quite low in the water when it reaches near the thigh. Therefore, continue the arm-pull after it reaches the thigh till the hand, with palm upward, reaches the surface of the water. Now lift the elbow, drawing behind it the forearm first and then hand. Make sure that it is a clear withdrawal and not dragging of the hand against resistance.

The back of the hand should be just clear of the water surface as it swings forward for its next entry.

Repeat all the movements with the other arm. Later on, practise alternately.

*Breathing* : After the arms start working in combination, breathing can be introduced along with arms movement. One should make up the decision in his mind to which side he is going to turn his face to inhale.

Now take up a position with one arm extended forward and the other backward to make entry on recovery as the case may be. If the right arm is extended forward and the left arm is extended backward, turn face towards the left side and bring it over the surface of water. From this position, make arm recovery and continue breathing in till the arm recovery is completed. As soon as the left arm enters the water for its pull, turn face into water to submerge in it in downward position. In this position, breathe out (exhale) through mouth and nose. As soon as the left hand reaches the surface of water near the left thigh, turn face again towards left side to breathe in.

In the same way practise inhaling on the right side on the recovery of the right arm. On whichever side one may find easier to inhale, he should concentrate on that.

In the end combine all the movements of the whole stroke.

### **Breast Stroke**

*Body Position* : It is almost the same as in the 'Front Crawl'. The body must be kept in a streamlined stretched position but at the same time it must be comfortable and relaxed.

The Breast Stroke consists of four main parts. They are :

1. The leg-thrust or kick
2. Glide
3. The arm-pull
4. The combined recovery of arms and legs

There are two sources of propulsion *i.e.*, the leg-thrust and the arm-pull. These two forces are applied separately and in such a way that when the actual thrust or pull occurs, the rest of the body is more or less streamlined.

*Leg Kick* : The legs are to be drawn up towards pelvis instead of spreading them, and then a thrust type of kick is made backward with the forelegs. The leg-thrust ends when the legs are closed. After this comes glide.

*Glide* : In glide, the whole body is fully stretched, arms forward, legs extended with toes pointed backward, so that the soles of the feet are shown just below the surface of the water.

*Arm-Pull Action* : The arm-pull is done simultaneously in a lateral, downward, backward movement. From an extended position in front of the face, the arms are pulled to a point under the upper chest. Here the hands join each other and again are thrust forward to the starting position. The whole movement is a continuous movement. The hands should never pull more than a few inches beyond the shoulder line.

*Breathing* : In 'Breast-Stroke' the breath is inhaled as the arms make their pull, the head being lifted to bring the mouth above the surface of water. The breath is exhaled during the leg-thrust and glide.

*The Combined Recovery of Arms and Legs* : The arms pull in a lateral position to the shoulders and then legs recover. After that, arms recover to a point under the chin and immediately are thrust forward. While the arms are recovering, the legs are spreading and the feet are turning out, poised for the legs drive. When the arms are almost fully extended in thrust, then the leg drive is made.

### Back Crawl

NOTE : It is just the opposite of 'Front Crawl'. In 'Front Crawl' the face is downward and in 'Back Crawl' the face remains upward.

*The Body Position* : The body is held nearly in a horizontal position and is maintained as near the surface as possible with the hips just low enough to keep the legs under the surface.

*Position of Head* : The head is carried in line with body. The chin should be tucked close to the throat so that the eyes can easily see towards the feet.

*The Action of Legs* : The feet do not kick into or break through the surface. The kick is downward every time.

For the start of stroke, simple six-beat rhythm can be used. As one arm is pulled, count one, two, three leg kicks. In the same way have three leg kicks on the pull of the other arm.

*Arm Action* : It can be divided into three parts :—

- (a) Entry; (b) The Press—Slide; (c) Recovery.
- (a) *Entry* : On entering into the water, the arm should be pressed into the water and should disappear immediately below the surface.
- (b) *The Press—Slide* : The hand and forearm press downward and slide forward to a very shallow depth in preparation for the push. This is not deep as in the crawl but barely an inch or two under the surface level. In this way, the shoulder is behind as well as above the arm in its drive. The palm is faced downward at such an angle that during the pressing phase, pressure is felt on the fingers.
- (c) *Recovery* : When the hand completes its drive at the side of the thigh and below the hip, the initiating movement in the recovery starts. The shoulder is slightly lifted as the body-weight is shifted over on to the other arm as it enters into the water. The elbow of the recovering arm bends slightly as the arm is lifted out of the water. The wrist is turned so that the palm faces towards the surface.

*Breathing* : Timing of breathing is simple but still very important. As one arm is recovered from the water, inhale. As the other arm is lifted, exhale. Breathing in "Back-Stroke" is always through the mouth.

Now combine the whole stroke, starting with leg movement, followed by the arm movement and breathing.

### **Butterfly Breast Stroke**

*Body Position* : It is the same as in the Breast Stroke.

*The Technique* : In this stroke both the arms together perform in a manner similar to that of the "Crawl Stroke". The legs retain the narrow lateral kick movement of the "Breast Stroke".

*Arm Action* : The entry and the pull are both very similar to those of the "Front Crawl" except that in the entry it is not usually possible to keep the elbows higher than the hands at the time of entry. The pull continues with slightly bent arms until the hands reach the thighs and then, without a pause, they are together simultaneously whipped out of the water and recovered with the "Straight Arm Low Recovery" as in the "Front Crawl".

*Leg Action* : The legs are bent in a manner rather different from the "Breast Stroke", the action being a deeper one with the knees separated about 18 inches instead of about 2 feet and the heels are brought together and drawn up almost to touch the buttocks. The idea is to engage the water with the feet as nearly on a line with the hips as is possible so that the water may be held with the legs and feet for a longer distance to the point of completion of the kick. The thrust is then driven outward and downward, and the upward drive is made just before the knee has fully straightened on the downward kick. This gives a whiplike action to the far end of the leg and the foot. On this 'Up-kick' the legs continue on to the next kick by bending the knees.

*Timing* : The leg kick takes place after the arms are recovered from the water and immediately before they commence their pull. Thus the arm-pull is made while the legs are trailing and the leg-bending begins as the arm-recovery takes place.

*Breathing* : The breath is exhaled during the arm-pull and inhaled as the arms are carried over in the recovery.

(B) DIVING

None

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**DIVISION II**  
**STANDARDS IV, V**  
*(Age-Group 9 Plus to 10 Plus)*

**GROUP 1**

**DEVELOPMENTAL EXERCISES AND ACTIVITIES**

**(A) EXERCISES**

**STANDARD IV**

**Table 1**

**1. Introductory**

EXERCISE : *Pat Bouncing Old Tennis Balls*

Each boy should have an old tennis ball. The boys will bounce the balls on floor with their hands and keep moving in an informal way. One ball may be shared by two or three, each taking his own turn.

**2. Arm**

(On All Fours)

POSITION : Sitting on toes with hands on floor in front

EXERCISE : *Crab Walking Sideways*

On count one, lift hand and foot of the right side from the floor and place them sideways at a distance of about one foot.

On count two, lift hand and foot of the left side and place them close to hand and foot of the right side. Continue crab walking in this manner.

In the same way the pupils can walk towards the left side.

**3. Trunk**

POSITION : Kneel support (*i.e.* knees and hands resting on ground).

EXERCISE : *Alternate Leg Stretching Backward*

On count one, stretch left leg backward; elbows straight; chest raised; and looking forward.

On count two, return left leg to kneeling position.

On count three, stretch right leg backward.

On count four, return to the kneeling position.

Continue leg stretching alternately.

**4. Trunk**

POSITION : Kneel support

EXERCISE : *Alternate Arms Swinging Sideways and Backward with Head and Body Turning*

On count one, swing the right arm sideways backward as much as possible with head and body turning. The two knees and the left arm are fixed.

On count two, bring the arm down to the kneel support position.

On count three, swing the left arm sideways, backward, turning the trunk to the left.

On count four, back to the starting position.

Continue arm swinging and trunk turning alternately.

### 5. Leg

POSITION : Standing

EXERCISE : *Standing Long Jumping*

In jumping, bend the knees; shift body-weight on toes; lean forward; bend elbows close to the body and jump forward with arms swinging forward.

### 6. Balance

EXERCISE : *Trapping Rubber Ball with one Foot*

Bounce the rubber ball on floor with one hand and try to stop it from bouncing with the sole of the foot. Trapping can be done with each foot alternately.

## Table 2

### 1. Introductory

EXERCISE : *Following the Leader, Changing Activity on Signal*

The class will follow the leader in a single file and they will imitate the leader in actions. For example, the leader starts running in a zig zag way or jumps over a ditch or claps hands overhead, sideways, forward or bends downward while running, and the boys will do the same movements what he does.

### 2. Arm

POSITION : Feet Astride

EXERCISE : *Arms Swinging Forward and Sideways with Heel Raising*

On count one, swing the arms forward, raise heels and shift weight of the body on toes.

On count two, swing the arms downward, sideways. When the arms reach the downward position, heels should be lowered and again raised immediately while the arms are going sideways.

(Arms swinging downward, sideways and heels touching the floor and raising,—all will be done in one count. Counting of the rhythm will be like this : one-and-two-and-three and four.)

### 3. Trunk

POSITION : Downward bend with knees straight and hands touching the ground

EXERCISE : *Kneeling on Alternate Knee and Knees Stretching*

On count one, kneel on right knee between arms, both palms touching the floor.

On count two, raise hips upward, straighten the knees and come to the starting position with fingers touching the floor.

On count three, kneel on the left knee between arms.

On count four, stretch and straighten the knees.

**4. Trunk**

POSITION : Crouch

EXERCISE : *Jumping to About-turn to Crouch Position*

On signal, from crouch position jump upward; take about-turn while in the air; land and take crouch position again. All these actions will take place in one count. Repeat the action several times.

**5. Leg**

POSITION : Walk-stand with left foot placed forward

EXERCISE : *Feet Changing Forward and Backward Jumping High, with Rebound*

On count one, jump high and take right foot forward and bring left backward.

On count two, bounce on the spot once.

On count three, jump high and take left foot forward and right backward.

On count four, bounce on the spot.

Continue feet changing forward and backward, with bouncing in between the changes.

**6. Balance**

POSITION : Standing on one leg with hands on hips

EXERCISE : *Free Leg Swinging Forward and Backward in Rhythm*

In leg swinging, leg should be taken forward and backward as far as possible, knee kept straight. In swinging movement, leg should remain in a relaxed position.

**T a b l e 3****1. Introductory**

EXERCISE : *Dribbling Rubber Balls with Feet*

It is a simple exercise. Run and dribble a ball with feet, keeping it under control.

**2. Arm**

POSITION : Arms bent across chest

EXERCISE : *Arms Flinging Sideways, Backward and Return*

In flinging, arms should become straight from bent position and they should be carried as far backward as possible. Arms flinging sideways, backward and returning to across bent position will be done in one count.

**3. Trunk**

POSITION : Sitting with knees bent, feet slightly apart and hands on floor behind the feet (at a distance of about two feet) supporting the body

EXERCISE : *Hip Lifting with Head Dropping Back*

On count one, lift the hips upwards as high as possible making the body straight and drop the head backward, downward.

On count two, back to the starting position.

Repeat the movement several times.

**4. Trunk**

EXERCISE : *Pat Bouncing Rubber Ball from Side to Side*

In bouncing, do not move the feet from the ground. Bounce the ball with either hand gradually from side to side turning the trunk at the same time first to the left and then to the right.

**5. Leg**

POSITION : Crouch

EXERCISE : *Leg Stretching Alternately Sideways*

On count one, shift the weight of the body on right foot and stretch left leg sideways.

On count two, bring the left leg back to crouch position.

On count three, stretch right leg sideways.

On count four, bring the right leg back to crouch position.

Continue leg stretching sideways alternately.

**6. Balance**

EXERCISE : *Hopping Rhythmically with One Leg Raised*

In hopping, keep hands on hips. Knee of the raised leg should be at about waist-height. Do hopping on each foot alternately, keeping weight over the toe.

## STANDARD V

Table 1

**1. Introductory**

EXERCISE : *Free Skipping with Skipping Ropes*

**2. Arm**

POSITION : Arms extended sideways

EXERCISE : *Arms Circling*

In circling the arms, the movement will take place at the shoulder-joint. The arms will remain extended sideways.

**3. Trunk**

POSITION : Cross-legged sitting and arms raised sideways

EXERCISE : *Head and Trunk Turning Sideways with Arms Swinging and Touching the Ground*

On count one, turn trunk and head to the right, touch the ground with hands as far backward as possible and look at the hands.

On count two, back to the starting position.

Repeat the same on the left side.

**4. Trunk**

POSITION : Back to back astride standing in pairs with a distance of one yard between two persons in each

EXERCISE : *Passing a Ball to the Partner Between Legs and Receiving It Overhead*

In passing the ball through the legs, both the partners bend downward; and 'A' passes the ball to 'B' through the legs. Then both stretch upward, lean backward and 'B' passes the ball to 'A' overhead. 'A' can pass the ball back to 'B' overhead and 'B' can return it to 'A' through legs.

Another variation can be passing the ball sideways.

### 5. Leg

POSITION : Standing with hands on hips

EXERCISE : *Astride Jumping Rhythmically*

On count one, jump in the air and land with feet at a distance of about two feet.

On count two, jump and land with feet together.

Continue astride jumping rhythmically.

### 6. Balance

POSITION : Squat with hands clasped around legs in front of ankles

EXERCISE : *Walk*

Walk on toes keeping the above-mentioned position intact.

## Table 2

### 1. Introductory

EXERCISE : *Running around in a Circle and Jumping to Head a Ball Held High*

Boys run in a circle and on signal they jump as high as possible to head balls hung high.

The same activity may be done without a ball, the boys imitating 'heading' in football.

### 2. Arm

POSITION : Standing face to face in pairs

EXERCISE : *Tug-of-War with Hands*

Both the partners hold each other's right hand. On signal, they pull each other. In the same way they can pull each other with the left hand.

### 3. Trunk

POSITION : Kneeling with hands touching the ground at shoulder-width as far forward as possible

EXERCISE : *Rhythmical Chest Pressing Downward*

On count one, press body backward and chest downward without moving hands from the ground. This will press the chest downward. Hands should remain straight and head will go between arms.

On count two, back to the starting position.

Repeat several times.

### 4. Trunk

POSITION : *Astride*

EXERCISE : *Trunk Bending from Side to Side*

On count one, bend trunk sideways to the right and try to touch the leg with fingers as low as possible.

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On count two, stretch upward and bend sideways to the left in a single movement.

Knees should remain straight. Continue trunk bending from side to side rhythmically.

### 5. Leg

POSITION : Standing

EXERCISE : *Hopping on Spot with Alternate Knee Raising*

On counts one and two, hop on the right foot and raise left knee to waist-height. On three and four, change to hopping on the left foot and raise right knee. Change of hopping from one foot to another and knee raising should be done simultaneously. The exercise is to be done continuously.

### 6. Balance

EXERCISE : *Marking Aeroplanes*

Extend one leg backward, bend trunk forward with arms raised sideways and shift the body-weight being supported on the other foot. Change legs.

## T a b l e 3

### 1. Introductory

EXERCISE : *Free Hop, Step and Jumping*

If one takes off on right foot, he should land on right foot; step forward left foot and jump forward to land on both feet.

### 2. Arm

POSITION : Standing with arms upward bent (*i.e.*, elbows pointed downward, arms bent upward with closed fists near the shoulders, upper arms close to the body at the sides)

EXERCISE : *Arms Bending and Stretching Upward*

On count one, stretch the arms upward, upper arm touching the ears, palms facing inward, and fingers and thumbs together pointing upward.

On count two, bring the arms to the upward bent position.

### 3. Trunk

POSITION : Astride standing with arms raised upward and palms facing forward

EXERCISE : *Arching the Spine Backward and Dropping Trunk Loosely Downward*

On count one, arch the spine backward downward with arms going backward. In arching, hips should not be pushed forward.

On count two, back to the starting position.

On count three, drop the trunk loosely forward downward with arms also loosely hanging downward.

Knees should remain straight in trunk dropping downward.

### 4. Trunk

POSITION : Standing with one arm raised forward to the shoulder-height

EXERCISE : *High Kicking with Opposite Leg to Touch the Raised Arm*

In kicking, one should not lose the balance and both the legs should remain straight. Change arms occasionally.

### 5. Leg

POSITION : Standing

EXERCISE : *Astride Jumping with Rebound and Landing in Crouch Position on a Given Count*

On count one, take astride jump.

On count two, rebound on the spot in astride position. On count three, jump and bring feet together.

Continue astride jumping with rebound and on a given count or command, land to crouch position.

Repeat the same few times. Rebound and back to the starting position.

### 6. Balance

POSITION : Standing on one foot holding other knee raised with both hands

EXERCISE : *Taking About-Turn Jump and not Losing the Balance*

## (B) MIMETICS AND STORY-PLAYS

None

## (C) STUNTS

### 1. Foward Roll

Stand near the edge of the mat, bend downward and place hands on the mat. Tuck the head inward, take the weight of the body on hands and roll forward on the neck and back, keeping knees bent while going over.

### 2. Skin and Snake through the Legs<sup>2</sup>



Pic. 1



Pic. 2

<sup>2</sup>Cotteral, Bonnie and Donnie *The Teaching of Stunts and Tumbling*, The Ronald Press Company, New York, 1936, page 214.

A group of individuals stand in astride position one behind the other. Each individual bends the trunk forward and reaches with the right hand between the knees to the individual at back. At the same time, each reaches forward with the left hand and grasps the right hand of the individual in front. (Pic. 1)



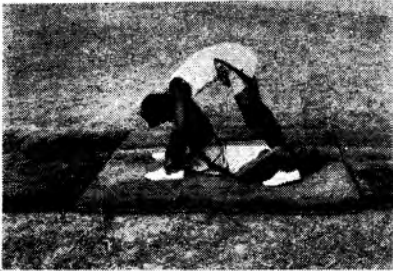
Pic. 3

Still keeping the line linked together in the above manner, the last individual of the line begins the stunt by lying down on the floor on his back (Pic. 2), and others follow him by walking backward (keeping feet astride) over the bodies till the individual who originally was first in the line, lies on the ground (Pic. 3). He then gets up and starts walking forward over the lying persons with astride feet and others follow him and come back to the starting position. All through, the chain of joined hands should not break.

### 3. (In Pairs) Leap Frog—Both Roll

Astride standing. B stands behind A at a distance of three to four feet. A bends down with his knees slightly bent and grasps his knees or ankles. B takes off from both feet placing his hands on A's back and leaps over him. After B completes the leap, both of them roll forward and come back to the starting position. Now A leaps over B. Repeat few times.

### 4. Double Roll (Two Men Forward Roll)



Pic. 4



Pic. 5

B lies down on back on the mat with knees drawn up and separated and feet resting on mat. A stands with feet back of B's shoulders. B grasps A's ankles with thumbs on the inside and fingers on the outside of the ankles. A bends forward and grasps B's ankles, thumbs on the inside and fingers on the outside of the ankles. A now rolls forward by ducking his head between B's knees. (Pic. 4). As A rolls forward B is carried to his feet by holding A's ankles. The action is continued by B rolling forward and A coming to standing, and A rolling forward and B coming to standing. (Pic. 5).

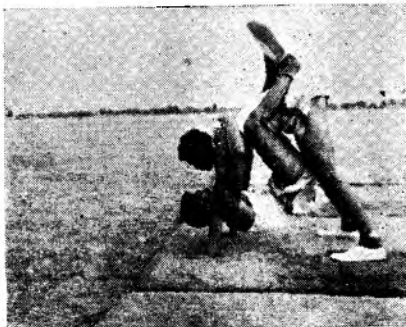


### 5. (In Pairs) Monkey Walk with Side Roll

A lies on his back with knees drawn up and feet resting on the floor. B, with feet astride, stands face to face to A before A's feet. B bends downward and places hands on floor near A's shoulders. A clasps his hands around B's body near B's shoulders and clasps his legs around B's waist. (Pic. 6). B walks on all fours like a monkey with A like a baby hanging underneath (Pic. 7). On signal, B will roll over sideways and will take the position of baby monkey and A will become mother monkey.



Pic. 6



Pic. 7

### 6. Backward Roll<sup>3</sup>

The individual, standing with the back to the mat, sits down with the body close to the feet and head tucked forward. Keeping this relative position, the body immediately is rocked backward on to a rounded back and shoulders, the hips are lifted off the mat, and the arms are swung upward and backward. The body continues to roll off on the rounded back on to the shoulders and during this action the wrists are extended so that the fingers are placed on the mat, thumbs next to the head, and, finally, the entire palm is placed flat on the mat with fingers pointing in the direction the individual was facing at the start of the Roll. As the hands bear the weight, the body is turned over, rolling off the shoulders and rounded neck. The feet are brought to the floor; a last push is given with the hands, and the individual regains the standing position.

### 7. Dive and Roll (Both Height and Distance)

Knees bent; spring up with a rapid stretching of the knees and reach far off in front and do a forward roll, breaking the fall by landing with the hands first.

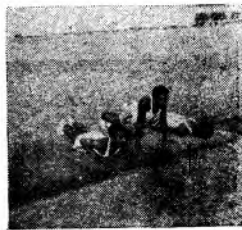
### 8. Three Men Sideward Roll



Pic. 8



Pic. 9



Pic. 10

<sup>3</sup>Ibid. Cotteral, pages 157-158.

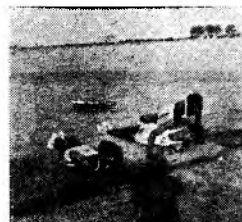
A, B, C lie side by side with faces downward. Each should be at a distance of one to two feet from the other (Pic. 8). B rolls sideward towards C, and C springs over B in lying position with the help of hands and toes, (Pic. 9) and takes over B's place (Pic. 10). Now C rolls sideward towards A, and A springs over C (Pic. 11) and takes C's place (Pic. 12). Again A rolls towards B, and B jumps over A (Pic. 13) and takes his original position in the middle. Continue rolling and jumping in the order mentioned above. The order of rolling and jumping must be made clear to the students.



Pic. 11



Pic. 12



Pic. 13

### 9. (In Pairs) Double Roll<sup>4</sup>

A lies on his back, arms stretched backward, legs raised upward. B, facing A, stands feet apart, behind A's head; and they both grasp each other's ankles. B dives forward and rolls over, and A is pulled to his feet by B as he rolls over. A again dives forward and in this way they roll forward a number of times. Try rolling backward.

### 10. (In Pairs) Over the Back Roll

Stand back to back with elbows locked with the partner. A bends downward and lifts B over his back. Then they lose elbows' lock; B rolls over A and lands on his feet on the floor. Repeat with B bending down and A rolling over B's back. Repeat.

### 11. (In Pairs) Camel Walk (Face Down)

Take face-to-face standing position. A, holding B's neck or shoulder, jumps and clasps his legs around B's waist. A leaves the hold of B's body with his hands, (but continues the grip with the legs) and passes his head and a part of trunk through B's legs and places his hands on B's ankles. B bends downward and places his hands on the ground. B walks with his feet and hands on the ground. (Pic. 14)



Pic. 14

<sup>4</sup>Op. Cit., Thomas, p. 227.

## 12. (In Pairs) Wheel Barrow



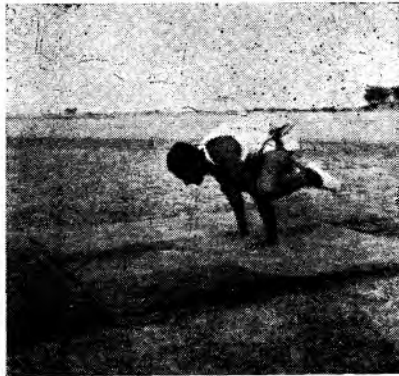
Fig. 15

A sits on toes with hands on floor. B stands behind him, lifts A's legs and holds them above his hips. A walks forward on his hands. (Pic. 15)

NOTE : The grip on legs should be above the knee-joints.

## 13. Frog Balance

Sit on toes with hands on floor between the knees. Shift the weight of the body to the hands by lifting the feet from the floor and placing the knees above the elbow-joints, leaning the chest forward and raising the hips upward. In the completed movement the body is supported by the two palms only and is kept in balance. (Pic. 16)



Pic. 16

## 14. Head Stand

Bend forward with hands and head on the ground, one knee bent and the other leg extended backwards; raise the back leg and push up with bent knee so that the legs are raised upward and one is resting on his hands and head; keep the back arched.

### (D) PYRAMIDS

#### 1. One Hand-Stand Other Hold Feet

Stand in pair facing each other. There should be a distance of about two feet between the two boys. A takes hand-stand position and B holds A's feet.

## 2. One Back Crook Lying, Other, Front Leaning, Rest Facing Feet of First



Pic. 17

A lies down on his back, bends his knees upward with feet resting on the ground. B stands in front of A's feet at a distance of about 2 to 3 feet. B leans forward and places his hands on A's knees. B keeps his body perfectly straight. (Pic. 17)

## 3. Two Kneeling Side by Side, Third Standing on Shoulders

Two boys kneel side by side and place their hands on the ground. The third boy stands on their shoulders by placing one foot on each of them. All faces the same direction.

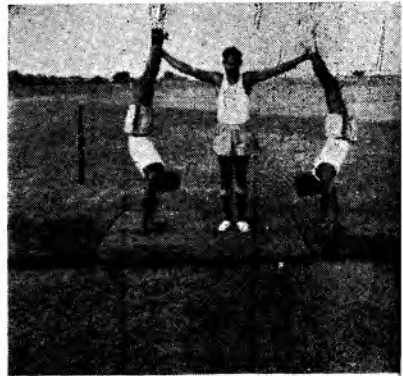
The other variation can be that the third boy takes hand-stand position on the shoulders of kneeling boys.

## 4. Two Kneeling Side by Side, Third Kneeling on Them

This will be done in the same way as in No. 3 except that the third boy will kneel instead of standing, one hand and one knee on one of the kneeling boys and the other hand and knee on the second boy.

## 5. Two Hand-Standing Facing in, Third Holding their Feet

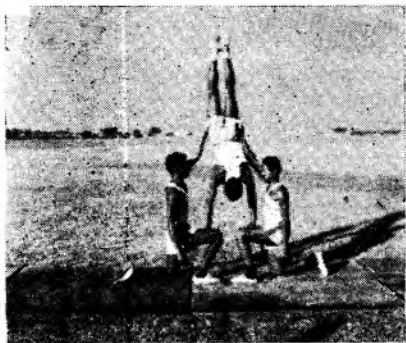
Two boys A and B stand face to face and the third boy C stands between the two. A and B take hand-stand position and C holds their feet. (Pic. 18)



Pic. 18

6. Same as No. 5 with hand-standers facing out

7. Two Facing and Kneeling on One Knee, Holding a Third Hand-standing on Their Knees



Pic. 19

A kneels on his right knee and places his left foot on the ground near the right knee keeping the thigh straight and at right angle at the knee. B, facing A, similarly kneels on his left knee at a distance of about one foot from A and places his right foot on the ground.

C takes the hand-stand position placing his right hand on A's left knee and his left hand on B's right knee. (Pic. 19)

### (E) NAMASKARS

*Note : Start in V Standard*

This is a ten-count exercise



Pic. 20



Pic. 21



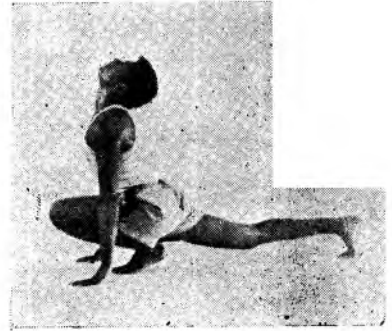
Pic. 22

*Starting Position :* Hands, either hanging by the side, or raised in front of chest in the Namaskar position of folded hands. (Pic. 20)

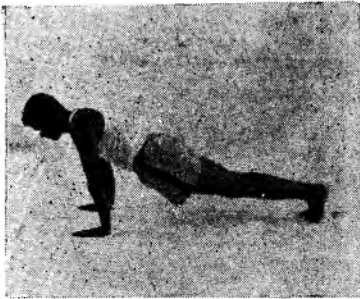
On count one, raise the hands upward with palms facing forward, lift the chest, and inhale. (Pic. 21)

On count two, bend downward, place the palms on the floor on either side of the feet, keep the knees straight, forehead close to the knees, chest close to the thighs, and exhale. (Pic. 22)

On count three, putting the body-weight on the palms draw the right leg backward making it as straight as possible. The left leg, in bent position, remains in the original place with the left knee between the arms. Back is arched by raising chest forward and head turning backward. Locking up inhale. (Pic. 23)



Pic. 23



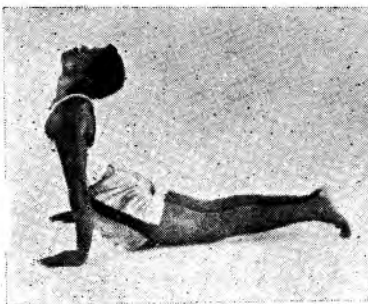
Pic. 24

On count four, take the left leg backward in line with the right leg, straighten the arms and come to the front support position. Head, shoulders, back, hips and legs should be in line. Hold the breath in the inhaled state. (Pic. 24)

On count five, bend the arms at the elbows and support the body-weight on palms and toes, with knees, chest and forehead just touching the floor. Draw the abdomen in and exhale. (Pic. 25)



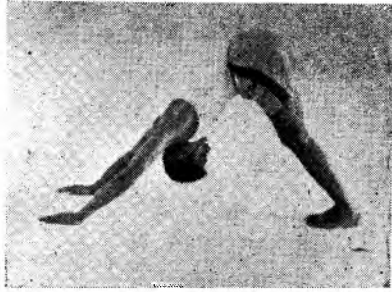
Pic. 25



Pic. 26

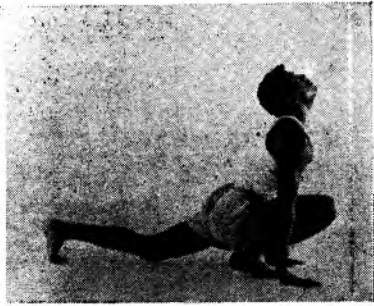
On count six, straighten the arms, back well-arched, throw the head backward, look upward and inhale. (Pic. 26)

On count seven, raise the hips upward, straighten the arms and legs, bring the head between the arms by pushing arms backward, place the heels on the floor and exhale. (Pic. 27)



Pic. 27

On count eight, bend the right leg, bring the right knee between the arms close to the chest keeping the left leg extended. Lift the chest forward, throw head backward and look upward. Inhale. (Pic. 28)



Pic. 28

On count nine, bring the left leg forward and place it between the arms in line with the right foot. Straighten the knees and arms and come to position of count two. (Pic. 29).

On count ten, back to the starting position.



Pic. 29

**(F) DANDS**

None

**(G) BAITHAKS**

None

**(H). YOGIC EXERCISES**

None

*GROUP II*  
**APPARATUS**  
 (Start from Standard V)  
 (A) PARALLEL BARS

**Definitions**

Pic. 30

1. **Near End:**  
End of the bars close to the performer.
2. **Far End:**  
End of the bars opposite to the near ends.
3. **Approach:**  
Rest both hands on both the bars keeping hands straight, shoulder-level, and feet in attention position. (Pic. 30)

**Fundamental Positions****(1) Long Arm Rest**

From approach, spring straight upward and support body-weight on arms which are kept straight. The body is kept erect and steady. The legs are together and straight. Toes pointed down. (Pic. 31)



Pic. 31

**(2) Short Arm Rest**

From approach, jump straight upward to long arm rest; bend the arms at the elbows and support the body-weight in this position. The legs remain together and straight and toes pointing to the ground. (Pic. 32)



Pic. 32

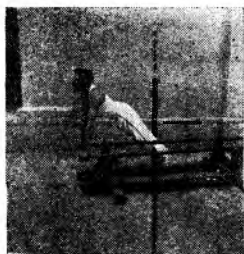


### (3) Straddle Sit

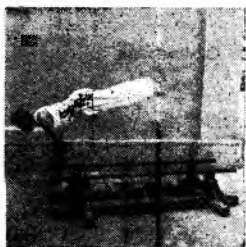
From long arm rest, raise or swing the legs forward keeping them straight. At the end of the swing bring the legs out of the bars, spread them apart and come to astride sitting position by placing right and left thighs respectively on the right and left bars. Keep body and chest up and look forward. Hands remain on the bars at the back held straight.

### LOW BARS (1'—6")

#### 1. Vault from Side to Side



Pic. 33



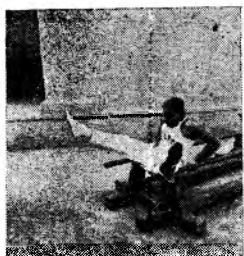
Pic. 34



Pic. 35

Stand on the right side of the right bar. Grasp the two bars with both the hands separately (Pic. 33). Bearing the weight on the hands, jump, cross the legs and the body over the bars (Pic. 34) and land outside by the side of the left bar (Pic. 35). Jump again over the bars and come to the starting position. Repeat. After a few trials the performer can move forward, bit by bit on each jump, starting from the rear end of the bars.

#### 2. Forward Roll from Astride Sitting to Astride Sitting



Pic. 38



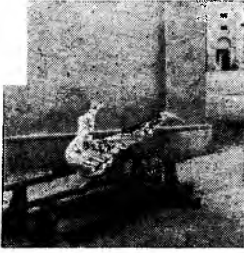
Pic. 37



Pic. 36

Place hands on the bars in front (Pic. 36), dip the body downward between the bars, bend the elbows (Pic. 37), roll forward bearing body-weight on the upper arms which should spread outward for support (Pic. 38) and come to the starting position. Keep legs spread all through the exercise.

### 3. Backward Roll from Astride Sitting to Astride Sitting



Pic. 39



Pic. 40

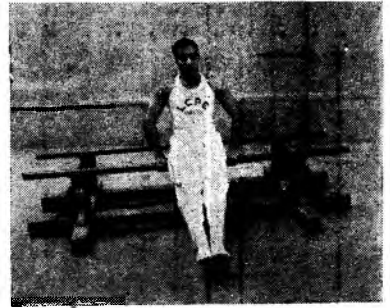


Pic. 41

Do the reverse of forward roll from astride sitting to astride sitting. (Pics. 39—41)

### 4. Backward Roll, Off Side

**STARTING POSITION :** Sit sideways on one bar with heels on the floor, legs straight, toes pointed forward, and hands resting on the same bar by the sides of the body. (Pic. 42)



Pic. 42



Pic. 43

Grip the nearer bar tightly with both hands and lift both the legs upward keeping them straight, lean backward downward across the bars and place shoulder blades on the farther bar without leaving the grip. (Pic. 43)

Continue the movement by taking the legs and hips upward, turn backward in a circular way and land outside the farther bar leaving hands' grip at the same time. (Pic. 44). The exercise is a backward roll from one side of the bar to the other.



Pic. 44

## (B) VAULTING BOX

**Definitions****A. Broad Horse:**

Horse or vaulting box placed at right angles to (or across) the line of approach.

**B. Long Horse :**

Horse or vaulting box placed in the same direction (length-wise) to the line of approach.

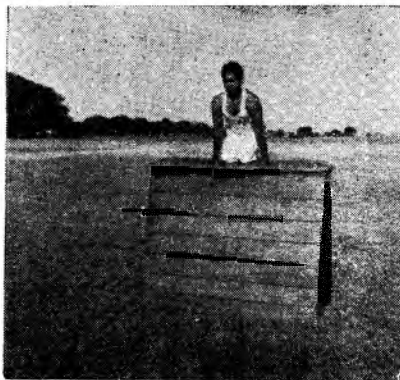
**1. (Broad Horse) Jump on, Jump Off**

Pic. 45

Come running from a short distance, place the hands on the box, and jump and mount the box placing the feet on the box with knees bent; hands on the box outside the feet with shoulders and head downward. (Pic. 45). Stretch the body up swinging the arms upward and spring off the box and land on the toes by flexing at the toes. During the downward flight, point the toes and bend the trunk back, making a hollow back.

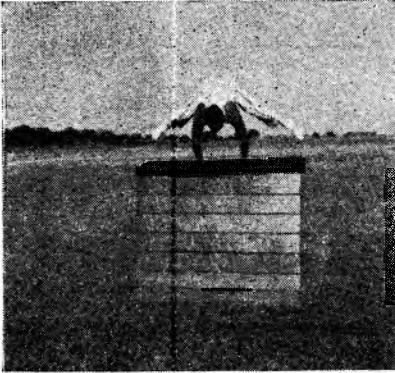
**2. (Broad Horse) Knees on, Jump off**

Come running from a short distance, jump, bend the knees and place shins on the box with hands on the box outside the legs. Body should be little bit bent and shoulders forward (Pic. 46). Press off the shins and hands, spring off to cross the box, swinging the arms upward, stretching the body upward and land.



Pic. 46

### 3. **Astride Vault (on Broad Horse)**



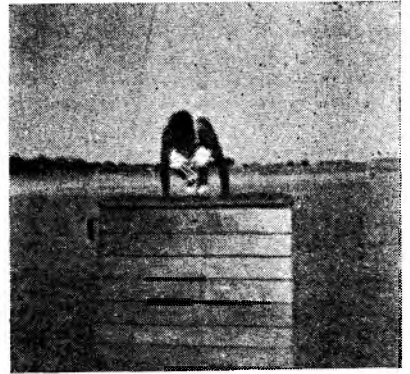
Pic. 47

Come running from a short distance, take off, place hands on the box and simultaneously raise the hips; split the legs sideways and cross over the box with a push-off with the hands. (Pic. 47). Stretch the body upward, close the legs and land.

### 4. **Between Vault (Broad Horse)**

Come running, jump and place hands on the box. Immediately take a good push off the hands; bring the knees close to the chest and cross the box. (Pic. 48). After crossing the box, land with the body stretched upward.

NOTE : Knees should not cross the hand before the push-off is taken with them.



Pic. 48

### 5. **From Crouch, Forward Roll to Sit on End and Jump off (Long Horse)**



Pic. 51



Pic. 50



Pic. 49

Take crouch sitting position on one end of the box facing towards the other end (Pic. 49); roll forward on the box by tucking down the head (Pic. 50) and come again to crouch sitting position on the other end of the box (Pic. 51). From there spring up by swinging hands upward, and jump off from the box, stretch the body and land.

(C) BEAMS

None

(D) ROMAN RINGS

None

(E) MALKHAMB

None

(F) ROPES

None

(G) POMMEL HORSE

None

*GROUP III*

**RHYTHMS**

(A) RHYTHM FUNDAMENTALS

None

(B) RHYTHM GAMES

None

(C) FOLK DANCE

None

(D) LEZIM

None

## (E) MARCHING

**1. Attention (*Savdhan*)**

*Command* : "Squad—Attention"

This position is taken by bringing heels together in line; feet turned out equally and forming an angle of 30 degrees; knees straight, body erect and resting equally on hips; chest lifted and arched; shoulders square and falling equally; neck filling the collar, arms hanging straight down without stiffness so that the thumbs are immediately behind the seams of the trousers; hands closed (not clenched) with thumbs straight to the front; head erect and squarely to the front; chin vertical, eyes straight to the front and looking at their own height.

In assuming 'Attention' position the heels are brought together with extreme sharpness by lifting the left foot three inches above the ground and placing it flat and very firm beside the right.

**2. Stand At-Ease (*Vishram*)**

Keeping the right leg still, bend the left knee and carry the left foot 12 inches to the left raising it three inches above the ground. At the same time carry the hands behind the back and place the back of the right hand in the palm of the left grasping it lightly with the fingers and thumb and allowing both arms to hang to the fullest extent. No part of the body should be either drawn in or pushed out. The weight of the body should be equally distributed on both feet.

**3. Stand Easy (*Aram Se*)**

In this position feet are 12 inches apart. The limbs, head and body may move but the movement of the feet is not allowed. Relax the limbs, body and head. On the cautionary word of command "Squad" the correct position of "Stand At-Ease" will smartly be taken by an upward snappy jerk of the body.

**4. Right Turn—By Numbers (*Dahine Mur—Ginti Se*)**

*Command* : "Turning by Numbers : Right Turn—One"

On count one, keeping both the knees straight and the body erect, turn 90 degrees to the right pivoting on the right heel and left toe. After completing this preliminary movement, the right foot must be flat on the ground and the left heel raised, both knees straight and the weight of the body on the right foot.

On count two, bring the left foot into the right by lifting it six inches above the ground.

**5. Left Turn—By Numbers (*Baen Mur—Ginti Se*)**

The technique of turning is exactly the same as in "Right Turn (by numbers)", except that the students turn to the left instead of right.

**6. About Turn—By Numbers (*Peechhe Mur—Ginti Se*)**

*Command* : "Turning by Numbers : About Turn—One"

On count one, turn to the right as in Right Turn but turn through 180 degrees bracing the legs and maintaining the balance by locking the thighs together.

On count two, bring the left foot smartly into the right

## 7. Marching in Quick Time (*Tez Chal*)

In Marching the student should maintain the bodily posture of Attention. He must be well balanced. In Quick Time, the arms, which should be as straight as their natural bend will allow, should swing naturally from the shoulder, hands reaching as high as the waist-belt in front and to the rear. Hands should be kept closed and fingers slightly clenched always to the front.

The legs should be swung forward freely and naturally from the hip-joints, each leg as it swings forward being bent sufficiently at the knee to enable the foot to clear the ground. The foot should be carried straight to the front and without being drawn back, placed upon the ground with the knee straight but so as not to jerk the body.

Before the squad is put into motion the instructor will take care that each student is square to the front and in correct line with the remainder. The leading student will be taught to take a point straight to his front by fixing his eyes upon some distant object and then observing some nearer object in the same straight line.

The squad will step off together with the left foot, observing the position of Marching as given before.

*Length of Pace* : In Slow as well as in Quick Time the length of pace is 30 inches; in stepping out 33 inches, in Double Time 40 inches; in stepping short 21 inches; and in side pace 12 inches.

*Time* : In Slow Time, 70 paces are taken in one minute. In Quick Time 120 paces, and in Double Time 180 paces in a minute are taken.

## 8. Halt (*Tham*)

*Command* : "Squad—Halt"

The command "Halt" is given as the right foot passes the left. Check the forward movement as the right foot comes to the ground by placing the right foot flat and using the heel as a 'brake'; complete a short pace with the left foot, placing it flat on the ground in the same way; bend the right knee and bring right foot in sharply to the left to assume the position of Attention. Swing the arms until the right knee is bent. Then cut them away to the sides to the position of Attention. In doing the movement, the arms, body and the left leg will be kept straight. Any tendency of swaying immediately after halting should be eliminated. The feet must be placed firmly on the ground and the ground must not be scraped.

## 9. Turning on the March

(a) *Right Turn* : The command 'Turn' is given on the right foot as it passes the left foot. Take left foot forward as a small check step, pivot on the toe of it towards the right side and advance a full pace of 30 inches in the new direction with the right foot and continue marching forward as before.

(b) *Left Turn* : This time command is given on the left foot. The right foot is taken forward as a small check step; pivot on the toe of it toward the left side and advance a full pace of 30 inches in the new direction with the left foot and continue marching as before.

(c) *About Turn* : The command "Turn" is given on the left foot. Take right foot forward as a check step. On count one, place left foot in front

of the right foot facing left toe to the right and arch of the left foot touching the toe of the right foot.

On count two, lift the right foot about 6 inches high from the ground and place it in line with the left foot making an angle of 135 degrees.

On count three, lift the left foot 6 inches above the ground and place it in line with the right foot making an angle of 30 degrees.

On count four, taking right foot forward start marching.

### 10. Marking Time (*Qadam Tal*)

(a) *Mark Time* : Starting with the left foot, the feet are lifted alternately about six inches above the ground with toes pointed downward and knees raised to the front. The arms remain steady at the sides and the body above the hips erect. While replacing the foot, the toe strikes the ground first and then heel. A normal speed of 120 steps per minute is maintained.

(b) *Advancing (AGE BARH) from Mark Time Position* : Command 'Forward March' is given when the left foot touches the ground. Strike the right foot on the ground as a check mark and move forward on the left foot with the right arm taking forward.

*N.B.* In this Division the emphasis is on the knowledge of the positions and activities, not on precision of movement even though precision may be gradually emphasized and achieved in the higher standards.

## (F) FANCY DRILL

NOTE : A few examples of Dumb-Bell Drill and Cymbal Drill are given below. Teacher may add other variations on his own initiative.

**Dumb-Bell:** This is a wooden piece of apparatus with knobs at both the ends. A pair should weigh about  $1\frac{1}{2}$  lbs. Circumference of the handle is 4".

**Hushiyar or Attention Position :** The dumb-bells are held one in each hand and are parallel to the ground with feet together.

**Aram Position :** Dumb-bells in the same position as in *Hushiyar* with feet astride.

### 1. Dumb-Bell Drill (Clinking Series)

EXERCISE NO. 1 : *Dumb-Bells Striking Overhead and In Front*

STARTING POSITION : *Hushiyar*

On count one, raise arms sideward, upward and strike knobs overhead with raising the heels and fists facing in front.

On count two, lower the arms downward and strike the knobs in front of the thighs with fists facing inward and lower the heels.

On count three, return to the position of count one.

On count four, return to the starting position.

EXERCISE NO. 2 : *Striking the Dumb-Bells Overhead, Bending Downward and Striking Dumb-Bells near the Toes*



STARTING POSITION : *Hushiyar*

On count one, raise arms sideward upward and strike the knobs overhead with heels raising.

On count two, lower arms downward, lower the heels, bend the trunk downward keeping the knees straight and strike the knobs near the toes.

On count three, return to the position of count one.

On count four, return to the starting position.

EXERCISE NO. 3 : *Stepping Sideward, Lunging, Striking the Dumb-Bells Over head; Lowering the Arms Downward and Striking in Front; Straightening the Leg, Taking It Back Close to the Other Leg and Striking Overhead with Heels Raising*

STARTING POSITION : *Hushiyar*

On count one, lunge left foot sideward, raise arms sideward upward and strike the knobs overhead.

On count two, lower arms downward and strike the knobs in front without changing lunge position.

On count three, bring the left foot to the side of the right, raise the heels from the ground and strike the knobs overhead.

On count four, return to the starting position.

Do the same on the right side.

EXERCISE NO. 4 : *Striking Dumb-Bells Overhead with Heels Raising; Striking at the Back with Lowering the Heels; Striking in Front of the Chest with Heels Raising*

STARTING POSITION : *Hushiyar*

On count one, raise arms sideward upward and strike the knobs overhead with raising the heels.

On count two, lower the arms downward, lower the heels and strike the knobs at the back near the hips.

On count three, bring the dumb-bells to the chest-level and strike them in front of the chest with heels raising.

On count four, return to the starting position.

EXERCISE NO. 5 : *Lunging Forward and Striking Overhead; Lowering Downward and Striking Behind the Knee; Bringing Feet together, Raising Heels Upward and Striking Overhead*

STARTING POSITION : *Hushiyar*

On count one, lunge left foot forward and strike the knobs overhead.

On count two, lower the hands downward and strike under the left thigh and behind the left knee.

On count three, bring the left foot to the side of the right foot, raise the heels and strike overhead.

On count four, return to the starting position.

Repeat the same on the right side.

## 2. Cymbal Drill

### EXERCISE NO. 1

STARTING POSITION : *Attention with a cymbal in each hand*

On count one, place the left toe in front of the right foot bending the right knee slightly and strike the cymbals in front of the chest.

On count two, take left foot sideward, lunge on it, look to the left, bend the elbows in line with the shoulders, palms facing upward.

On count three, return to the position of count one.

On count four, return to the starting position.

Do the same on the right side.

### EXERCISE NO. 2

STARTING POSITION : *Attention with a cymbal in each hand*

On count one, place the left toe behind the right heel and strike the cymbals on the right shoulder.

On count two, take left foot sideward, lunge on it, bring both the arms downward and strike the cymbals in front of the left knee.

On count three, return to the position of count one.

On count four, return to the starting position.

Do the same on the right side.

### EXERCISE NO. 3

STARTING POSITION : *Attention with a cymbal in each hand*

On count one, place the left toe behind the right heel, bend the right knee slightly and strike the cymbals in front of the chest.

On count two, take left foot sideward, lunge on it looking to the right, bend the elbows with palm facing upward.

On count three, return to the position of count one.

On count four, return to the starting position.

### EXERCISE NO. 4

STARTING POSITION : *Attention with a cymbal in each hand*

On count one, place left toe behind the right heel and strike the cymbals over the right shoulder.

On count two, place left foot sideward and lunge on it; look to the left; bend the left elbow keeping forearm parallel to the ground and extended sideward with palm facing upward; carry the right hand overhead pointing the cymbal down.

On count three, return to the position of count one.

On count four, return to the starting position.

### EXERCISE NO. 5

STARTING POSITION : *Attention with a cymbal in each hand*

On count one, lunge left foot backward, look downward and strike the cymbals near the right toe.

On count two, turn about by the left; extend left arm straight upward; bend the right arm bringing the cymbal near the left shoulder; bend body slightly to the right and look upward.

On count three, return to the position of count one.

On count four, return to the starting position.

## GROUP IV

### COMBATIVES

#### (A) SIMPLE COMBATIVES

##### 1. Back to Back Lift

A stands back to back with B. Both of them interlock their elbows. A bends downward and tries to lift B on his back. At the same time B tries to bend and get A on his back. (Pic. 52). The elbows must remain interlocked. Whoever succeeds is the winner.



Pic. 52

##### 2. Back to Back Push

Place two contestants standing back to back with elbows locked. Establish a line ten feet in front of each contestant. On signal, each, by pushing backward, attempts to push the other over his opponent's base line. The contestants are not allowed to lift and carry their opponents; pushing only is permitted. Either contestant pushed over his own line, loses the bout.

##### 3. Back to Back Stick Pull Away

A and B take back to back standing position with a distance of about three feet between them. A holds two sticks each three feet long in his each hand and B holds the same sticks at the other end. Two lines are drawn two feet in front of each competitor, A and B. On signal, both of them pull forward. A trying to take B across the line in front of A and B pulling in the opposite direction. Whoever pulls his opponent over the line in front of him wins. Try best out of three bouts.

##### 4. Back to Back Single Stick Pull

Repeat all the movements of No. 3 mentioned before except that both the partners hold only one stick instead of two with both hands behind their backs.

##### 5. Back to Back Tug

Place two contestants so that they stand back to back with both arms linked at the elbows. Establish a line ten feet in front of each. On signal,

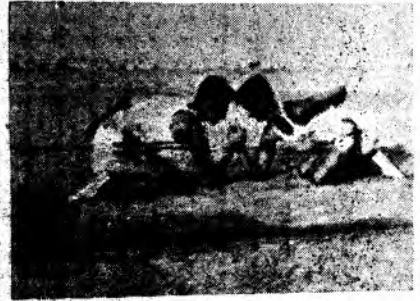
each contestant attempts to drag the opponent over his base line. Lifting and carrying of the opponents are permitted. The contestants must maintain their original positions with arms linked. Either contestant carried across his opponent's line loses.

### 6. Drake Fight\*

Place two contestants facing each other at a distance of four feet. Let each of them lean forward and grasp his ankles with both hands. On signal, each moves forward, meets his opponent and by butting, shouldering and side-stepping, attempts to compel the other to fall over or release his hand. Either contestant falling over or releasing either hand loses the bout.

### 7. Elbow Struggle

A and B take face to face kneeling position with a distance of about 1 to 2 feet between them. They place the right elbows on the ground and interlock their thumbs. Both of them try to bring each other's arm on the ground without raising the elbow from the ground. (Pic. 53)



Pic. 53

### 8. Hand Push



Pic. 54

A stands facing B at a distance of about one foot from him. Both of them bend their elbows with palms facing forward, at shoulder-height. Elbows should be close to the body. (Pic. 54). On signal, both of them try to unbalance each other. If one tries to push his hands forward, the other may withdraw his hands and thus unbalance his opponent. If both of them push their hands forward at the same time, they might try to push each other out of balance. Even in pushing one can withdraw his hands backward to make other lose his balance.

### 9. Hand Wrestle

Place two contestants, so that each contestant stands with his right foot forward touching the outside of his opponent's foot. Make them grasp their right hands. On signal, each attempts by pulling, pushing, turning and twisting of hands to overbalance his opponent or compel him to move either foot from its original position. The left hand must not be used against the opponent. Either contestant forced to touch the ground with any part of his body other than his feet or forced to move either foot loses the bout. If they break their grasp they rejoin hands and continue.

## (B) WRESTLING

None

## (C) LATHI

None

## (D) JAMBIA

None

## (E) FARI GADKA

None

## (F) JUDO

None

## GROUP V

## GAMES

## (A) SIMPLE GAMES

**1. Free and Caught**

Two or three players are appointed as "Its". The remaining players scatter around the play-ground. Each 'It' will try to tag as many players as possible. As soon as a player is tagged by an 'It' he has to squat down immediately. He will keep that position till he is touched by a free player. When touched by a free player he can join the game and will become one of the free players.

The object of the game is that 'Its' try to squat all the players turn by turn and the free players try to prevent them from doing so.

**2. Tag and Variations**

(a) *Ordinary Tag* : One of the players is appointed as an 'It'. The players scatter around in the marked area. 'It' tries to tag one of the players. The tagged player becomes new 'It' and the old 'It' joins the players. The game continues.

If a player goes out of the marked area he automatically becomes the 'It'.

(b) *Whip Tag* : It will be played in the same way as 'Ordinary Tag' except that 'It' will try to hit the players with whip instead of tagging them. After hitting the player, 'It' will leave the whip on the ground and join the players. The player, who was hit, will pick up the whip and will try to hit some other player.



opponents as possible before they cross the safety line. The tagged players leave their own group and join the opposite group. The game is repeated by bringing the groups back to the starting lines and the teacher calling again. Whichever party has more players at the end are declared winners.

### 9. Spud and Variations

The players stand around a circle of about 5 feet diameter marked in the centre of the field. All the players are numbered. The leader or the teacher tosses a ball in the circle and calls any number. On the leader's call, the player with that number runs to pick up the ball and the other players try to run away from the ball. As soon as the called player picks up the ball he shouts to the other players "stop" and they stop immediately and hold their positions. Then he aims at any person to hit him. The person can bend or move around but he must keep both the feet on the same spot where he is standing. If the called player succeeds in hitting another player with the ball he is free to run. The hit player picks up the ball and says "stop". Then he tries to hit the person nearest to him.

If a player fails in his attempt to hit another player he gets a black mark and he starts the game again by tossing the ball and calling any number he chooses. When a player gets three black marks he is awarded a penalty.

*Variations* : This game may be played in other forms. For example : The 'It' or the player who is attempting to hit, may be allowed to dribble and approach the other players. He may then hit at an opportune moment. In this case the 'It' cannot call "stop" and all the players will be free to run about, of course within a prescribed area.

### 10. Catch the Fox's Tail

One of the players is appointed as a "Hunter" and another as a "Fox". The remaining players line up in a file behind the "Fox" grasping each other's waists. The "Hunter" tries to cut the tail of the "Fox" by tagging the last player in the file. The "Fox" tries to protect that player (*i.e.*, his tail) by moving in front of the "Hunter". All the players follow the "Fox" without breaking the line. The "Tail" also avoids getting touched. If the "Hunter" succeeds in tagging the last player, new hunter, fox and tail are appointed.

### 11. Simon Says

The class stands in a line. One of the boys acts as "Simon". Simon commands the participants to do various things by saying "Simon says : do this or do that". On "Simon says" command, every member of the class obeys his order. If anybody fails he has to leave the group.

If Simon commands "Do this or do that" the participants are not to obey the order. If anyone obeys it he goes out of the group.

The command is given in continuous and fast fashion such as "Simon says sit down", "Simon says stand up", "Simon says left turn" and suddenly "Right Turn" without "Simon says".

The one who stays till the end is the winner of the game.

### 12. Dodge Ball and Variations

Divide the class into two equal groups. Draw a large circle. One group should stand outside around the circle and the other one scattered inside the circle. The group outside the circle is given a football or volleyball.

The members of that group try to hit the players inside the circle with the ball. The players inside the circle try to escape from being hit by running, jumping and bending the body. Those, who are hit with the ball, will be eliminated from the game temporarily. The one who remains last in the circle will be the winner of that game. The groups change their places for the next game.

During the game, the players of neither group can cross the circle line.

The group which stays for longer period of time in the circle is declared as the winner.

Each group sends a certain number of players at a time in the circle instead of all going together. The group which as a whole stays for a longer period of time in the circle is declared the winner.

### **13. Dog and Bone (Snatch the Handkerchief)**

The players are divided into two equal groups. Two parallel lines are drawn with a distance of about 30 feet between the two. Both the groups stand separately facing each other on the marked lines. Players in each group are numbered according to their heights. Players with corresponding numbers in two groups must face each other.

In the midway of two lines a small circle is drawn and a handkerchief is placed in that.

The teacher calls a number and the players with that number from both the groups run to the circle. Each one of them has to try to pick up the handkerchief and get back to his group without being touched by the opponent. Both of them will have to keep moving around the circle, till one of them picks up the handkerchief and runs home.

If a player picks up the handkerchief and reaches back to his group without being touched, he scores a point for his team. If he is touched, the opponent scores a point for his team. At the end of the game the team with the larger number of points will be the winner.

While running around the circle if none of the two players picks up the handkerchief for 15 to 20 seconds, the teacher may call them back and call for some other number.

## **(B) RELAYS**

### **1. Simple Running**

The teams stand in files behind the starting line. At about 30 feet from the starting line, a turning point in front of each team is marked. On signal, the first player of each team runs to the turning point, runs back and touches the second player of his team. Now the second player runs and cover the same distance as quick as possible. The game continues till all the members of each team run the race. The team finishing first wins.

### **2. Jump the "Ditch"**

In the midway between the turning point and the starting line a "ditch" is marked on the floor by drawing two parallel lines about 4 to 6 feet apart. Each runner has to jump that ditch while he is running forward to the turn-



ing point as well as on his way back to the starting line. This is also a kind of "Simple Running Relay" except that jumping over the "ditch" is added.

### 3. Jump Height

This is also a Simple Running Relay with a variation of jumping a certain height. In the midway between the starting and finish lines two boys can hold a rope and every player in his turn will jump over that rope. The height of the rope should be so regulated that everybody should be able to jump over it.

Another variation is for each player to crawl under the rope indicated in the above relay.

### 4. Run and Throw

Teams stand behind the starting line. Finish line is marked about 20 feet from the starting line. First runner of each team is given a football or volleyball or basketball. On signal, the first runner of each team runs to the finish line, turns around and throws the ball from behind the finish line to the second player of his team. Second runner runs to the finish line and throws the ball to the third runner. The relay continues till the last man of each reaches the finish line.

In case the ball falls down on the ground in throwing, the runner behind the starting line will come forward and pick up the ball and will start running from the starting line.

After throwing the ball each player will join the end of his own team.

### 5. Dribble Relay (All Sports)

In this relay, the distance between the starting line and the finishing line is covered by dribbling the ball to the finish line and back to the starting line. After the first runner of a team covers the distance, he passes the ball to the second player. The team which finishes first wins the relay.

### 6. Potato Race

Teams stand in files behind the starting line. Between the starting line and the finish line, circles, equal in number, are drawn in front of each team. In each circle one potato is placed. On signal, the first player of each team runs forward, picks up the potato from the circle in front of his team, places it at the finish line and runs back to touch the second player of his team. The second player runs, picks up the potato, places it in the circle and touches the third player. The third player picks up the potato as the first player did and the fourth one places it back in the circle. The relay continues in the manner mentioned above. The team which finishes first, wins the relay.

### 7. Head Balancing

This relay is run like Simple Running Relay with some object balancing on head. The object may be a book or a ring or a ball on a ring or any other thing. The player will not be allowed to hold the object with his hands. If it falls down, he will put it again on his head and start walking or running from the place where it fell.

### 8. Rope Skipping

Each team is given a skipping rope. This relay is again conducted like a Simple Running Relay except the variation of skipping. The players go

forward skipping the rope but come back ~~running~~ and hand over the rope to the next player. He repeats in the same way.

- Variations :*
1. Skipping the rope backward.
  2. Skipping the rope at the finish line a prescribed number of times and leaving it there.
  3. Skipping going forward as well as coming backward.

### 9. Arch Ball

Teams stand in file formation behind the starting line. Behind the teams a line parallel to the starting line is drawn and an object such as an Indian club is placed behind each team on this line. In front about 30 feet away from the starting line a finish line is marked. On this also objects are placed in front of each team. The first player of each team is given a ball. On signal, the first player passes the ball overhead to the next player behind him and passing continues till it reaches the last player in the file. The last player runs with the ball around the object behind the team; dashes towards the finish line around the object and runs back to take his place in front of his team. He then passes the ball overhead to the team-mate next to him as done earlier. The game continues like this till every member of each team takes his turn of running. The last player takes the ball and finishes across the finish line. Team finishing first is declared the winner.

### 10. Caterpillar (Centipede)

Divide the players into teams of ten or twelve players each. The members of each team line up in file, one behind the other, with the leader toeing the starting line. A turning point is marked forty to fifty feet in front of each team. Each player holds around the waist of the player in front of him. On signal, the teams run forward in this locked file formation to the turning point and going round this point come back and cross the starting line. The team that crosses the starting line first wins. The last player of the team must cross the starting line. If any player loses his hold, his team is disqualified.

*Variation :* Players from each team form themselves in pairs, one player holding around the waist of the other. On signal, the first pair, in this position, runs forward, goes round the object and coming back, gives touch off to the next pair who repeats the same. The race proceeds till all have run. The team with its last pair crossing first will be the winner.

### 11. Zig Zag

In front of each team put equal number of Indian clubs or bricks or other such objects between the starting and the finish line. The objects should be placed at equal distances of about 4 to 6 feet. On signal, the first player of each team runs forward in a zig zag way between the objects, turns at the finish line and runs back zig-zagging and touches the next player who is ready to run next. If any player of a team touches the object while running, that team is disqualified. The team finishing first will be declared the winner.

(C) LEAD-UP GAMES  
(a) Football Type

1. Number Football

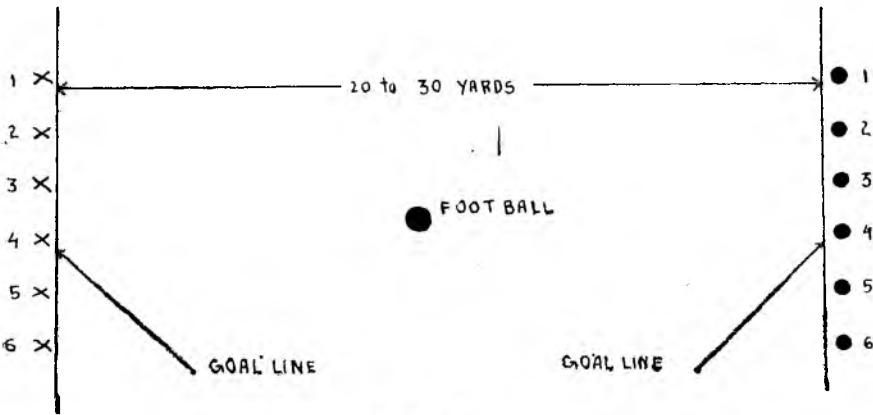


Figure 1

Two teams line up along goal lines facing each other. The distance between the goal lines should be 20 to 30 yards. The players of each team are numbered. A football is placed on a spot equidistant from both the lines. The teacher calls a number and the player from each team with that number rushes into the field and tries to kick or dribble the ball across the opposing team's goal line below head-height. The other members of the team may stop the ball but not kick it or come beyond the goal line. One point is scored for each goal. A new number is called.

*Variation* : When a number is called that player as well as the player on his left and right come forward. Thus three from each side will try to get the ball across the opponents' line.

2. Circle Football

Draw two large concentric circles of about 20 to 30 feet radius with a difference of two feet in the radii of the inner and outer circles. Draw a line through the centre dividing the circles into halves. One team stands in between two circles of one half and the other team in the other half.

The object of the game is to kick the ball to pass through the outer circle of the opponent team. One team kicks the ball and the opponents stop it with body and feet without using

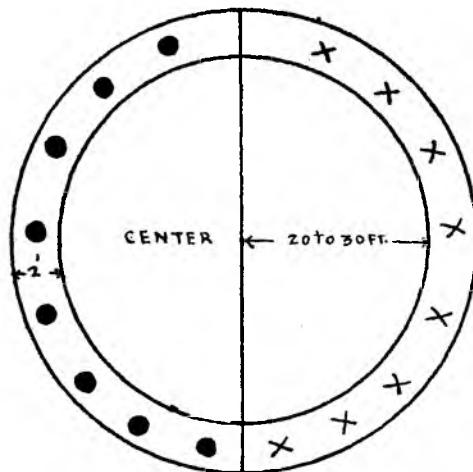


Figure 2

hands. They then kick it towards the opponents who similarly try to stop and kick back.

Points are lost if the ball crosses the outer circle, or the players use their hands or step over the inner circle or kick it over the opponents' head.

For each foul a team will lose a point and for scoring each goal the team will score five points. The team with more points at the end of a period of play is the winner.

### 3. Rotation Football

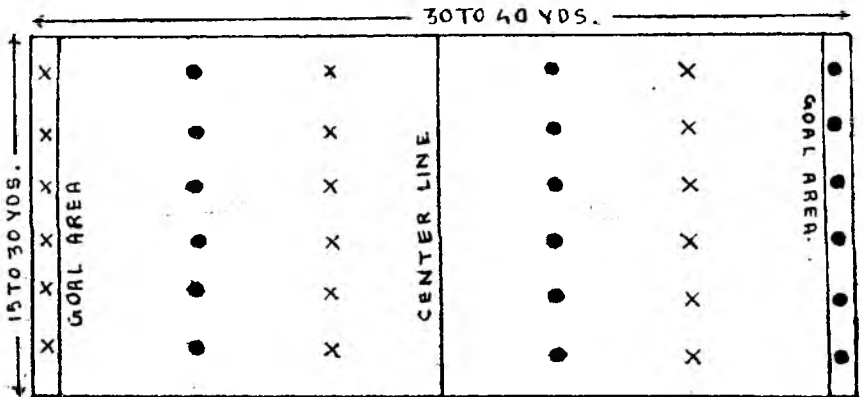


Figure 3

The field is divided into two parts. Each team is divided into three groups, namely, Forwards, Backs and Goalkeepers. Forwards play between the centre line and the goal line of the opposite team. Backs play between the centre line and their own goal line. Goalkeepers stay in their goal area line.

The object of the game is to score a point by kicking the ball across the opponents' goal line under head-height. Players must remain in the areas assigned to them. A team rotates the places of its group when it scores a point *i.e.*, Goalkeepers become Forwards, Forwards become Backs and Backs become Goalkeepers.

### (b) Hockey Type

#### 1. Number Hockey

The game is played exactly as "Number Football" excepting that in this game hockey stick and ball are used instead of football. Stopping of the ball by the players on the goal line will also be done with hockey sticks and not with the feet.

#### 2. Circle Hockey

Refer to Circle Football for the marking of the ground and the formation of the players. In Circle Hockey the concentric circles should be larger than Football.

One team will hit the ball with hockey stick and the opponents will try to stop it from crossing their outer circle.

All the rules of the hockey game will be observed.

For each foul a team will lose one point, but for scoring each goal a team will gain five points.

### 3. Rotation Hockey

For the marking of the ground, position of the players and method of play refer to Rotation Football. The only difference between the two games is that one is played with football and the other with hockey sticks and ball.

### (c) Kabaddi Type

#### 1. Whip Tag Kabaddi

Players scatter in a marked area. One player with a whip stands outside the area. He enters the area with cant and tries to whip someone. The one hit becomes the "It". The players cannot go out of the marked area.

*Whip* means a twisted towel or a swatter.

#### 2. Whip Kabaddi

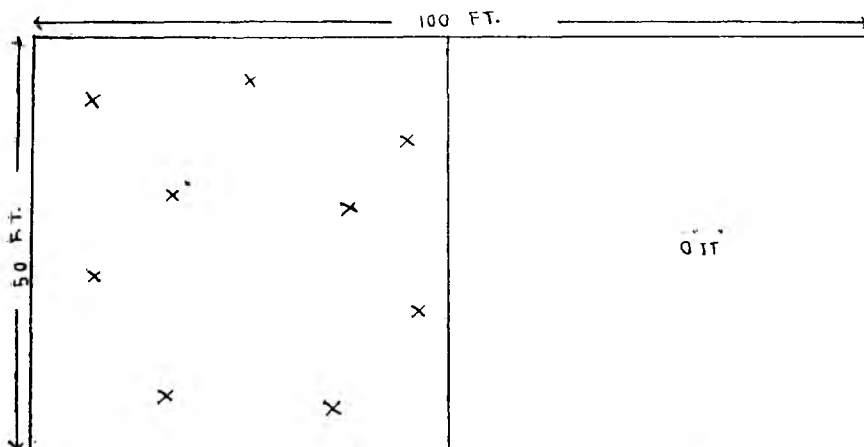


Figure 4

A play-area of 100'  $\times$  50' is divided into two equal halves. All the players have whips and stand in one half. One, "It", stands in the other half. This player with cant enters into the area of the players and tries to whip one of them who avoids getting touched. When one is touched his fellows beat him with their whips until he escapes into the other court. If the "It" loses cant, he may also be whipped. Touched men then join the "It" and take turns raiding with cant. With only one man is left untouched, all the players rush over to that half and beat him until he dashes to the safety line and crosses into the opposite half. This player is "It" for the next game.

NOTE: The whips should be of some soft material and beating should not be too hard. Leafy twigs may be used in place of whip.

#### 3. Touch Kabaddi

It is played exactly like regular Kabaddi game excepting that there are no boundary lines. Two teams are separated with a line between them. Raider enters with cant and tries to touch one of the opponents. If he succeeds in that and crosses the line without losing the cant or, if cant

is lost without being touched, his team gains one point. If he loses the cant and is touched by the opponents, they get a point. Teams take turns alternately for raiding. At the end of the game the team with higher scores wins the match.

(d) Kho Kho Type

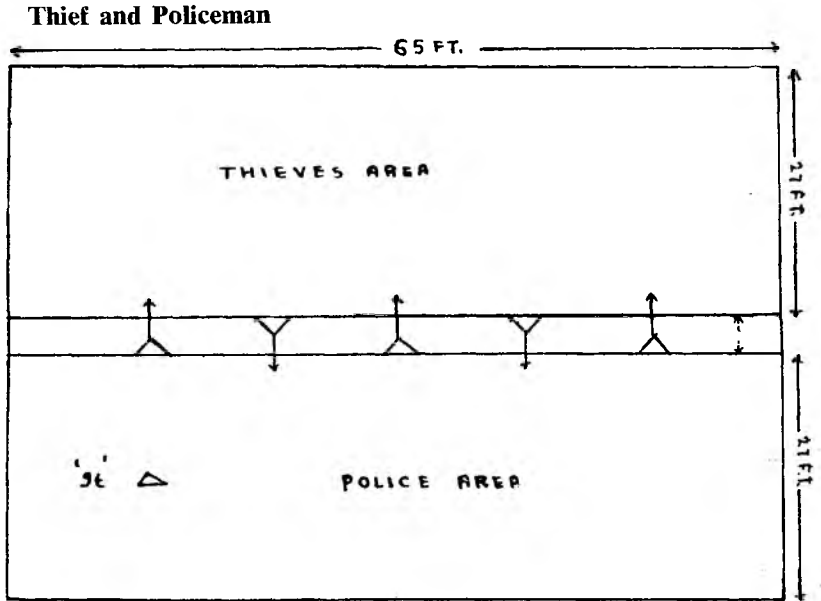


Figure 5

The field is divided into three areas as shown in Fig. 5. The area on one side is the thieves' court and the area on the other side is for the police. Court in the middle is for five players. They are sitting in this area at equal distance from each other. They sit facing alternately.

Six players stand in the thieves' area. One player 'It' stands in the police area. Players sitting in the centre can run only into the half of the court towards which they are facing. 'It' touches one of the players in the middle facing towards the thieves' court and says "Police". The touched player becomes "It" and runs after the players in the thieves' court and tries to tag them, and they try to escape into the police court. The "It" cannot enter the police area.

The empty place of the touched player is taken by the previous 'It'.

New "It" now touches one of the players in the middle facing towards police area and says "Thieves". The touched player runs forward and tries to tag the players who have escaped from the thieves' court to the police area. As the new "It" chases them they escape into the thieves' area where the "It" cannot enter. The game continues in this manner till all the escaping players are touched by the other side.

If a player is touched by "It" either in the police area or thieves' area, he is out.

After all the players of one side are out, they change sides; the chasers becoming the chased and *vice versa*.

NOTE : With longer courts more can play.

**(e) Cricket Type**

**1. Bucket Ball**

The players are divided into two teams—Batters and Fielders. The fielders scatter on the field. A bucket is placed in the middle of the ground. One player from batting team stands near the bucket. The fielders try to hit the bucket by throwing the ball. The batter, who has a cricket bat in his hands, tries to protect the bucket from being hit. Ball can be thrown by the fielders from any side. Wherever a fielder stops the ball he has to throw the ball from the same spot. If the ball hits the bucket the batter is out. In this way the fielders put out all the batters. Teams now change places and continue.

The team batting for a longer period of time will be the winner.

**2. Indian Club Cricket**

It is played like regular cricket but the batter bats with an Indian club. A tennis ball is used instead of cricket ball and bowling is done underhand.

**(f) Volleyball Type**

**1. Throw Ball**

A field 60'×30' is divided into two equal courts of 30'×30' each. A net is tied across the middle of the court at a height of 6 to 7 feet.

The class is divided into two equal teams, each team occupying each court. One player of "A" team, standing behind the end line of his court, throws the ball over the net to "B" team. One of the players from "B" team catches the ball and throws it back over the net to "A" team.

Team serving the ball gains one point if the opponents commit a mistake. If they make a mistake the ball is given to the opponents for service.

All the rules of regular volleyball game are observed except that the ball is thrown with one or both hands instead of batting it.

**2. End Ball**

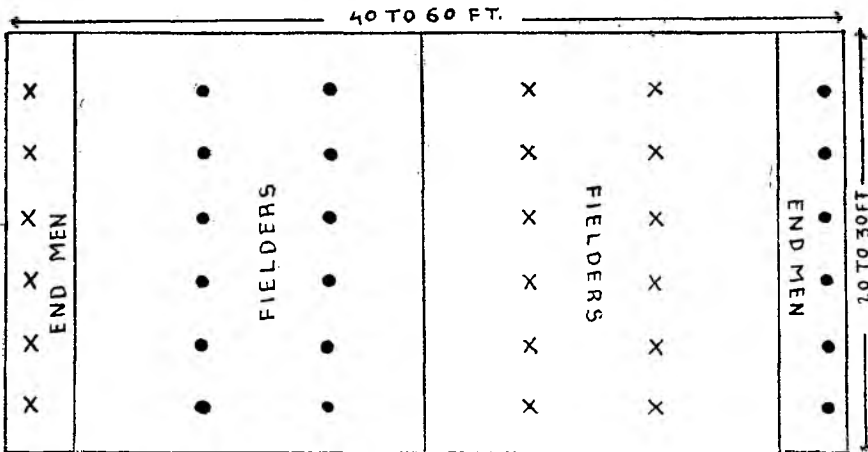


Figure 6

The field is 40 to 60 feet long and 20 to 30 feet broad. At each end a six-foot area is marked as end zones.

Each team is divided into three sections. One section constitutes the end men. The other two are fielders. The object is for the fielders to throw the ball over the heads of the opposing fielders so that it may be caught by one of their own end men without leaving his zone. Players rotate after securing a point and give the ball to the opposing fielders. Balls thrown out of bounds go to the opposing fielders. Players must throw within five seconds of the ball coming into their possession. They cannot pass to the other fielders.

*Variation* : After playing the game as given above and after the players have developed skills in throwing and catching, fielders may be allowed to pass between themselves before throwing to their end men.

### 3. Keep It Up

(a) Boys stand in a group. They start batting and volleying a volleyball to each other. The one who either volleys the ball badly or allows it to drop on the ground, gets a black mark.

The object of the game is not to drop the ball on the ground, as long as possible. The player with the least number of black marks at the end of a period of play is the winner.

(b) Two or more small teams stand away from each other. Each team is given a volleyball. On signal, each team starts passing and batting the ball among its own players. The team which keeps the ball up for the longest period of time, is the winner.

Another way of deciding the winner is that the team dropping first gets one point; dropping second gets two points and dropping last gets three points. The game is repeated several times. At the end, the team with the largest number of points is the winner.

### (g) Basketball Type

#### 1. End Ball

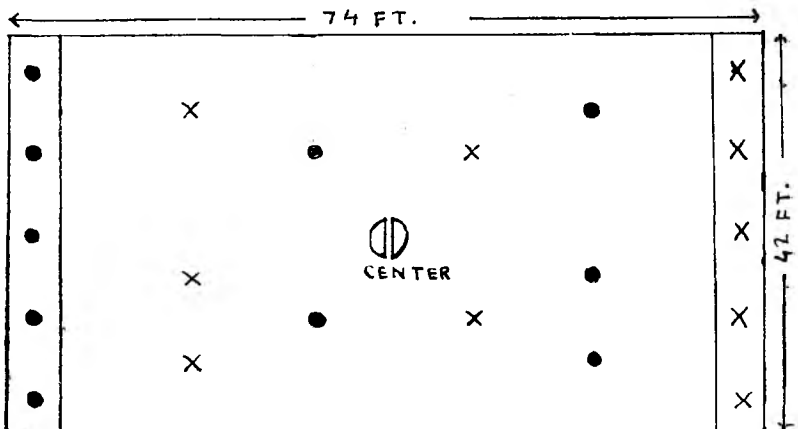


Figure 7



A court as large as a basketball court without baskets. At each end a six-foot area is marked as end zones. The remaining court is marked as play-area.

In one end zone stand five players of one team and in the other five players of the second team. Five men of each team stand in the play-area. (The above numbers are subject to modifications.)

A basketball is tossed in the centre. Each team tries to take the ball across the floor and passes it to its players in the end zone. If they succeed in that they score a goal.

Rules of basketball game are observed excepting that a goal is scored by passing the ball to the players in the end zones instead of passing through the baskets.

### (h) Softball Type

#### Schlag Ball Variations

The class is divided into two teams. One team becomes batters and the other team becomes fielders. The fielders are scattered in the field. The batters send one of them for batting. He takes his position at the marked place with a softball bat in his hands. The pitcher from the fielders' side pitches the ball underhand to the batter. Hitting the ball, the batter runs forward to cross a marked line and returns without being hit with the ball. The fielders get the ball and try to hit the runner. If he is hit with the ball he is out. If he reaches back safely his team gains one point. The fielders are not allowed to run with ball in hand nor a fielder allowed to keep the ball continuously at one stretch for more than five seconds. They must pass the ball to each other while taking new positions to hit the runner.

When a player is out, the batting side sends another player to bat. After all the players of the team take their turns, they become the fielders and fielders take their turn as batters.

The batter continues batting till he is out. The team scoring more runs wins. If the batter swings the bat three times without hitting the ball he is out. When the ball touches his bat, he has to run forward. If the pitcher pitches four times improperly, the batter gets a run and continues to play.

Rules of softball game are generally observed except that there are no bases in this game.

*Variations* : The game may be played with a volleyball hitting it with hand or a football kicking it with foot.

### (D) INDIVIDUAL RECREATIONAL GAMES

None

### (E) MAJOR TEAM GAMES

None

## GROUP VI

## ATHLETICS

- NOTE : 1. The descriptions given are techniques for correct and efficient performance. In the early stages the emphasis should be given on getting familiar with each item. Gradually the teacher should emphasize correct techniques.
2. In athletics section quotations from the book, "Fundamentals of Track and Field Coaching" by Richard I. Miller, have been extensively used. It will be advantageous for every teacher of athletics to use this as a reference book.

**1. Running Broad Jump**

The most important things in broad jump are speed, height, spring and coordination.

Miller<sup>5</sup>, discussing broad jump, says : "The champion broad jumper must be a sprinter with explosive leg spring".

The technique of this event can be divided in four parts : (a) The Approach, (b) The Take-off, (c) The Flight, (d) The Landing.

*The Approach*: In general, the approach run-distance to the take-off point is 90 to 125 feet. To get accuracy in take-off point, it is recommended that two check marks should be marked on the runway. First check mark should be placed at the start and the second one about 45 feet from the take-off board.

The first check-off should be reached with the take-off foot and the second check-off should be reached on the same foot.

The check marks should not be developed on runway. For the boy with right foot take-off, the check-marks are placed on the right side of the runway, and for the left foot jumper on the left side of the runway.

A lot of practice and care is needed to adjust check marks so that on every jump the same foot comes on the check marks.

*The Take-off* : At the take-off, the jumper should try to go high in the air and forward. In broad jump, good distance cannot be achieved without height. It is recommended that a good jumper must clear a height of about 3 feet.

Miller recommends : "The last stride is shortened about six inches to place the centre of gravity directly over or slightly ahead of the take-off foot. This is an important item. Poor jumping height will result if the centre of gravity is too far ahead of the take-off foot. Forward momentum is sacrificed and the jumper gets excessive height if the centre of gravity is behind the take-off foot".<sup>6</sup>

In hitting the board, the toes are pointed directly forward and the take-off knee slightly bent. After hitting the board hard, action continues upward and forward. The free leg is swung vigorously upward and forward. After reaching the maximum height, arms are swung forward and hips pushed forward.

<sup>5</sup>Miller, Richard I., *Fundamentals of Track and Field Coaching*, McGraw-Hill Book Company, Inc., New York, 1952, p. 87.

<sup>6</sup> Ibid. p. 90

**Landing :** Discussing landing, the American Association for Health, Physical Education and Recreation<sup>7</sup> recommends that in landing feet should be one foot apart. To avoid falling back into a sitting position, drop the chin on the chest, lean forward on the hips, flex the knees and swing the arms downward and backward.

## 2. Standing Broad Jump

It is started with both the feet on the take-off board. Toes should be behind the front edge of the board.

Bend and straighten the knees and at the same time swing the arm back and forth two or three times. After a few swings, spring upward forward as high as possible and land properly.

The only difference between Standing Broad Jump and Running Broad Jump is that in Standing Broad Jump the approach run is not there. Take-off and landing techniques are same in both.

## 3. Standing Hop, Step and Jump<sup>8</sup>

This is somewhat like Standing Broad Jump. Stand with both the feet on the take-off board. Lift one foot off the board and take off with the other foot from the board and land on the same foot. This completes the hop. Then leap forward to the other foot for the step and immediately take off from this foot for the jump and land on both feet.

While starting the hop the boy may swing his free leg back and forth a few times to get momentum.

## 4. Ball Throw for Distance

Hold a ball firmly with fingers and thumb. Stand placing the left foot forward and the right foot at the rear. Lean to the right, bend the right knee, take the right arm downward backward as close to the ground as possible without bending the left knee; and raise the left arm upward forward to keep the balance of the body. From this position, bring the ball upward and at the same time shift the weight from the right leg to the left leg and throw the ball forward with the thrust of the arm and the jerk of the wrist.

(Position described above is for standing throw). In running ball throw, the position when the ball leaves the hand, remains the same—the run precedes the throw.

## 5. 50-Yard Dash

It is a sprinting event. Sprinting can be divided into three parts : the start, the actual running and the finish.

**Start :** To take good start, starting blocks should be used. If the starting blocks are not available, holes for the feet should be used. In general, the crouch start is recommended for the sprinters. The strong foot (jumping foot) is always kept nearer the starting line. The distance between the two feet should be so much that the runner may be able to keep good balance.

On command, "On Your Marks" take crouch sitting position placing the feet in the starting blocks or the holes. Place the fingers on the ground

<sup>7</sup> American Association for Health, Physical Education and Recreation, *Physical Education for High School Students*, p. 287.

<sup>8</sup> American Association for Health, Physical Education and Recreation, p. 279.

behind the starting line. The knee of the back leg rests on the ground. The athlete should be in a relaxed position.

*Get Set* : On command "Get Set" hips are pushed forward and upward. They are lifted slightly above the line of the shoulders. The body-weight is equally distributed between the front foot and the hands. There is no weight on the back foot and the back leg is kept relaxed. The arms remain straight and the athlete remains firm and steady. He takes a deep breath and holds it till the gun is fired.

*Go* : On command "Go" take the rear foot forward and move the whole body forward in an explosive action. Take the opposite arm forward upward and the other arm backward. Run first 15 to 20 yards keeping the body low. Take first few steps, short, with the fastest possible speed.

*The Running* : Styles of sprint running vary from person to person but there are a few things which are essential in all. For example, the runner should run on the toes and keep the toes pointed straight ahead. The head should be kept in a natural position. Arms should move forward and backward vigorously in a natural manner. The fists should not be tightly clenched.

*The Finish* : It is important to remember that in the last few yards of run, the runner should be able to keep perfect balance and relaxation. He should not try to increase either speed or the action of the arms near the finish line. Miller recommends that "the sprinter should always aim to finish just a yard beyond the tape".<sup>9</sup> He is against lunging at the tape.

## 6. Running High Jump

High jumping techniques can be divided into four parts : Approach Run, Take-off, Crossing of Bar, and Landing.

There are two styles which are more known in high jumping than others. They are : scissors style and western roll; the first is more natural, but the latter type more efficient.

### 1. SCISSORS STYLE

(i) *Approach Run* : The approach run in High Jump should be of seven to nine strides. Long run is not necessary in this event. The jumper runs at an angle of 45-degree to the cross bar. He must establish a correct check mark. To establish the correct check mark, the jumper should stand at the point of take-off, face the approach run at an angle of 45-degrees. Starting the first stride with the right foot, the jumper should run seven to nine regular strides. An observer should notice the places where the left foot of the jumper strikes the ground from seven to nine strides. "The jumper should run through this procedure half a dozen times so that the observer can determine an average mark somewhere between seven to nine strides from the point of take-off."<sup>10</sup> In actual jumping the first stride from the average mark is taken with the right foot.

NOTE : The right-foot jumper starts the approach run from the left side of the cross bar and *vice versa*.

<sup>9</sup> Op. Cit. Miller, p. 23.

<sup>10</sup> Ibid. p. 103.

(ii) *Take-off and Crossing the Bar* : In scissors jump, both the spring and take-off are taken from the foot farthest from the bar. After taking off, swing the nearer leg up and cross over the bar first, followed by the take-off leg.

While going up and over the bar swing the arms forward along with it.

(iii) *Landing* : After crossing over the bar land with knees bent.

## 2. WESTERN ROLL STYLE

(i) *Approach Run* : Refer to approach run of Scissors Style. The right-foot jumper starts approach run from the right side of the cross bar and the left-foot jumper from the left side.

(ii) *Take-off* : Discussing take-off in High Jump, Miller says : "The jumper determines his point of take-off by standing at a 45-degree angle to the cross bar at a distance from which he can just touch it with the fingers of the extended left arm (the arm of the same side foot with which he is going to take off). A point of take-off too far from the cross bar is a very common fault of high school and college jumpers.

The heel of the take-off foot should make contact with the ground . . . . . The body should show a noticeable backward lean. The arms should be at the jumper's side. The body starts to roll forward over the take-off foot as the free leg starts to swing upward."<sup>11</sup>

Summarising the actions of take-off he mentions : "The approach run brings the jumper to the point of take-off with confidence, poise, and relaxation; the take-off stride shows a crouch, and the stride is lengthened a bit, the body shows a definite backward lean as the heel of the take-off foot is planted firmly; the free (right) leg starts to swing upward, and both shoulders begin to assist in the lift; the body rolls forward over the take-off foot as the free leg swings upward; a final push from the toe clears the take-off foot from the ground. The entire action should appear smooth, rhythmical, and relaxed. There should be no pause between the approach run and the take-off".<sup>12</sup>

(iii) *Landing* : In Western Roll, after crossing the bar one lands on his take-off foot facing downward.

## GROUP VII

### AQUATICS

*N.B.* Use the Syllabus under Division I for Standards I, II and III, if Swimming is first introduced in this Division. If they have learnt to swim, proceed as given below.

### (A) SWIMMING

(1) Emphasize form, ease and endurance of previously learnt stroke. After the stroke is learnt, the emphasis should be given on slow swimming and correct style of the stroke. The boys must use their muscles correctly and only those muscles should be used which are essentially needed in the

<sup>11</sup> Ibid. pp. 104—105.

<sup>12</sup> Ibid. p. 106.

stroke. The swimmers should be taught not to be stiff. They should not overstretch any part of the body which they still have not. They should be asked to swim to build endurance and stamina. The longer distance they swim, the better stamina they will develop.

In the beginning until they get the correct and synchronized stroke, the speed work and racing should be discouraged.

The secret of swimming is relaxation and using of the energy economically. It must be emphasized by explaining to the learners again and again.

After every swim of five to ten lengths of a standard size pool, they should practise breathing 30 to 40 times.

(2) For Crawl—Breast, Side, Back and Butterfly strokes refer to Division I—Group VII Aquatics (pages 26—30).

### (B) DIVING

After the boys have learnt swimming and racing, they should be introduced to plain diving first. Here the boy should be asked to take up standing position on deep end side of the swimming pool with toes together over the edge, legs and feet together, body straight, hands by the sides of the body and looking straight ahead. From this position he should get ready to perform the movements in the following sequence :—

(1) Raise arms forward; start bending the head till it reaches in between the upper arms; bend forward over the water and raise one leg straight backward in line with the body.

(2) Continue leaning forward until the face reaches over the water and with a slight spring from the feet dive into the water.

This 'one-leg dive' will put the head first into the water and the movement of bringing the legs up will give the necessary steepness.

(3) Now again stand with toes overlapping the edge of the pool, lean forward and fall over into the water with both the feet together. Again stand on the edge in the same position. This time try to acquire a spring off the side, so that extra momentum is given with the arms to help towards this. Raise the arms forward higher than shoulder-level with hands in line and shoulder's width between them. After a slight pause, swing them down and take them little behind the sides of the body. From there again raise them above the head. Now arms are in the same position as in "one-leg dive". To get the rhythm, practise the same movement of arms. When the rhythmic movement of arms is achieved, transfer the body-weight on the balls of the feet by allowing the knees to bend slightly. As the arms reach the highest point above head, straighten the knees, spring outward-upward and tilt over into the entry position.

In flight through the air, toes should be pointed so that in making the entry the whole body must pass through the hole which the hands have made.

First attempt may be felt little bit flat, but continue to learn the correct formation and style without any disappointment. Imagine that there is a small thorny bush over which you have to flick your legs. You must get them up into the air to clear it and try again and again. Whatever happens, do not allow your mind to be distracted while you are making a dive.

If you have got a well-furnished bath with all the diving boards, try to attempt the same standing dive from one-metre spring board.

Before you go on the board, it would be better to know it first. The main purpose of the spring board is to give increased height off the board.

### **1. Standing Header**

Stand on the board exactly on the end sticking big toes on the board. Keep feet together and face towards water. Raise the arms to shoulder-height with shoulder's width between them. This is the starting position of the dive.

Now bring the straight arms down in line of the hips and then raise them sideways and upward. The whole movement is a synchronised one. While the arms are raised sideways the whole body-weight will be on the toes and the stretched ankle. While the arms are going up, leave the board keeping the head in between the arms. After this movement, the swimmer lands in the water with arms entering first followed by head and trunk, and legs making a hole on the surface of the water. This is called Standing Header Dive.

### **2. Running Header**

First of all, walk to the end of the board, turn round and walk forward four to five normal paces. Make a note of this point. This point will be the usual starting point of the "Running Header".

This dive is commonly known as the 'Swan or Plain Front Dive'. The difficulty of this dive lies in the large amount of body control which is required to maintain the body in a good alignment throughout the flight through the air. As the feet come in contact with the board at the end of the hurdle, the eyes are lifted from the board and are focussed on the front wall. As the diver leaves the board, the body should be stretched with the feet pressing forward. The hands are lifted from the hips and are spread out (raised sideways) to a position straight from the shoulders with a slight angle forward. This is the layout of the dive.

After this lay-out position, the body will be heading downward. Here one should close arms keeping the head in between the arms. The whole body will enter the water with arms entering first followed by head, trunk, hips, legs and feet. Again remember that the body should enter into the hole first which arms and head made on the surface of the water.

### **3. Standing Jump**

In the jump dives, the diver enters into the water with feet first. The jump dives constitute the key to success in diving. A diver learns the control of the body first when he springs up in the air. The beginner should not attempt the advance dives until he has learnt fundamental skills of diving.

In all the jump dives it is a question of balance in the air. Thus the beginner should control sight from the take-off.

Now the diver should take up position on the end of one-metre spring board, facing the water. Both the feet should be together and big toes just on the edge of the board and not going beyond the board. The body should remain straight and motionless. Raise the arms forward to the shoulder-height keeping the arms straight with shoulder's width between them. Then

bring the arms down and raise them sideways to head-height and shift body-weight on the balls of big toes. Then bring arms down again with knees slightly flexed and swing them up pressing the board down. Now with a spring take the body in the air; maintain the straightness of the body and do not relax until the whole body enters the water with feet first. Repeat it several times.

#### **4. Running Jump Straight**

First of all walk to the end of the board; turn round and walk four or five normal paces back. Make a note of this point and it will be the starting point for running dives. Take starting position at this mark, take four or five normal walking paces forward on the board and make the last step, a jump into the air so that you may land on the end of the board with both feet together. In landing on the board, slightly bend your knees and ankles and drop the arms to the sides. The board will give slight rise to the body, and as it rises, spring upward, keep the body as straight as possible and enter into water with feet first.

#### **5. Running Jump with Tuck Position**

Proceed exactly as in the previous jump, but at the top of the flight draw up the knees, lower the arms, and grip the middle of shins with hands. Keep this position for a second, holding as compact as possible like a 'tuck'. Straighten the body out and enter into water with feet entering first.

#### **6. Running Pike Jump Forward**

In this dive, the job is to touch the toes at the highest point of the jump. Just before the top of the flight, bring legs to horizontal position, bring the arms down, and reach forward to touch the tips of the toes. Hold this position for a split second and then lower the legs, straighten the body, and enter into water with feet first.



## DIVISION III

### STANDARDS VI, VII, VIII

(Age-Group 11 Plus to 13 Plus)

(Activities learnt earlier may be revised and repeated)

#### GROUP I

#### DEVELOPMENTAL EXERCISES AND ACTIVITIES

#### (A) EXERCISES

#### STANDARD VI

#### Table 1

##### 1. Introductory

EXERCISE : *Free Running with Two or Three Consecutive Standing Broad Jumps*

In Standing Broad Jump bend the knees, body-weight on the toes, lean trunk forward, swing the arms first downward and then forward and up, and jump forward landing on both feet.

##### 2. Arm

POSITION : Standing face to face in pairs with hands on each other's shoulders

EXERCISE : *Pushing Contest in Pairs*

On signal, push each other backward. Hands should remain on the shoulders.

Another variation of pushing can be by interlocking the fingers of the partner and keeping arms at shoulder-level.

##### 3. Trunk

POSITION : Standing

EXERCISE : *Knee Bending and Stretching Body Upward with a Jump*

On count one, swing the arms backward and bend the knees with heels raised from the ground.

On count two, stretch the body upward with a jump and arms swinging forward and land on the ground in the standing position. Emphasize high jumping and light landing.

##### 4. Trunk

POSITION : Astride with hands on hips

EXERCISE : *Trunk and Head Bending Continuously from Side to Side with Opposite Arm Swinging Overhead*

On count one, bend trunk to the left side taking the right hand overhead to touch the top of the head with finger and the left elbow pointing downward towards the left foot.

On count two, bend the trunk and head to the right side taking left hand over the head.

Continue trunk and head bending from side to side.

### 5. Leg

POSITION : Standing

EXERCISE : *Walking with Hurdle Steps on Every Fourth Count*

Take three regular walking steps forward, starting with left foot and on fourth step raise the right leg as high as possible and take it sideways forward (as in the trailing leg while going over a hurdle) and place the foot on the ground reaching forward. Start walking again leading with left foot. Take three walking steps and fourth step as hurdle step as mentioned above. Repeat it several times. If preferred, start with right foot and hurdle left foot.

### 6. Abdominal

POSITION : Front support, *i.e.*, place the hands and the toes on the ground and support the weight of the body on them. Body should be fully stretched and arms should be straight.

EXERCISE : *Feet Placing Close to Hands with a Jump*

On count one, jump and bring feet close to the hands without moving the hands.

On count two, jump and take the feet back to the starting position.

On count three, bring the feet forward and on count four, take them backward.

Repeat several times.

## Table 2

### 1. Introductory

EXERCISE : *Dribbling Old Tennis Balls with Feet*

### 2. Arm

POSITION : Horizontal kneeling (*i.e.*, kneeling with hands on ground at a distance of 2 to 3 feet from the knees)

EXERCISE : *Arms Bending and Stretching*

On count one, bend the arms and press the chest downward.

On count two, stretch the body upward and straighten the arms.

### 3. Trunk

POSITION : Astride

EXERCISE : *Trunk Dropping Loosely Downward with Bent Knees Followed by Stretching Upward and Arching with Arms Raising*

On count one, drop the trunk downward loosely with bending the knees and hanging the arms.

On count two, straighten the knees, stretch body upward and arch backward with arms raised upward.

#### 4. Trunk

POSITION : Feet astride, hands clasped behind and body bent forward

EXERCISE : *Free Trunk Circling and Head Rolling*

On count one, start circling trunk to the left, backward, right, and back to forward bent position.

On count two, repeat the same in opposite direction.

The counting will be slow.

#### 5. Leg

POSITION : Astride

EXERCISE : *Jumping to Click Heels in Air and Land Feet Astride—Repeat with Rebound*

On count one, jump, click the heels in air and land with feet astride.

On count two, jump on the spot.

On count three, click the heels and come to astride position.

On count four, jump on the spot.

Repeat several counts.

#### 6. Abdominal

POSITION : Long sitting with hands on floor at back

EXERCISE : *Feet Placing Apart and Together*

Place hands on the floor near the buttocks.

On count one, raise the legs from the floor and place them apart.

On count two, bring the feet again together.

Repeat several times.

### T a b l e 3

#### 1. Introductory

EXERCISE : *Moving About Throwing and Catching Rubber Ball*

Throwing and catching can be done either in pairs or throwing to anybody and catching from anybody.

#### 2. Arm

POSITION : Upward bend

EXERCISE : *Alternate Arms Punching Forward*

On count one, punch forward with the right arm and recover to the bent position.

On count two, punch forward with the left arm and recover to the bent position.

Continue punching alternately increasing speed.

**3. Trunk**

POSITION : Astride standing face to face in pairs with arms resting on partner's shoulders

EXERCISE : *Rhythmical Chest Pressing Downward*

The exercise will be done in four counts. In first three counts both the partners press the chests downward and on fourth count come to the starting position.

Counting will be like this : press, press, press, up, *i.e.*, 1, 2, 3, 4.

**4. Trunk**

POSITION : Standing face to face in pairs joining hands with the partner

EXERCISE : *Changing from Face-to-Face Position to Back-to-Back, and from Back-to-Back to Face-to-Face Position without Breaking Grip of Hands*

On count one, holding the left hand of the partner take the right arm overhead and turn to back-to-back position.

On count two, holding the right hand of the partner, take the left arm overhead and turn to face-to-face position.

Continue changing the positions.

**5. Leg**

POSITION : Stand with hands on hips (Hips Grasp)

EXERCISE : *Toe Touching Rhythmically Forward, Sideward, Forward with Hopping on the Other Leg*

On count one, touch the right toe forward. On count two, sideward; on count three, forward; and on count four, back to the starting position. While touching with the right toe, keep hopping on the left foot at each count.

Second time, hop on the right foot and touch with the left foot. Do it alternately.

**6. Abdominal**

POSITION : Standing

EXERCISE : *Jumping Upward to Touch the Knees to Chest*

In jumping upward bend the knees, and try to touch the chest with the knees.

**STANDARD VII****Table 1****1. Introductory**

EXERCISE : *Free Jumping about Supporting on Pole*

Each student should have a bamboo pole or *lathi* about 6 feet long. Hold the pole near the top, and jump forward by supporting the weight of the body of the pole. Jumping action will be like pole-vaulting. This

may be done standing first in place, then with a walk before jumping and finally with a run before the jump.

## 2. Arm

**POSITION :** In pairs, one partner lies on the floor on back, the other straddles over him facing partner's head holding a stick or *lathi* horizontally, arms downward; bottom man holds the stick

**EXERCISE :** *Arms Bending and Stretching Keeping Body Straight*

On count one, the bottom man, holding the stick, raises his body from the floor and tries to touch it with chest as in pull-up.

On count two, he lowers his body and comes to back lying position.

After a few repetitions, the partners change their places *i.e.*, standing person takes lying position and lying person takes standing position.

## 3. Trunk

**POSITION :** Standing and holding a stick horizontally with both hands hanging downward

**EXERCISE :** *Jumping Off Both Feet to Cross the Stick Forward Backward*

On count one, jump, pass the stick under the feet and take it behind the legs.

On count two, jump over the stick and bring it forward.

**NOTE :** This will need some practice but can prove an interesting stunt for children.

## 4. Trunk

**POSITION :** Astride and trunk bent forward; arms are bent with elbows close to the sides, fingers pointed forward with palms facing downward

**EXERCISE :** *Arms Extending Forward in Line with Shoulders Drawing Them Backward and Back to the Original Bent Position (Arm movements are of breast stroke in swimming)*

Arms extending forward, drawing backward and coming back to the starting position will be done in a single count. Rhythm will be slow.

## 5. Leg

**POSITION :** Standing

**EXERCISE :** *Running on the Spot with High Knee Raising*

In running on the spot, lean forward and move bent arms forward and backward along with the leg movements as when running forward.

## 6. Abdominal

**POSITION :** Wheel barrow position in pairs

**EXERCISE :** *Moving the Wheel Barrow Forward*

To make wheel barrow, A sits on toes and places hands on the floor. B stands behind him, lifts A's legs and hold them above hips. A walks forward supporting on hands.

**Table 2****1. Introductory**

EXERCISE : *Simple Tag*

The boys are scattered on the playground with boundaries fixed.

One boy is appointed "It". He tries to tag any other member of the class and the boys try to run away from him. The one who is touched become the next "It". Any one going outside the fixed boundary is declared "It".

**2. Arm**

POSITION : Standing in pairs; hands with arms straight are placed on the opponent's shoulders and one leg is raised backward

EXERCISE : *Pushing the Opponent Backward*

While pushing backward both the partners hop on one foot, and do not touch the ground with the other foot. The emphasis is on pushing and the aim is not to push down or unbalance each other.

**3. Trunk**

POSITION : Standing in pairs holding wheel barrow position

EXERCISE : *Kangaroo Lifting*

On count one, the supporter who is standing up, grasps under thighs of the performer who pushes off from the floor arching his trunk and flinging his arms sideways (forward) upward.

On count two, the performer (front man) places his hands on the ground.

Repeat the same several times. Change positions and repeat.

**4. Trunk**

POSITION : Astride with trunk bent forward and arms hanging downward

EXERCISE : *Trunk and Head Turning with Arms Swinging Sideways Freely*

On count one, turn the trunk and head to the right, swing arms sideways upward and look at the hands.

On count two, swing to the left.

Continue swinging from side to side.

**5. Leg**

POSITION : Knees full bent with hands on hips

EXERCISE : *Small Jumping on the Spot Followed by a High Jump Upward*

In small jumping, raise feet from the ground 6 to 9 inches. Continue small jumping.

On signal, keeping the knees in full bent position, jump as high as possible and again start small jump.

Repeat the same several times.

Count—jump, jump, jump, 1, 2, 3, 4.

## 6. Abdominal

POSITION : Long sitting with hands on thighs (*i.e.*, sitting on the ground, and legs stretched straight forward on the ground)

EXERCISE : *Body Pressing Downward to Touch Toes*

On count one, press downward and try to touch the toes with fingers without bending at knees.

On count two, stretch body upward and back to the starting position.

## T a b l e 3

### 1. Introductory

EXERCISE : *Free Cart-wheeling*

In cart-wheeling, place both the hands on the floor, swing legs in the air in a circular movement and land on feet again.

Continue cart-wheeling in an informal way.

### 2. Arm

POSITION : Neck firm (*i.e.*, arms bent at shoulders, palms facing towards neck; finger and thumbs together touching at the back of the neck)

EXERCISE : *Arms Flinging Sideways*

On count one, fling the arms sideways.

On count two, back to the starting position.

Repeat the same movement several times.

### 3. Trunk

POSITION : Front support (*i.e.*, hands and toes on the floor supporting body and keeping it straight, weight on hands and legs), and feet together

EXERCISE : *Feet Placing Forward and Astride*

On count one, jump and place feet forward with knees coming between the arms.

On count two, jump and take feet back to the starting position.

On count three, jump and take front support, feet astride position.

On count four, jump and take front support, feet together position.

Repeat several times.

### 4. Trunk

POSITION : Front lying with ankle grasp (*i.e.*, lying on the ground touching the chest to the floor and grasping the ankles with hands)

EXERCISE : *Head and Shoulder Raising*

On count one, try to raise head and shoulders as high from the floor as possible.

On count two, back to the starting position.

Repeat the same movement several times.

In head and shoulders raising, body will turn into bow shape.

### 5. Leg

POSITION : Standing with hands on hips

EXERCISE : *Hopping with Alternate Toe Placing Forward*

On count one, hop on the left foot and place the right toe forward.

On count two, hop on the left foot, bring the right foot back and place it with the left foot.

On count three, hop on the right foot and place the left toe forward.

On count four, hop on the right foot, bring the left foot back and place it with the right foot.

Repeat several times.

All the four counts are done in a continuous movement.

### 6. Abdominal

POSITION : Back lying

EXERCISE : *Bending Knees to Chest*

On count one, bend the knees and bring them to the chest. Hands should remain on the floor by the side of the body.

On count two, straighten the legs returning them to the floor.

Repeat several times.

## STANDARD VIII

### Table 1

#### 1. Introductory

EXERCISE : *Marching and Halting in File—Repeat, Running and File behind Leaders*

#### 2. Arm

POSITION : Arms to chest bent

EXERCISE : *Arms Flinging Sideways*

On count one, fling the arms sideways and return back to the original forward or chest bent position swiftly.

Repeat several times.

#### 3. Trunk

POSITION : Front support facing partner

EXERCISE : *Changing to Side Support Grasping Opposite Hand of the Partner*

In each pair, one partner is named A and the other one B.

On count one, A grasps with his left hand B's right hand, and both raise the grasped hands sideward upward to take side support position on his right hand and B's left hand.

Do the same on the other hand.

Repeat alternately.



**4. Trunk**

POSITION : Crouch sitting with hands touching floor a little ahead of feet

EXERCISE : *Crab Walking Sideways*

On count one, lift right hand and right foot from the floor and place them sideways at a distance of one to two feet.

On count two, lift left hand and left foot from the floor and place them close to right foot and right hand as in the beginning.

Walk a few steps to the right and a few steps to the left.

**5. Leg**

POSITION : Crouch sitting

EXERCISE : *Alternate Leg Stretching Sideways*

On count one, stretch left leg sideways.

On count two, bring left leg back to the crouch position.

On count three, stretch right leg sideways.

On count four, bring right leg back to the crouch position.

**6. Abdominal**

POSITION : Crouch sitting full knees bent with hands on the floor between the arms

EXERCISE : *Kicking Backward and Upward with Both Feet—  
"Donkey Kick"*

On count one, shift the body-weight on hands by lowering chest downward, lift the hips upward and kick the legs backward, and recover to the starting position. Do all the movements in one count.

**Table 2**

**1. Introductory**

EXERCISE : *Running and Stepping over Parallel Lines*

Draw parallels far enough to challenge the pupils' ability.

**2. Arm**

POSITION : Body forward bent

EXERCISE : *Alternate Arm Moving Forward and Backward as in Crawl Stroke*

On count one, take right arm forward and left arm backward.

On count two, take left arm forward and right arm backward.

Imitate arm movement of swimming.

Continue doing alternately.

**3. Trunk**

POSITION : Wide astride with hands on hips.

EXERCISE : *Body Bending Sideways*

On count one, bend to the right with right elbow pointing downward.

On count two, back to the starting position.

On count three, bend sideways to the left.

On count four, back to the starting position.

**4. Trunk**

POSITION : Front support

EXERCISE : *Changing to Side Support Alternately*

On count one, lift the left hand from the ground and take is sideways as far as possible with body turning along with it to take side support position.

On count two, bring the hand back on the floor.

On count three, take side support position on the right hand.

On count four, back to the starting position.

**5. Leg**

POSITION : Hands on hips

EXERCISE : *Hopping with Alternate Leg Swinging Sideways*

On counts one and two, hop on the left foot and swing the right leg sideways.

On counts three and four, change to hopping on the right foot and swing the left leg sideways.

Continue hopping twice on each leg alternately, the whole exercise being done continuously and rhythmically.

**6. Abdominal**

POSITION : Crouch with one leg extended sideways

EXERCISE : *Changing Feet with a Jump*

Take position with right leg extended sideways.

On count one, with a spring change position of legs extending left leg and bending right leg to crouch position.

On count two, return to the first position.

Repeat alternately several times.

**T a b l e 3****1. Introductory**

EXERCISE : *Running in File and Jumping over an Obstacle*

Keep suitable obstacles such as two boys holding a stick or rope.

**2. Arm**

POSITION : Body forward bent

EXERCISE : *Arms Moving Backward, Upward, Forward and Downward (Butterfly Stroke)*

The arms moving backward, upward, forward and downward should be done continuously imitating the arm movements in butterfly stroke of swimming.

**3. Trunk**

POSITION : Standing

EXERCISE : *Arms Raising Forward Upward with one Leg Raising Backward, with Slight Arching of Body*

On count one, lean forward, raise arms forward upward, and raise left leg backward.

On count two, back to the starting position.

On count three, raise right leg backward and lean forward.  
On count four, back to the starting position.

#### 4. Trunk

POSITION : Arms raised upward with feet astride.

EXERCISE : *Body Bending Rhythmically Sideways Alternately*

On count one, bend the body to the right.

On count two, bend the body to the left.

Repeat several times alternately.

#### 5. Leg

POSITION : Hands on hips

EXERCISE : *Hopping on Alternate Leg with Knee Raising*

On counts one and two, hop twice on the left foot and at the same time raise right knee waist-high.

On counts three and four, change hopping on the right foot with left knee raised.

Change of hopping from one foot to the other and raising the other knee will be done simultaneously. The exercise is done rhythmically and continuously.

#### 6. Abdominal

POSITION : Long sitting

EXERCISE : *Knee Bending to Touch Chest*

On count one, bend the knees, raise them upward and try to hug them with arms against the chest.

On count two, straighten the knees and place the legs back on the floor.

Repeat the exercise several times.

### (B) MIMETICS AND STORY-PLAYS

None

### (C) STUNTS

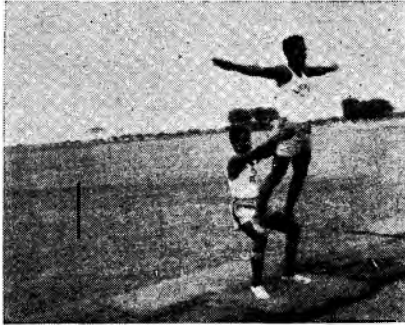
#### 1. (In Pairs) Partner Shoulders Balance

A lies down on the floor on his back with knees bent and feet placed flat on the floor slightly apart, close to the buttocks. B facing towards A, stands near A's feet. B takes handstand position on A's knees and A supports B by putting his hands on B's shoulders. In order to get support from A's hand, B shifts his body forward. His hands thus are inclined forward towards A's head. (Pic. 55)



Pic. 55

## 2. (In Pairs) Back Angel



Pic. 56

A stands behind B facing towards the same direction. A bends his knees slightly, and leans backward. A supports B by holding his waist with both hands and B stands on A's thighs. B raises his hands sideways to shoulder-height with palms facing downward, and leans slightly forward. (Pic. 56)

## 3. Handstand <sup>13</sup>

The individual stands with one foot in front and places the hands on the floor. Supporting the weight on the hands, the legs are kicked upward until the body is inverted the balanced in an arched position with the head lifted, legs straight and the toes pointed.

## 4. (In Pairs) Front Foot Balance (On Lying Man)

A lies down on the floor on his back and raises his legs upward making an angle of 90 degrees with the body. B places his abdomen on A's feet, takes his feet off the floor and balances his body on A's legs. To keep the legs steady A can give support to his legs, by placing his hands behind his hips. B tries to keep his body straight. (Pic. 57).



Pic. 57

## 5. (In Pairs) Back Foot Balance (On Lying Man)

This is done exactly as No. 4 excepting that B balances his body by placing his lower back on A's feet, instead of his abdomen.

## 6. Cart-wheel

Run forward, change to body turned to the left, place left palm with the left arm straight on the floor followed by the right palm, simultaneously swinging the right leg up followed by the left leg. Land first on the right leg and follow it with the left leg. Finish on both feet standing up.

13. Op. Cit. Cotteral, p. 189.

## 7. Dive and Roll for both Height and Distance

Take a few running steps, leap upward and forward and reach far to front doing a forward roll, breaking the fall by landing with the hands first. Come to standing position.

### (D) PYRAMIDS

#### 1. Standing on Shoulders of Standing Man

B stands behind A. A takes full knee bent position keeping body erect. B climbs up on A's shoulders. A supports B by holding his legs. B brings his lower legs close to A's ears, bends the knees and takes support by putting his hands on A's head. A stands up. B slowly stands up. A continues his support to B's ankles.

#### 2. Handstand on Knees of Standing Man



Pic. 58

A and B stand facing each other with a distance of one foot between the two. A half-bends his knees. B places his hands on A's upper legs just above the knees, kicks legs upward and takes handstand position. A supports B by holding him at the lower back or hips. (Pic. 58)

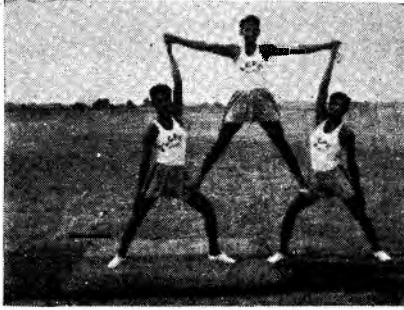
#### 3. One Kneels, One Stands on Shoulders and Holds Handstander on Bottom Man's Hips

A kneels and places hands on the ground. B stands on A's back on shoulder blades facing towards A's feet. C stands near A's feet, places hands on A's hips and takes 'handstand' position. B supports C by holding him on the thighs, waist or ankles. (Pic. 59)



Pic. 59

#### 4. One Stands on Thighs of Two Standing Men



Pic. 60

A stands on the right side of B with a distance of about 1 foot between the two. Both of them half bend their knees. C stands by placing his right foot on A's left thigh and his left foot on B's right thigh. A and B support C by holding his hands. (Pic. 60)

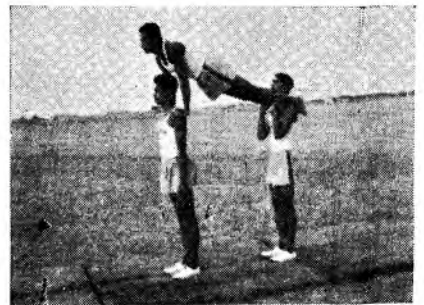
#### 5. Three Stand Feet Together, Two Side Men Lean Outwards Held by Centre Men

A, B, C stand with their feet together and facing in the same direction. B is in the centre. A is on his right side and C is on his left side. A locks his left elbow with the right elbow of B and C locks his right elbow with the left elbow of B. A leans to the right and C leans to the left, both keeping their bodies straight, and B stands still in the middle.

#### 6. One Does Front Leaning Rest on the Shoulders of Two Men, One Standing Behind the Other

B stands behind A with a distance of three to four feet between the two. Both of them take full knee bent position.

C takes front leaning rest position by putting his feet on B's shoulders and his hands on A's shoulders. B gives support to C by holding his lower legs and A by holding his forearms. From this position A and B take standing position. C forms a bridge between A and B. (Pic. 61)

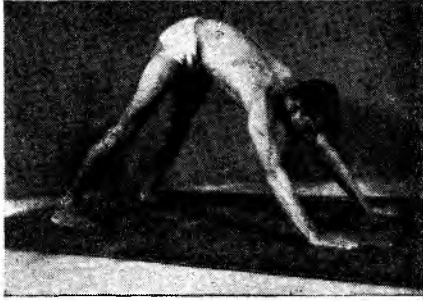


Pic. 61

#### (E) NAMASKARS

Increase the number of repetitions of the Namaskar.

## (F) DANDS



Pic. 62

STARTING POSITION IN DANDS : Hands and feet are placed on the ground with legs stretched backward. The distance between the feet and the hands is approximately the same (about one cubit). The hips are raised high. Legs and hands remain straight. Gaze downward at the floor. (Pic. 62)

**1. Sadha Dand (Ordinary Dand)**

On count one, lower the chest slowly down by bending the arms at the elbows, bringing the chest close to the ground, so that the whole body becomes parallel to the ground, well supported on hands and toes.



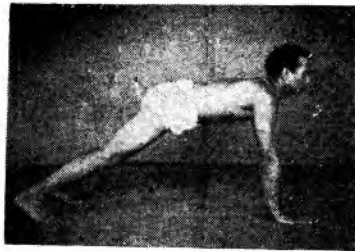
Pic. 63

Move the chest forward upward by straightening the arms. (All these are done one after the other in one continuous movement.) Here, in this final position, chest is well lifted up, head is turned up and the back, well arched. (Pic. 63)

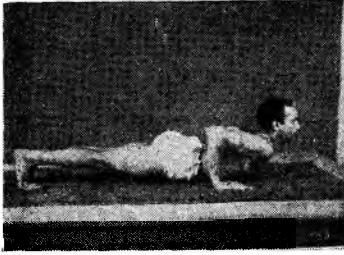
On count two, raise the tip up, and come to the starting position.

**2. Seedha Dand**

On count one, keeping arms straight and vertical, bring the body forward so as to make the back flat and parallel to the ground. Heels are raised. (Pic. 64)



Pic. 64



Pic. 65

On count two, bend the arms at the elbows and lower the body and bring it quite close to the ground. Body is well supported on hands and toes. (Pic. 65)

On count three, straighten the arms and return to position one.

On count four, return to the starting position.

### 3. Dand Jor (Floor Dips)

STARTING POSITION : As count one in *Seedha Dand*.

Bend the arms at the elbows lowering the body to count two position of *Seedha Dand*.

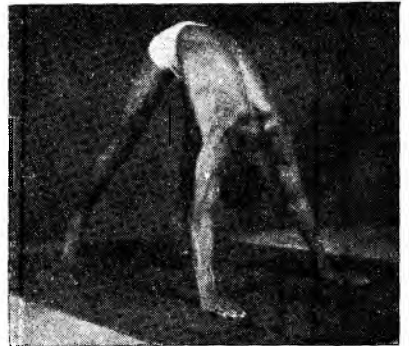
Straighten the arms and come to the starting position.

This type is known as Floor Dips. In this variety one is to keep the back straight, and by bending and straightening the arms lower, raise the body. One is to do this variety continuously.

### 4. Gardan Kasi

On count one, keeping the arms and legs straight, raise the heels and waist up; at the same time, take the head in, chin touching the chest. Draw the abdomen in. Pic. 66)

On count two, bending the arms at the elbows, bring down the head and body directly from the position of count one so that the chest will be between the hands and close to the ground. (Pic. 67)



Pic. 66

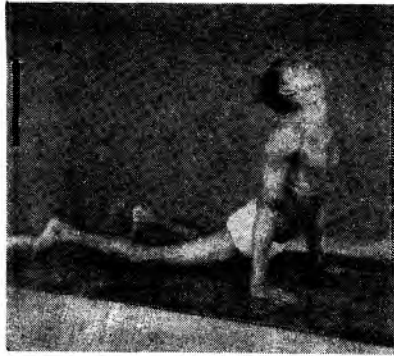




Pic. 67



Pic. 68



Pic. 69

On count three, slowly raise the head and propelling the body forward, (Pic. 68) straighten the arms so that finally the body is in a fine arch-back position (Pic. 69).

On count four, raising the waist up, return to the starting position.

#### 5. Saf Suf Ek

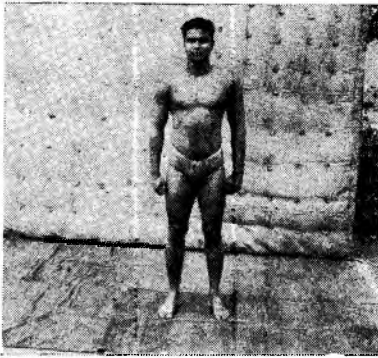
On count one, bending the arms at the elbows, propel the body forward so as to be as close to the ground as possible without touching it.

On count two, raise the chest forward upward, straighten the arms; and the head is turned upward, back arched.

On count three, bending the arms at the elbows, lower the chest in the reverse direction and return to the position of count one.

On count four, pull the body back, straighten the arms and thus return to the starting position.

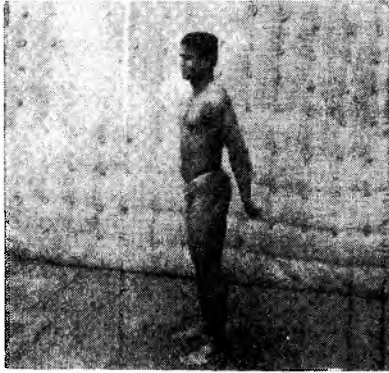
### (G) BAITHAKS



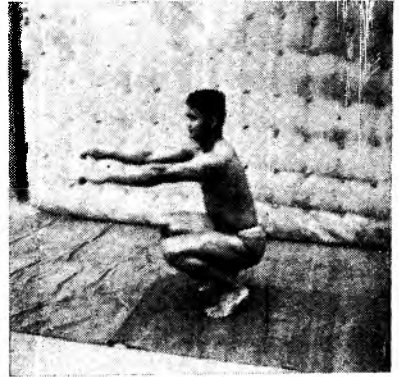
Pic. 70

STARTING POSITION OF BAITHAKS: Standing with feet apart about 6 inches, toes pointed forward and fists closed. (Pic. 70)

### 1. Sadhi Baithak



Pic. 71



Pic. 72

On count one, with normal swinging of the arms, take a full knee bent position with heel raised. (Pics. 71 and 72)

On count two, straighten the knees and return to the starting position.

This is a continuous movement and should be repeated several times.

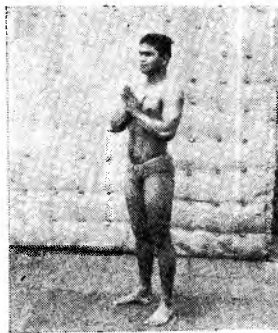
### 2. Sarak Baithak

On count one, take the arms back keeping them straight with fingers closed; then swinging them forward, take a jump forward about one foot and bend knees fully. Heels are raised, and the body is kept erect.

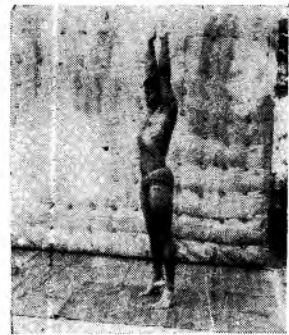
On count two, straightening the knees, take a backward jump with arms bent at the elbows so that fists will be close to the shoulders, and return to the starting position.

This is a continuous movement and should be repeated several times.

### 3. Namaskar Baithak Ek



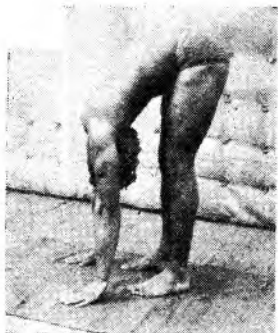
Pic. 73



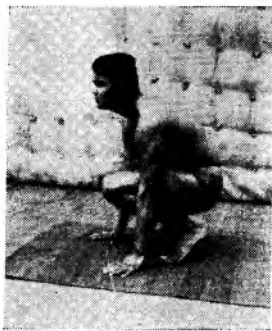
Pic. 74

STARTING POSITION : As in *Surya Namaskar*. (Pic. 73)

On count one, raise heels and hands upward stretching body upward, palm facing forward and stomach pressed inward. (Pic. 74)



Pic. 75



Pic. 76



Pic. 77

On count two, bend downward; place hands on the ground keeping knees straight, and bring head between the arms. (Pic. 75)

On count three, take sitting-on-toes position keeping hands on the ground and bringing knees together between the arms. (Pic. 76)

On count four, take standing position. (Pic. 77)

Repeat the same several times.

*Note* : The *Namaskar* position is taken only in the beginning. During continuous performance the performer does not return to the *Namaskar* position.

#### 4. *Namaskar Baithak Do*

It is done just like *Namaskar Baithak Ek* excepting that in this the hands are not raised from the ground while repeating the *Baithak*. (Pics. 75 & 76)

*Note* : DANDS AND BAITHAKS

The most common *Dands* and *Baithaks* are the *Sadha Dand* and *Sadhi Baithak*. The others are mere variations. These may be introduced progressively. At the same time *Sadha Dands* and *Baithaks* should be continued and performed in increasing numbers. Thus, a boy should be encouraged to do at least 10 *Dands* and 20 *Baithaks* in the VI standard. The number for VII standard should be 20 *Dands* and 40 *Baithaks*, for VIII Standard, 30 *Dands* and 60 *Baithaks*.

### (H) YOGIC EXERCISES

#### STANDARD VII

##### 1. *Bhujangasana*

Lie prone on the ground and touch it with the forehead. Let the palms rest on the ground by the side of the chest. Throw back the head slowly out fully. Slowly raise the chest. Slowly raise the abdomen.

##### 2. *Ardha-Shalabhasana*

Lie prone on the ground and touch it with the chin. Clench your fists allowing the arms to lie along the body. Raise the right leg backward, making an angle of 45 degrees. Lower down the same to its original position. Raise similarly the left leg. Lower down the same to its original

position. This completes *Ardha-Shalabhasana*, which is only an easier modification of the *Shalabhasana*.

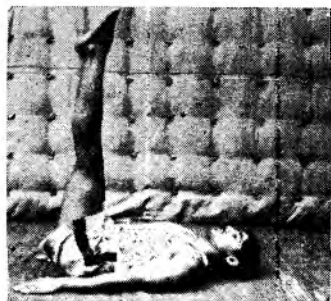
### 3. Dhanurasana

Lie prone on the ground with chin resting on it, and the arms placed along the body. Raise the head. Bend the legs in the knee-joints. Grasp the ankles by the corresponding hands. Raise backward the chest and the thighs, resting the whole body on the abdomen.

### 4. Halasana



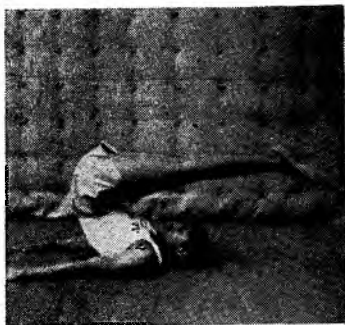
Pic. 78



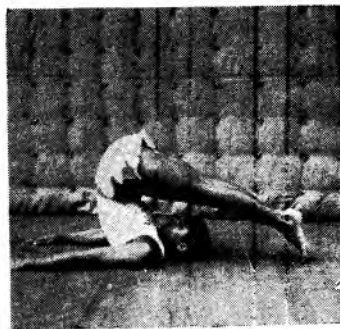
Pic. 79

Lie supine on the ground with the hands stretched along the body. Raise the legs making an angle of 30 degrees. (Pic. 78). Rest. Raise them further making an angle of 60 degrees. Rest. Raise them still further making an angle of 90 degrees. Rest. (Pic. 79). That completes *Ardh-Halasana*.

Move the legs still further towards your head till you touch the ground with your toes. Rest. (Pics. 80 & 81). Move your toes a little further away from the head (Second Stage). Rest. Move the toes to the farthest limit (Third Stage). Rest. Bend the stretching arms and prepare a finger-lock close beyond your head. Slide away the toes to their farthest limit. Rest.



Pic. 80



Pic. 81

### 5. Paschimatonasana

Sit on the ground stretching out your legs side by side. Prepare hooks by bending the index fingers. Catch the corresponding big toes in these hooks. Bend the trunk forward. Touch the legs with your forehead.

## 6. Chakrasana



Pic. 82

Stand erect and then bend sideways till the palm of the corresponding hand reaches the corresponding knee (Pic. 82). Do the same on the other side. Repeat.



Pic. 83



Pic. 84

NOTE : Another form of Chakrasana is a backward bent position supported with hands and feet. (Pics. 83 & 84)

## 7. Vakrasana

Sit on the ground with extended legs. Raise one knee till the corresponding foot is placed by the side of the opposite knee. Then twist the trunk, pass the opposite hand around the raised knee in such a way that its arm presses on the raised knee and its palm rests on the ground by the side of the foot of the raised leg. The other hand should go as far back as possible and its palm should rest behind the body.

The pose admits of being tried by raising the knees alternately.

## 8. Utkatasana

From the erect standing position, balance yourself on the toes with knees bent forward and held apart from each other and let the buttocks rest on the raised heels. Hold the body erect, the hands resting on the corresponding knees. (Pic. 85).



Pic. 85

## STANDARD VIII

**1. Vrikshasana**

Pic. 86

Stand erect on both the feet. Fold the right leg sideways, placing the right foot in the left groin, balancing the body on the left foot. Hands to be folded in Namaskar fashion in front of the chest. (Pic. 86). Do the same with alternate legs.

**2. Shalabhasana**

Lie prone on the ground and touch it with chin. Clench your fists allowing the arms to lie along the body. Inhale deeply and hold your breath. Stiffen the whole frame and raise backward both legs as far as you can, putting pressure on the arms.

**3. Tolangulasana**

While sitting, form the footlock by folding the crossed legs upon the thigh with feet in opposite groins. Lie supine on the ground. Clench fists and place them behind just below the buttocks. (Pic. 87)



Pic. 87



Pic. 83

Raise the trunk and the head on one side, and folded legs on the other, balancing the body on clenched fists and forearms. (Pic. 88)

#### 4. Ardha-Matsyendrasana

Sit on the ground with legs fully stretched out, side by side. (Pic. 89)



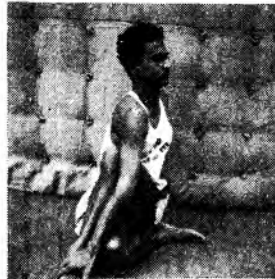
Pic. 89



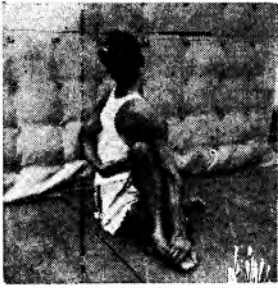
Pic. 90

Bend the right leg in the knee-joint and set the heel on the perineum. Bend the left leg and make it stand by the side of the right thigh. (Pic. 90)

Twist the trunk to the left and pass the right arm around the left knee, catching the left foot in the right hand. (Pic. 91)



Pic. 91

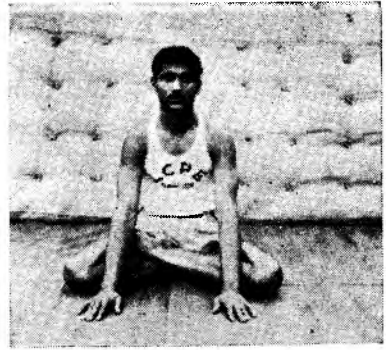


Pic. 92

Twist the trunk still further to the left. Whirl the head around bringing the chin above the left shoulder. Pass the left arm behind the back till you catch the right thigh with the left hand (Pic. 92). The same pose can be assumed by starting the technique with the opposite leg.

### 5. Bakasana

Form the footlock as in *Tolangu-lasana* resting the palms on the ground in front. (Pic. 93)



Pic. 93



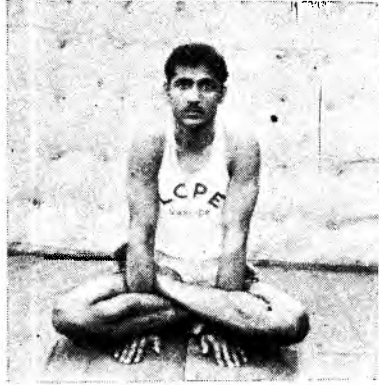
Pic. 94

Then lift the body on the hands till the knees are brought in the armpits. Bend the head slightly forward. (Pic. 94)

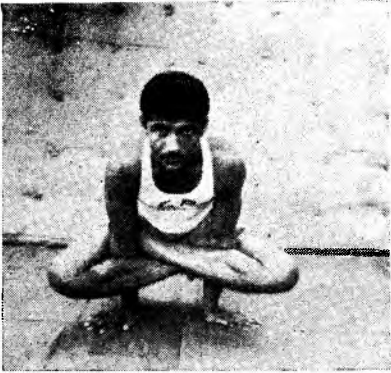


## 6. Kukkutasana

Form a footlock as in *Tolangulasana*. Insert the hands and forearms in between the folded legs up to elbows, and place the palms on the ground with the fingers pointing forward outstretched. (Pic. 95)



Pic. 95

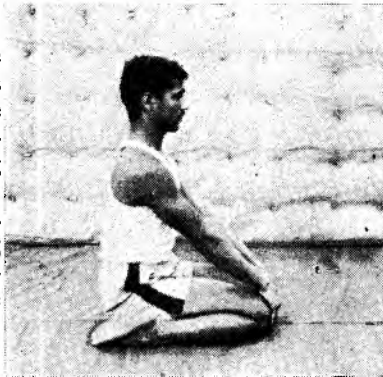


Pic. 96

Lift the body up across the hands till the folded legs are raised to the elbows. Bend the trunk slightly forward. (Pic. 96)

## 7. Vajrasana

Sit on the ground stretching out the legs close together. Fold both the legs in the knee-joints and arrange the feet by the side of the buttocks, keeping the soles turned upward. Bring the knees close to each other. (Pic. 97). Lie supine on the ground. Cross the forearms below the head making a cushion thereof and grasp the opposite shoulders with the hands. Close the eyes.



Pic. 97

*GROUP II*  
**APPARATUS**

(A) PARALLEL BARS

(i) **LOW BARS (1'—6")**

**1. Shoulder Balance**

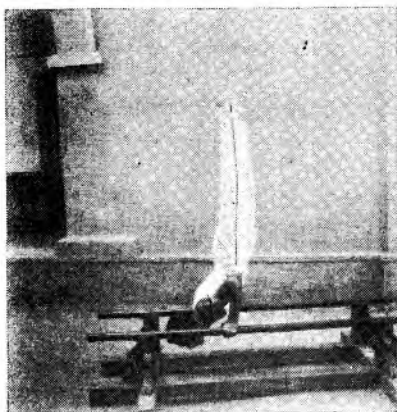
**STARTING POSITION :** Stand between the bars with feet, one behind the other. Hold the bars ahead with fingers outside and thumbs inside the bars and arms straight.

On start, bend forward downward; place shoulders on the bars; kick the back leg upward followed by the front leg, and balance the body on the shoulders with legs together pointing upward. (Pic. 98)



Pic. 98

**2. Short Arm Balance**



Pic. 99

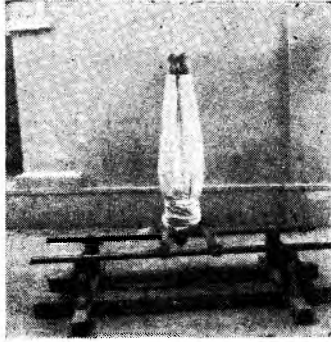
**STARTING POSITION :** Same as in Shoulder Balance.

On start, bend the arms at elbows with elbows close to the body; kick the back leg upward followed by the second leg and balance on hands taking weight on the grips with body erect, legs straight and toes pointed upward. The arms are bent and will be between the bars in this position. (Pic. 99)

**3. Chest Balance**

**STARTING POSITION :** From the right or left side of the bar lie across the bars facing downward placing chest on the farther bar, holding the nearer bar with hands extended backward and close to the body, palms facing downward, face forward, body and legs straight, stretched backward.

On start, lift hips upward followed by the legs going upward, and balance on the chest with body erect, legs together straight upward and toes pointed upward. Keep a tight grip on the near bar with the hands. (Pic. 100)



Pic. 100

## (ii) MEDIUM BARS (3'-6")

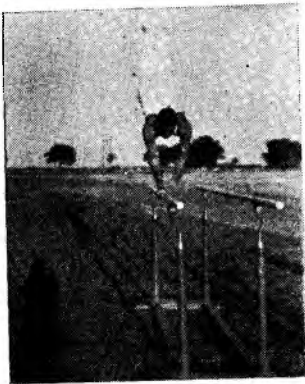
NOTE : Repeat the low bar exercises.

### 1. Straight Arm Double March Forward Resting on Both Bars

**STARTING POSITION :** Long arm rest at near end of the bars. On start, with a spring from both hands, move the hands simultaneously forward and place them a few inches ahead on the bars. Repeat and keep moving forward on the hands. In moving forward, keep the body and lower limbs straight as on start.

### 2. Swinging and Clearing Single Bar to the Rear

**STARTING POSITION :** Long arm rest in the middle of the bars.



Pic. 101

On start, with a swing, elevate the legs backward to a position where they rise above the level of the bars. As soon as the legs reach this position pass them over the right bar (Pic. 101), pressing the left hand, at the same time pushing off with both the hands and land on the ground lightly placing the left hand on the right bar and right arm extended to the right side shoulder-level.

### 3. Back Lift Resting on Both Bars

STARTING POSITION : Straddle sitting (riding).



Pic. 102



Pic. 103



Pic. 104

On start, place hands forward on the bars (Pic. 102); dip the body forward downward between the bars; bend the elbows; shifting body-weight on the hands, lift the hips upward followed by the legs going upward in spread position (Pic. 103); join the legs over the head and take balance position with legs straight, toes pointed upward and the body slightly arched (Pic. 104). This corresponds to Shoulder Balance on the low bar.

### 4. Hammock Hang

STARTING POSITION : Stand between the bars. Grasp the bars from underneath so that the knuckles are facing outward and the arms are bent at the elbows.

On start, holding the bars tightly take full squat position with arms straight hanging downward. Bearing the body-weight on the hands' grip, take the legs and body forward, upward, backward between the bars (in a circular way) and place the in-steps over the bars; straighten the legs and the arms, at the same time lowering the trunk and come to 'hammock' or inverted arch position. (Pic. 105)



Pic. 105

### 5. Press Up

STARTING POSITION : Stand between the bars, place each hand on the right and left bars with elbows bent.

On start, taking the body-weight on the hands, lift the body straight upward, pressing hands down and straightening them; body erect; legs straight and together and toes pointed downward.

## (B) VAULTING BOX

NOTE : Repeat previous exercises.

### 1.. (Broad Box) Wolf Vault (One Leg Between, Other Astride)



Pic. 106

After a short run, jump and place the hands on the box; swing the right leg to the right side keeping it straight, the left leg being bent and between the arms with the left foot facing to the right (Pic. 106). Take the right hand off the box along with the body by taking the weight on the left hand, keeping it straight and shoulder slightly leaning to the left side. Push the left hand and land near and in front of the box, back facing the box. The whole movement is continuous.

### 2.. (Broad Box) Oblique Back Vault (Single Take-off)

Take a short run from the side at an angle of about 45 degrees to the box. If one runs from the left side, then swing the left leg over the horse by taking off with right leg and placing the left hand on the horse simultaneously. Join the right leg over the box with the left leg, at the same time take off the left hand and place the right hand in its place, and land supporting with the right hand.

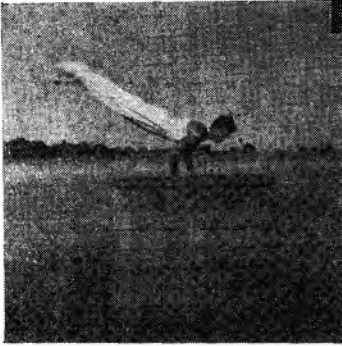
### 3.. (Broad Box) Side Vault

Take a short run, jump and place both hands on the box; shift weight on the left hand. Lift the right hand off the box; swing the legs to the right side so that the side of the body passes over the box from the right side in horizontal position (Pic. 107) and cross the box to land on toes facing outward.



Pic. 107

#### 4. (Broad Box) Face Vault



Pic. 108

Run for a short distance, jump, place both hands on the box; lift the body, with legs straight, above the height of the box and pass over the box from the side in such a way that front of the body faces the box (Pic. 108) and land on the side keeping one hand in contact with the box and the other extended to the side.

#### 5. (Long Box) Forward Roll to Astride Sitting

Sit on one end of the box. Place hands a little forward; raise hips lowering shoulders down. Tuck in the head placing the back of the head on the box and roll forward keeping the back round. Before coming to sitting position spread the legs out and come to riding position.

### (C) BEAMS

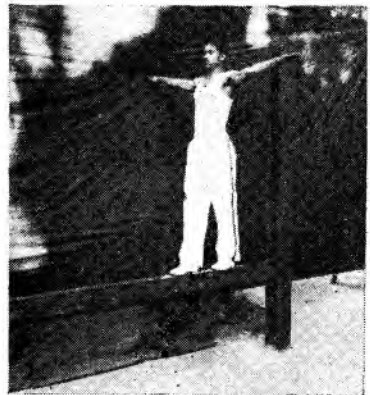
NOTE : A beam has two sides, *i.e.* round and flat; these can be adjusted up or down according to need.

#### 1. Beam (flat side up)—One Foot above the Ground—Stand on the Beam and Step down

Place right foot on the beam followed by the left foot and stand on the beam. In the same way step down from the beam by placing one foot on the ground followed by the other foot.

#### 2. Beam (flat side up)—One Foot above the Ground—Walk on the Flat Side with Arms in Yard Position

Take standing position on the beam with one foot behind the other. Raise arms sideways with palms facing downward. Start walking forward keeping balance and the arms in the raised position. (Pic. 109)

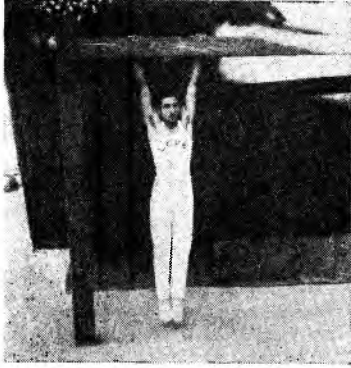


Pic. 109

### 3. Beam (round side up) within Reach Height

POSITION : Fall hanging

EXERCISE : *Arms Bend and Stretch*

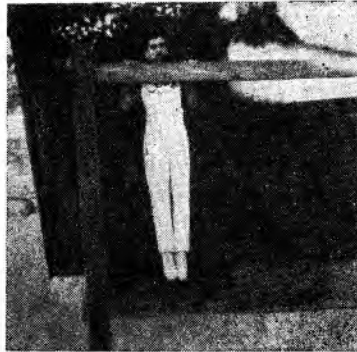


Pic. 110

Place both the hands on one side of the beam (round side up), palms facing outward and hang downward with body and legs straight. (Fall Hanging). (Pic. 110)

On count one, bend the arms, take the chest up to the beam keeping body straight, legs together. (Pic. 111)

On count two, lower the body down and straighten the arms.



Pic. 111

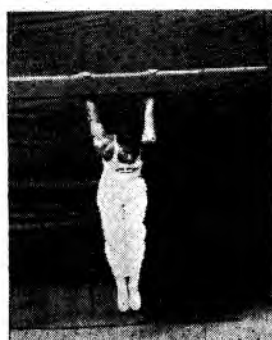
### 4. Beam (round side up) Head Height—Skin the Cat



Pic. 112



Pic. 113



Pic. 114

Place the hands on one side of the beam with palms facing outward. Take the body-weight on the hands coming to a hang. Raise the hips

bringing the knees towards the chest (Pic. 112) and pass the legs and trunk through the arms (Pic. 113). When the body passes through the hands, lower the body down and stretch the legs down to come into reverse hanging position (Pic. 114). Return to the original position by passing the legs and trunk through the arms forward.

**5. Beam (flat side up)—One Foot above the Ground**

**POSITION :** Standing on the beam with hands on hips

**EXERCISE :** *Walk Full Length and Back*

Stand on the beam with one foot behind the other. Place hands on the hips. Walk forward full length of the beam as described in Exercise No. 2 and in the same way walk backward keeping the balance. Hands should be kept on the hips all the way through.

**6. Beam (round side up) above Reach—Jump to Over (reverse) Grasp—Arm Bending and Stretching**

It is done just like No. 3 excepting that in the exercise, one will have to jump to grasp the beam and the grasp on the beam will be with palms facing inward. (Pics. 110 & 111).

**7. Beam (flat side up)—Two Feet above the Ground—Hands on the Hips Taking Three Steps, Knee Bend and Stretch**



**Pic. 115**



**Pic. 116**

Stand on the beam on one end with the right foot behind the left. Starting with the right foot take two steps forward with hands on hips (Pic. 115) and on the third step (when the right foot is forward) keeping the body balance, bend the knees and touch the beam with the left knee (Pic. 116). Stretch the knees and starting with the left foot, again take two steps forward, and on the third step bend the knees, this time touching the beam with the right knee.

**(D) ROMAN RINGS**

(Start in Standard VII)

**1. Arm Bending and Stretching**

Jump and hold the rings. On count one, pull the body upward and bend the arms. On count two, lower the body downward and come to starting (*i.e.* hanging) position.

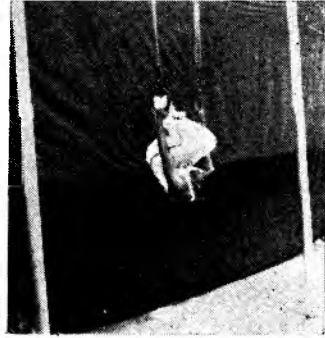


## 2. Hanging—Legs Raising Upward

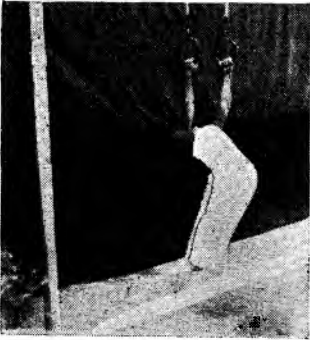
Jump and hold the rings. Legs together and raise them forward to make a 90°-angle with the body, keeping arms straight.

## 3. Hanging Circle Backward

Jump and hold the rings. Bend the knees and draw them up towards the chest, raising the hips upward in a circular way; pass them through the arms and take them backward. (Pic. 117)



Pic. 117



Pic. 118

After passing the body through the hands, lower the body downward, stretch the legs downward. This becomes reverse hanging position. (Pic. 118). From here back to the starting position (making a forward circle) passing through the arms. (This corresponds to 'Skinning the Cat' on the beam).

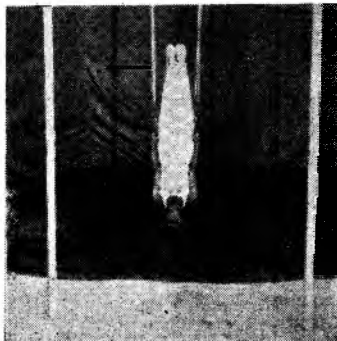
## 4. Reverse Hanging

Proceed as in No. 3. When the reverse hang position is reached release the rings and land on the floor. (Pic. 119)



Pic. 119

### 5. Inverted Hanging (Legs Up)



Pic. 120

Bend the knees and circle the body backward. As soon as body comes in between the hands, keeping the arms along the body, stretch the legs upward and head downward. The body is now parallel with the ropes of the ring and is in between the two ropes. (Pic. 120)

### 6. Nest Hanging

Bend the knees, bring them close to the chest, circle body backward; when the legs come in between the arms insert the feet in the rings along with the hands, and lower the body downward making good arch of the body. (Pic. 121)



Pic. 121

### 7. Half-Nest Hanging—One Leg and One Hand

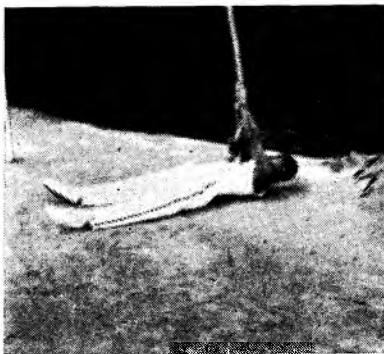


Pic. 122

Take nest hanging position. Then take off right hand and left leg from the rings and take arch position of the body with left hand and right leg and *vice versa*. (Pic. 122)

**(F) ROPES****1. Lower the Back to the Deck and Up**

Stand near the rope with feet little apart; hold rope above the head; loose the balance backward taking alternate hands down on the rope; without moving the feet, touch the back to the ground. (Pic. 123). From here rise upward by taking alternate hands upward and come to the starting position.



Pic. 123

**2. Chin Up Rope**

Pic. 124

Hold the rope above head by extending arms upward. Pull upward by bending the arms so that shoulders come near the hands. (Pic. 124). Then lower the body downward by extending (straightening) the arms.

**3. Climbing the Rope Using Foot and Leg Lock**

Grasp the rope high above head. Pull body upward by bending the arms. Take the rope between the legs and around the back of the right leg. Then take it across the instep of right foot and put left foot on the rope across the right foot (over the right foot). (Pic. 125)

Holding the rope with feet tightly, straighten the legs and move hands upward. Again pull up with the arms and take the knees up holding the rope as described above and move upwards.



Pic. 125

#### 4. Climbing Using Stirrup



Pic. 126



Pic. 127

Grasp the rope as high as possible with the left hand, and the right hand close to it and under it. Bring knees up as high as possible; pass the rope under the right foot and over the left foot; close the feet and hold the rope tightly with them. (Pic. 126). Straighten the legs so that chest should come near the hands' grip. (Pic. 127). Move hands up and bring the knees up as high as possible. Hold the rope with the feet as described above and repeat the whole movement again moving upward.

#### 5. Descending]Rope Between Arches of Feet

In descending, hands move downward one below the other alternately. Rope passes between the arches of both feet with legs straight but slightly bent at the hips. Flex the arms while descending.

#### 6. Cross Leg Climbing (Shinny Up)



Pic. 128

Legs cross one over the other with the rope passing down between the legs. Bend the knees and pass the rope over the instep of one foot, and clamp it to the foot back of ankle of the other foot. (Pic. 128). Keeping the hold with the foot tight, straighten the legs to assist the arms going upward as described in No 4.

(G) POMMEL HORSE

None

*GROUP III*

**RHYTHMS**

(A) RHYTHM FUNDAMENTALS

None

(B) RHYTHM GAMES

None

(C) FOLK DANCE

- (1) **Jhoomoor** }  
(2) **Jari** } **Bratachari**

(D) LEZIM

STANDARD VI

**Positions**

(1) **Lezim Lapet**

Lezim is passed over the left arm and is placed on the left shoulder hanging vertically with the wooden handle at the back and the iron rod in front. (Pic. 129)



Pic. 129

**(2) Hushiyar**

Pic. 130

On count one, hold the iron rod with the right hand.

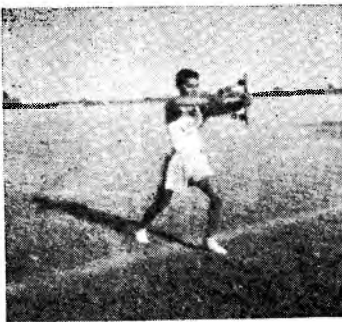
On count two, take the lezim off the left shoulder and hold it in front of the chest in a vertical position. The left hand holding the wooden handle is stretched forward and the iron rod is pulled towards the chest with the right hand. (Pic. 130).

**(3) Aram**

The lezim is held with right hand at the iron rod and allowed to hang on the right side. (Pic. 131)



Pic. 131

**(4) Pavitra Hushiyar**

Pic. 132

Take right foot back, keeping the right knee straight and lunge on the left. The left knee is bent so much that it comes over the left toe and is somewhat pressed forward.

Trunk is kept straight; chest and head high; both heels firm on the ground and the right foot is kept at right angles to the left which points forward. Lezim is in Hushiyar position. (Pic. 132)

**NOTE :** After the completion of every exercise, two extra counts are taken for halt to come to the original position.

## 1. Char Avaj

POSITION : Hushiyar

On count one, keeping the knees straight, bend the trunk downward and have the first stroke near the toes. The first stroke is taken by bringing the iron rod just close to the wooden handle, with a jerk. At this position the left wrist is turned outward with the wooden handle horizontal and parallel to the body. (Pic. 133)



P ic. 133

On count two, raising up the trunk slightly, have the second stroke by pulling the iron rod away from the wooden handle. At this position, the lezim will be near the waist and in front of the body. (Pic. 134)



Pic. 134

On count three, coming to erect position, bring the wooden handle suddenly on the right forearm. The right hand (arm) should be in front, bent at right angles at the shoulder and elbow joints. (Pic. 135)



Pic. 135



P c. 136

On count four, stretch the wooden handle up in front of the face so that one can see through it. (Pic. 136)

## 2. *Do Rukh*

POSITION : Pavitra Hushiyar.

On count one, bend forward downward and do the movement of first count of *Char Avaj* near the left toe. (Pic. 137).



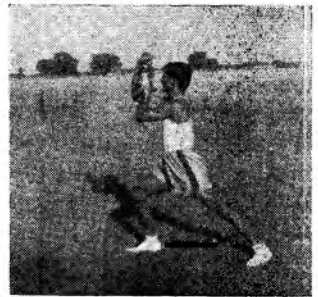
Pic. 137



Pic. 138

On count two, pivot on both the heels, take right turn and stretch both the rods away from each other. Body remains in downward bent position. (Pic. 138)

On count three, pivot on both the heels and take one more right turn. Lunge on the right knee and take *lezim* position as in count three of *Char Avaj*. (Pic. 139)



Pic. 139



Pic. 140

On count four, repeat the movement of count four of *Char Avaj*. (Pic. 140)



On counts five to eight, repeat the movements of counts one to four turning by the left and come back to the original position.

### 3. Gaj Bel

This exercise consists of going three steps forward and coming three steps backward with *Char Avaj* movements. Start with the left foot and get back with the right foot. Take four counts of *Char Avaj* with each step.

### 4. Ghum Jao

On counts one and two, do the same as in counts one and two of *Do Rukh*.

On count three, pivot on the right foot and turn about by the right. (Pic. 141). Place left leg forward and lunge on it with *lezim* in position of Pavitra Hushiyar. (Pic. 142)



Pic. 141



Pic. 142

On count four, do count four of *Char Avaj*.

### 5. Sher Dhaj

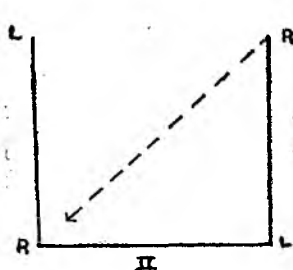
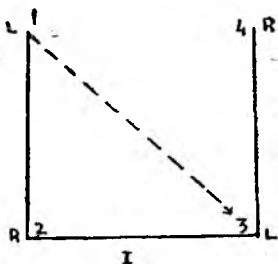


Figure 8

On count one, stand with the left foot on No. 1 and right foot on No. 2 as in Fig. 8. (Pic. 143). Have a stroke near left toe.

On count two, do count two of *Do Rukh*.

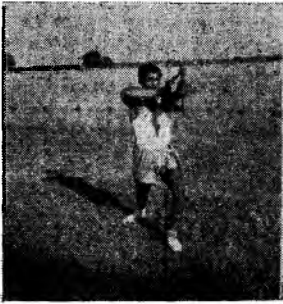
On count three, pivot on the right foot and place the left foot on No. 3 of the I of Fig. 8 and lezim position as described in count three of *Char Avaj*.

On count four, repeat count four of *Char Avaj*.

On count five, repeat count one of *Do Rukh*.

On count six, turn slightly towards left and stretch both the rods away from each other.

On count seven, pivot on the left foot and place right foot on No. 4 of the I of Fig. 8 and lezim position as in count three of *Char Avaj*. [Pics. 144 (side view) and 145 (front view)].



Pic. 143



Pic. 144



Pic. 145

On count eight, do count four of *Char Avaj*.

On counts nine to sixteen, go back to the original position while doing reverse foot work, starting with right foot as described before in counts one to eight of this exercise.

## STANDARD VII

### 1. Age Phalang

POSITION : Pavitra Hushiyar.

On count one, do count one of *Do Rukh*. (Pic. 146)

On counts two and three, take right foot forward, pivot on heels and face towards the opposite direction doing counts two and three of *Char Avaj*.

On count four, do count four of *Char Avaj*. (Pic. 147)

On count five, do the same as in count one of *Do Rukh*.

On counts six and seven, place left foot backward, pivoting on heels and turn about by the left along with counts two and three of *Char Avaj*.

On count eight, repeat count four of *Char Avaj*.



Pic. 146



Pic. 147

This exercise as well as the other lezim exercises, at the end involve two more counts at the spot for halting.

### 2. Peeche Phalang

On counts one to four, do *Ghum Jao*.

On count five, do count one of *Do Rukh*.

On counts six and seven, pivot on heels and turn about by the right, place right foot backward along with counts two and three of *Char Avaj*.

On count eight, repeat count four of *Char Avaj*.

### 3. Momiya

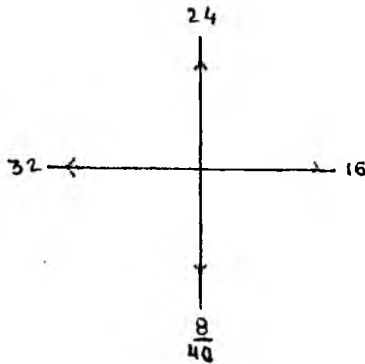
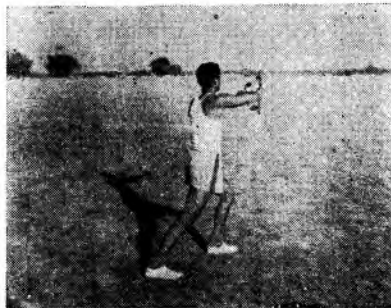


Figure 9

### POSITION : Pavitra Hushiyar

On counts one to four, use the foot work of *Age Phalang* but do not face the original direction in the end. Do the exercise with jump along with first four counts of *Char Avaj*. (Pics. 148 & 149)

On counts five to eight, come back to the original position with jump, along with four counts of *Char Avaj*. (This is the foot-work of *Peeche Phalang*.)



Pic. 148



Pic. 149

#### 4. Do Mal

POSITION : Pavitra Hushiyar

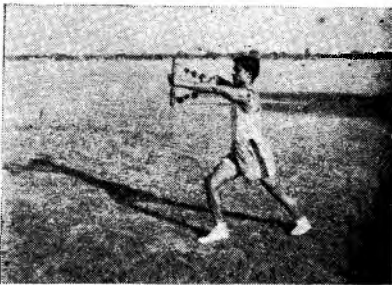
On counts one to four, do counts one to four of *Momiya*.

On counts five to eight, pivot on the right foot to have complete about turn by the right. Place left foot forward. Perform four counts of *Char Avaj*. (Pics. 150 & 151)



Pic. 150

Go on marching forward repeating the same exercise several times.



Pic. 151

#### 5. Do Mal Baithak

POSITION : Pavitra Hushiyar

The exercise is the same as *Do Mal* except on counts three to four when the performer takes the kneeling position with left knee on the ground. (Pic. 152)



Pic. 152

On counts nine to sixteen, pivot on the left foot turning a 90-degree angle and repeat counts one to eight described above and come to the original spot.

In this way repeat the same movement three more times, except the first eight counts, till one comes to the original position and take two more counts on the spot for halting, using counts one and two of *Char Avaj*. The complete exercise forms (+) sign and altogether takes 42 counts.

## 6. Chandravat Baithak

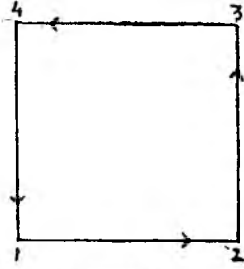
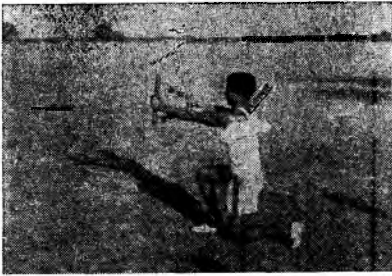


Figure 10

## POSITION : Pavitra Hushiyar

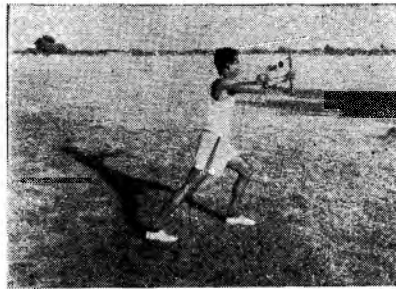
On counts one to four, perform the four counts of *Momiya*. Kneel down on the left knee on counts three to four. (Pic. 153)



Pic. 153

On counts five to eight, pivot on the right foot and bring left foot to the right and take turn to the right making a 90-degree angle. Along with this foot-work, perform four counts of *Char Avaj*. (Pic. 154)

Perform the same movements of *lezim* three more times to complete a square and come to the original position.



Pic. 154

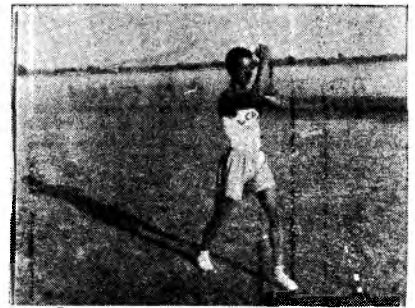
NOTE : The same exercise can be done without bending the knees on counts three to four which is called *Chandravat*. It is advisable to teach them *Chandravat Baithak*.

STANDARD VIII  
1. Dast Pao



Pic. 155

On counts five to eight, perform right about turn with footwork of *Gol Chal* (described in the next exercise) along with four counts of *Char Avaj*.



Pic. 156

On counts nine to twelve, perform right turn on *Gol Chal* footwork along with four counts of *Char Avaj*. (Pic. 157)



Pic. 157

On counts thirteen to sixteen, repeat the movement of counts five to eight turning 180 degrees. (Pic. 158)



Pic. 158

On counts seventeen to twenty, the movement is the same as of counts nine to twelve turning 90 degrees.

On counts twenty-one to twenty-four, do the movements of counts five to eight and take the original position.

## 2. Gol Chal Ek

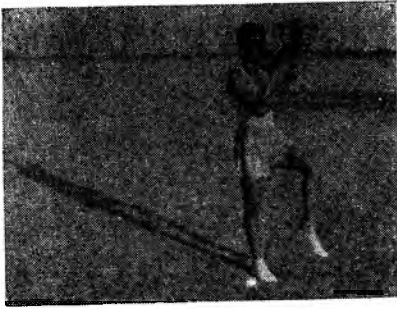
POSITION : Pavitra Hushiyar

On count one, raise the left leg to place it on the ground and take count one of *Char Avaj*.

On count two, hop on the left foot again, and take count two of *Char Avaj*. Here the right leg is raised above the ground. (Pic. 159)



Pic. 159



Pic. 160

On count three, place the right foot on the ground and take count three of *Char Avaj*.

On count four, hop on the right leg again and do count four of *Char Avaj* and the left leg is raised up. (Pic. 160)

Thus move around a circle while performing *Gol Chal*.

## 3. Gol Chal Do

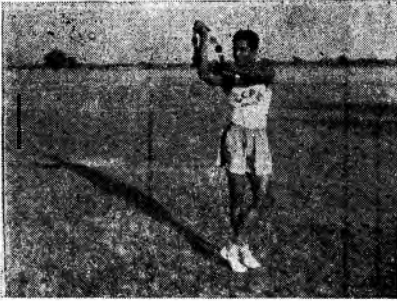
POSITION : Hushiyar

On count one, swing lezim to the left side and take first count near the left toe while bending on left side. (Pic. 161)

On count two, take count two of *Char Avaj* near the right toe in bending position.



Pic. 161



Pic. 162

On count three, raise the trunk up while taking count three of *Char Avaj*, with the right hand stretched on right side and the left leg across the right leg (in front), left toe touching the ground. (Pic. 162)

On count four, do count four of *Char Avaj* and the left foot back to attention position.

On count five, bend on the right side and have count one of *Char Avaj* near the right toe.

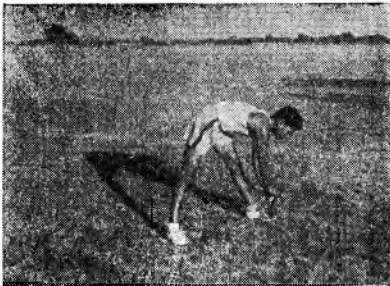
On count six, swing the body to the left side while performing count two of *Char Avaj* near left toe.

On count seven, raise the trunk up while taking count three of *Char Avaj*, with body twisted on the left side. Along with the lezim movement place right foot across the left leg (in front), right toe touching the ground. (Pic. 163)

On count eight, bring the right leg back to attention position with count four of *Char Avaj* in the twisted body position.



Pic. 163



Pic. 164

On count nine, take the right foot sideward and do count one of *Char Avaj* near the left toe with forward bend. (Pic. 164)

On counts ten and eleven, continue the lezim swing while taking the left foot beyond the right foot and turn about with a simultaneous movement of counts two and three of *Char Avaj*.



On count twelve, do count four of *Char Avaj*. (Pic. 165)

On count thirteen, bend forward and take count one of *Char Avaj* near left toe.

On counts fourteen to fifteen, continue the *lezim* swing while pivoting on the left leg and turning about by the right, take the right leg beyond the left to face the original direction. Perform counts two and three of *Char Avaj* simultaneously.



Pic. 165

NOTE : One can move in a circular fashion towards right and left sides while performing this exercise.

## (E) MARCHING

### 1. Changing Step on the March (*Chalte Chalte Qadam Badalna*)

On Command—"Changing Step on the March—Change Step", the advancing foot will complete its pace, and the ball of the rear foot will be brought up to the heel of the advanced one, which will make another step forward, so that the time will not be lost, two successive steps being taken with the same foot.

### 2. Dressing in Single Rank (*Ek Line Men Saj*)

The one on the extreme right looks straight. All the rest turn head and eyes sharply to the right, moving smartly back and forth, till each one is able to see the lower part of the face of the student next but one on the right. When the squad is correctly dressed the teacher will give the command, "Eyes—Front" and every body will turn his face to look forward in Attention position.

### 3. Dressing Squad with Interval (*Ginti Se Dahine Saj*)

It is done exactly as "Dressing in Single Rank" with an additional movement, *i.e.*, each person raises his right arm sideways to the shoulder-height touching the shoulder seam of the person on the right, with fist clenched.

### 4. Numbering (*Ginti Kar*) and Proving a Squad

NUMBERING : On command, "Squad—Number", the front rank only will speak the numbers sharply from right to left, the extreme right hand man starting with one. In speaking numbers, the students will keep their heads and eyes steady to the front. The students in the centre and rear ranks take the numbers of the front-rank men whom they are covering.

PROVING : On command, "From the Right in Threes (or Fours)—Number", the students start calling numbers : 1, 2, 3 / 1, 2, 3, from the right and continue till every one gets a number. Then the teacher asks the students with number 'one' to stretch their right forearms forward to identify themselves. In stretching the forearm forward, elbow is kept still, palm of the hand faces to the right, fingers are extended and close together. The students

with numbers two and three do the same. In this way the whole squad is 'proved' to which group every one belongs.

### 5. Open (*Khule Line Chal*) and Close (*Nikat Line Chal*) Order

After the students are numbered, the teacher tells the number of steps each group will move forward. For example, number 'one' group will stay in its own place, number 'two' group will move two steps forward and number 'three' group three steps.

On command, 'Open Order—March', each group will move forward the assigned number of steps.

On command, 'Close Order—March', the reverse of Open March takes place, *i.e.*, each group will take the same number of steps backward which they took forward in Open March.

### 6. Double March (*Daur ke Chal*)

On command, "Double—March" step off with the left foot and double on the toes with easy swinging strides, inclining the body slightly forward but maintaining its correct carriage. Double March is done with running movement and 180 paces in a minute are taken.

### 7. Changing from Quick Time to Double March

COMMAND : "Break into Double Time, Double—March".

On command, 'March', one step is completed in quick time and subsequent steps will be in double time of 180 paces in a minute.

### 8. Changing Direction by Wheeling (*Dahine Ya Baen Ghoom*)

COMMAND : "Changing Direction Right (or Left)—Right (or Left) Wheel".

On command, 'Wheel' the leader or the head of the column moves round a quarter of a circle to the right (or left) in two counts and continues in the new direction. Others march forward to the spot where the leader has turned and repeat the performance.

In the case of a file of three, the inner man of each file of three will turn right (or left), mark time at the spot to enable the outer men of the file to wheel with him, and the three will take dressing with the inner man and then move in the new direction. The other members of the respective files will follow in the footsteps of the leading members of their file.

### 9. Advancing in Single File (*Ek Line Men Age Barh*)

I	1	2	3
II	4	5	6
III	7	8	9
IV	10	11	12

On command, 'Advance in Single File from the Right—Quick March', the right hand section of threes marches forward in quick time and the remaining students mark time on the spot, going forward in quick time in succession of the section of threes from right to left to form a single file.

### 10. The Side Step

It is stepping a certain number of steps either to the left or to the right. If it is to the right, each student will carry his right foot 12 inches direct to the right and instantly close his left foot to it, thus completing the pace. He will proceed to take the next pace in the same manner. Shoulders to be kept square. The number of specified paces should not exceed four.

### 11. Dismiss (*Visarjan*)

On command, 'Dismiss', the squad, which will be in close order, turn to the right, salute, pause and then step off.

## (F) FANCY DRILL

### Wand Drill

NOTE : A few examples of Wand Drill are given below. Teacher may add other exercises of the same type of his own choice.

**Wand** : A wooden or bamboo stick 3' 6" to 4' in length, having a circumference of about 3.5 inches.

EXERCISE NO. 1: *Toe Touching Forward, and Sideward with Wand Raising Forward and Sideward*

STARTING POSITION: Standing erect with wand holding in horizontal position to thigh-height

On count one, take left toe forward and extend hands forward to hold wand in a horizontal position in front of the chest.

On count two, touch the ground with the left toe sideward, and take the wand to the left in a horizontal position.

On count three, return to the position of count one.

On count four, return to the starting position.

Do the same with the right toe.

EXERCISE NO. 2

STARTING POSITION : Standing erect with wand holding in horizontal position to thigh-height

On count one, step left foot forward, extend the hands forward to hold the wand in a horizontal position to chest-height.

On count two, bend body downward and hold the wand in a horizontal position in front of the left foot.

On count three, return to the position of count one.

On count four, return to the starting position.

EXERCISE NO. 3 : *Leg Raising Forward and Stretching Backward with Wand Raising Forward and High Upward in a Horizontal Position*

STARTING POSITION: Standing erect with wand holding in horizontal position to thigh-height

On count one, raise left leg forward with wand raised forward in a horizontal position.

On count two, stretch left leg backward, bend the right knee and take hands high to extend wand in horizontal position forward.

On count three, return to the position of count one.

On count four, return to the starting position.

**EXERCISE NO. 4 :** *Lunging on the Left, Taking About Turn and Lunging on the Right Foot Holding the Wand in a Vertical Position in Front to the Chest-Height*

**STARTING POSITION :** Standing erect with wand holding in horizontal position to thigh-height

On count one, take wand in front to chest-height and hold it in vertical position; take left foot forward and lunge on it.

On count two, straighten the body, take right about turn, and lunge on the right foot holding the wand in the same position.

On count three, return to the position of count one.

On count four, return to the starting position.

**EXERCISE NO. 5 :** *Taking Astride Position with a Jump, Lunging on the Left and Right Foot with Wand Front Horizontal and Chest Horizontal*

**STARTING POSITION :** Stand erect with wand holding in horizontal position to thigh-height

On count one, jump and take astride position holding wand in front horizontal position to the chest-height.

On count two, lunge on the left foot and take wand to the chest horizontal position.

On count three, lunge on the right foot keeping wand to the chest horizontal position.

On count four, jump and return to the starting position.

## *GROUP IV*

### **COMBATIVES**

#### **(A) SIMPLE COMBATIVES**

##### **1. (In Pairs) Knee Slap**

A and B stand face to face at a distance of 4 to 6 feet. On signal, each of them tries to slap the other's knee with one hand, at the same time avoiding the opponent touching his own knee. The one who succeeds in slapping the opponent's knee first, wins the contest. Three to five games constitute a match.

The contestants can move around but holding is not allowed. One can sidestep, block or feint to avoid slapping.

##### **2. (In Pairs) Knock Over Club**

Two contestants stand in a circle of 3 to 5 feet radius facing each other, and each holding the other by the shoulders. An Indian club is placed between the two. At signal, each tries to pull, push or twist the other to knock down the club. The one who knocks down the club, loses the bout.

##### **3. (In Pairs) Lamé Duck Fight**

Two contestants stand in a circle 3 to 5 feet radius facing each other. They bend and raise their left legs forward and hold the left feet with both the

hands to stand on right feet only. At signal, they try to unbalance each other by pushing, side-stepping etc. The one who either falls down on the ground or takes off one or both hands from the left foot, loses the bout. The match may consist of three to five bouts.

#### 4. (In Pairs) Lifting Contest

Two contestants stand face to face and very close to each other. Let each contestant pass his arms around the waist of his opponent and clasp them at the back. At signal, each one tries to lift his opponent from the ground. One who is lifted clearly from the ground, loses the bout. The match may consist of three to five bouts.

#### 5. (In Pairs) Line Pull

Draw a line about ten feet long. Two contestants stand face to face with the line between them. They grasp each other's right hand over the line. At signal, each one tries to pull the other across the line. If the hands are separated they should be rejoined as in the beginning. The one who is pulled across the line, loses the bout.

#### 6. (In Pairs) Rooster Fight

Two contestants stand in a circle of 3 to 5 feet radius facing each other. Each of them holds his left foot at the back with both hands. At signal, each one tries to make his opponent lose his balance. If any one loses the hold of foot or falls down on the ground, he loses the bout.

#### 7. (In Pairs) Stepping on Toes

Two contestants stand in a circle of 3 to 5 feet radius face to face at a distance of about five feet from each other. At signal, each tries to step on the toes of his opponent. The hands are not used. The one who succeeds in stepping on the toes of his opponent wins the bout.

#### 8. (In Pairs) Stork Wrestling

Two contestants, stand in a circle of 3 to 5 feet radius facing each other. They hold each other's right hand and lift left foot and hold it at the back. At signal, they try to unbalance each other by pulling, pushing or twisting, by hopping on the right foot. The one who touches the ground with his raised foot or falls on the ground, loses the bout.

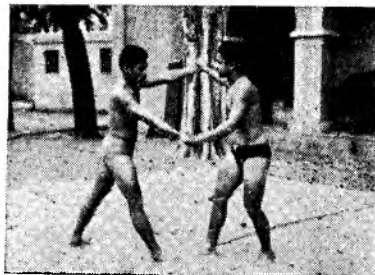
### (B) WRESTLING

*N. B.* One or two simple activities of each of the following types should be taught.

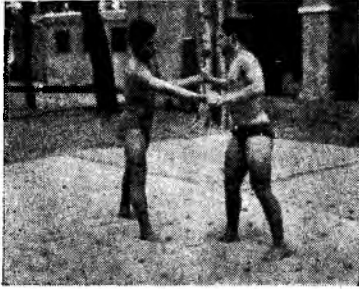
#### 1. Stances

##### (a) *Distant Stance* •

In this stance, both the competitors place their same foot forward, eyes to eyes, hands to hands, leading leg somewhat bent to keep the weight on it. Upper portion of the body will be a little bit leaned forward as illustrated in the picture. (Pic. 166)



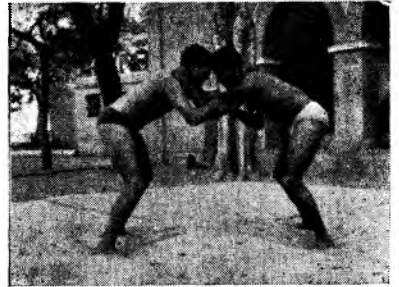
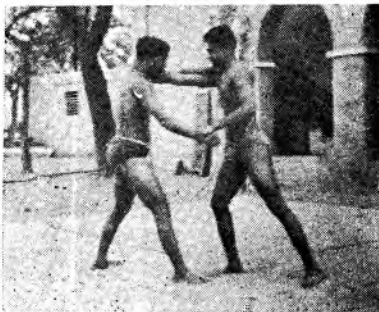
Pic. 166

*(b) Square Stance***Pic. 167**

The legs of the competitors are kept sideward astride to form a square; eyes to eyes, hands to hands and body slightly bent forward. (Pic. 167)

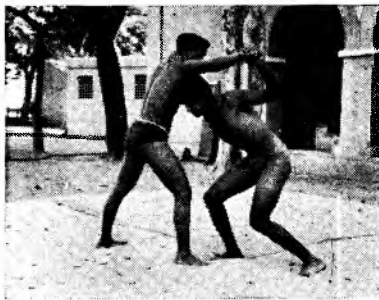
*(c) Close Stance*

The legs, with knees bent, form a square; body bent forward; head to head; looking into each other's eyes, one hand on the opponent's neck and the other hand holding the opponent's arm which holds one's own neck. (Pic. 168)

**Pic. 168****2. Go Behind***(a) Under-Arm Sweep***Pic. 169**

On count one, A holds the neck of B with his right hand. B at the same time holds A's neck with his left hand. A catches B's right wrist with his left hand. (Pic. 169)

On count two, A lifts right hand of B, bends both his knees and dives forward as given in the picture. (Pic. 170)



Pic. 170

On count three, from the position of count two A releases the right hand of B, takes one step forward and brings B's right leg between his legs. (Pic. 171)



Pic. 171

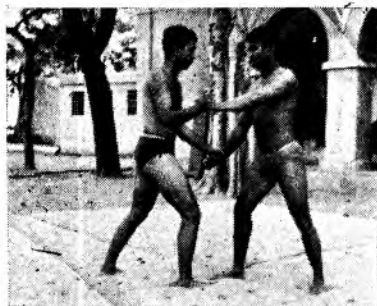
On count four, A catches B from behind. (Pic. 172)



Pic. 172

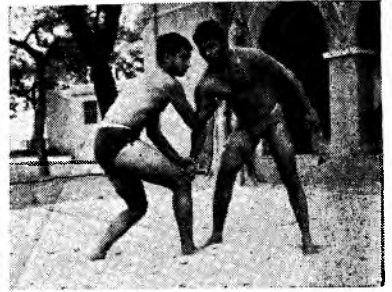
*(b) Arm Drag*

On count one, A holds the right wrist of B with his left hand and left hand of B with his right hand with feet placed in Distant Stance. (Pic. 173)



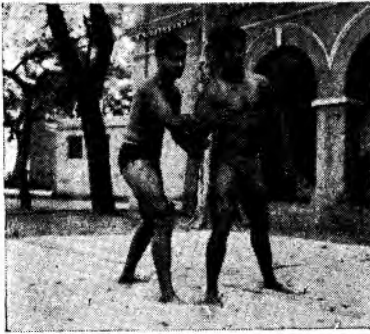
Pic. 173

On count two, A releases the left hand of B and brings his right hand under the right arm-pit of B. (Pic. 174)



Pic. 174

On count three, A jerks sideways the right upper arm of B and takes position as shown in the picture. (Pic. 175)



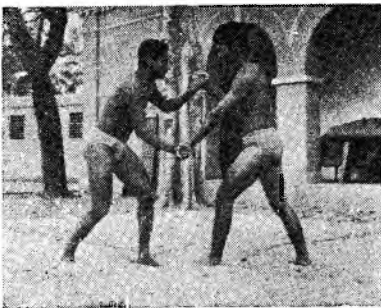
Pic. 175

On count four, A catches B from behind and presses him down locking the right hand of B. (Pic. 176)



Pic. 176

### 3. Take Down (a) *Murra*

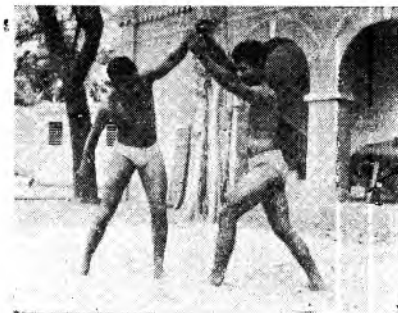


Pic. 177

On count one, A holds the left palm of B with his right hand and right palm of B with his left hand as shown in the picture. (Pic. 177)



On count two, A releases the right hand of B and holding his left hand with both hands, twists it. (Pic. 178)



Pic. 178

On count three, A with a tight grip with both hands, twists the left hand of B inward completely and tries to bring him downward. (Pic. 179)



Pic. 179

On count four, A brings B to the kneeling position. (Pic. 180)



Pic. 180

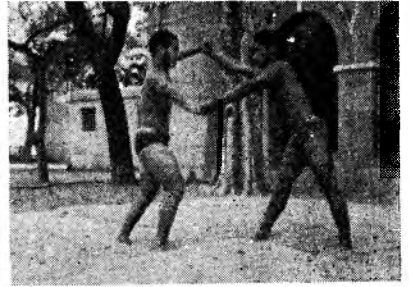
On count five, from the position of count four, A catches B over the back in referee's position and keeps B's twisted left hand in his left hand. (Pic. 181)



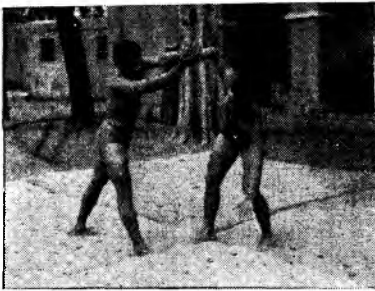
Pic. 181

*Escape from Murra*

On count one, take Distant Stance position. (Pic. 182)



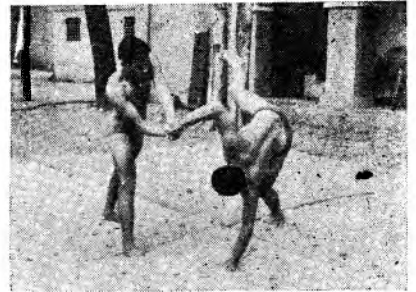
Pic. 182



Pic. 183

On count two, A applies *murra* (i. e., twist the wrist) on the right hand of B. B brings his left arm towards the ground to take a cart-wheel to escape from this position. (Pic. 183)

On count three, B places his left hand on the ground to take cart-wheel and A continues applying *murra*. (Pic. 184)



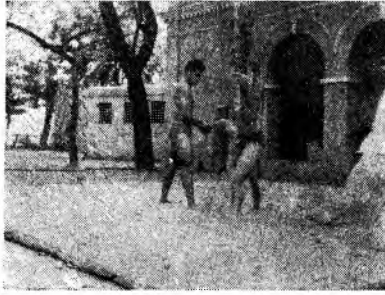
Pic. 184



Pic. 185

On count four, B is in mid-air in taking cart-wheel. (Pic. 185)

On count five, B completes the cart-wheel and escapes from the stance *murra* and tries to stand up. (Pic. 186)



Pic. 186

(b) *Overhead Drag*



Pic. 187

On count one, A and B will take 'distant stance'. A will keep the right palm, with hand slightly bent, on the opponent's neck. He will catch the right wrist of B and make his right arm straight. (Pic. 187)

On count two, from this position, A, giving a jerk to B's right hand, tries to take it towards his own right ear. (Pic. 188)



Pic. 188



Pic. 189



Pic. 190



Pic. 191

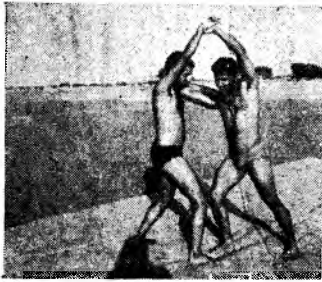


Pic. 192

On count three, A will smartly move behind B to catch him from the ear by bringing his right hand down and taking left hand around the waist

to grip both his hands. He will also bring left leg behind B and change his right leg slightly to the right side parallel to the opponent's right leg. (Pics. 189 & 190). From this position A will press his left elbow on the left thigh of B to compel him to go down on the mat. (Pics. 191 & 192)

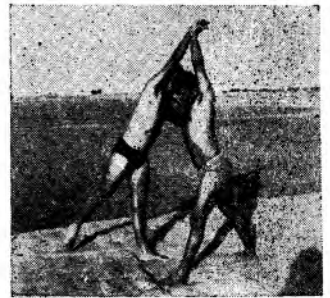
#### *Escape from Overhead Drag*



Pic. 193

As soon as A applies Overhead Drag B will bring his left hand over A's right hand and place it on A's chest with thumb pointing downward keeping the hand straight. B will apply his full force on A's chest so that A will not be able to apply Overhead Drag. (Pic. 193)

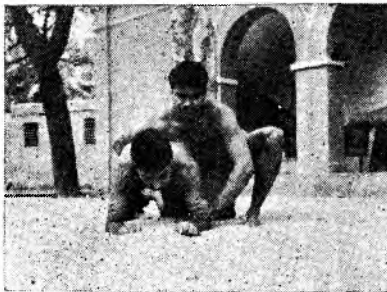
If B fails in putting his left hand on A's chest in time, B should try to move his right leg towards his back side facing A and press his right elbow against A's chest so that he may keep himself free from hold. (Pic.194)



Pic. 194

#### 4. Pins

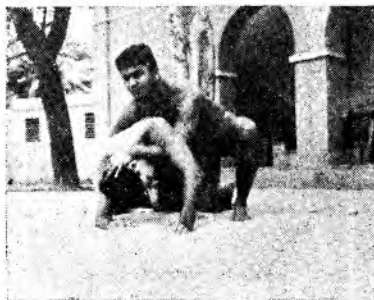
##### *(a) Half-Nelson*



Pic. 195

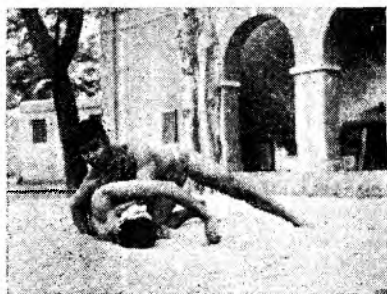
On count one, B takes referee's position and A comes on top of B, kneeling on one knee by B's side. A brings his right arm around B's back. Then he catches B's left upper arm with his left hand. (Pic. 195)

On count two, A passing his left arm through B's left under arm-pit, brings his left hand behind B's neck. (Pic. 196)



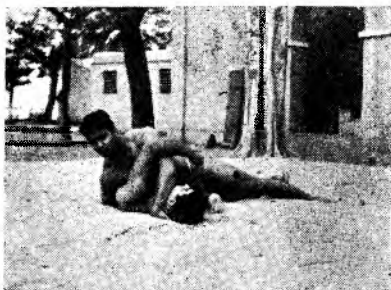
Pic. 196

On count three, A presses B's neck with full force and tries to turn him over towards the right hand side. While doing this, A stretches his left leg straight. (Pic. 197)



Pic. 197

On count four, A completes the hold and turns B on his back till B's shoulders touch the mat or the floor. (Pic. 198)



Pic. 198

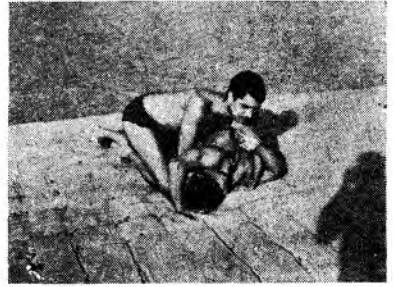
*(b) Chicken Wing and Half-Nelson*



Pic. 199

On count one, A moves from referee's position by stepping over behind B and holding his left arm with both hands. Then he releases his grip with his left hand and inserts it upward under B's left arm. (Pic. 199)

On count two, A applies the Chicken Wing and moves to B's right side. He holds B's left wrist with his right hand and applies pressure forward and towards right. He keeps B's hands under him when he releases the grip with his right hand to apply the Half-Nelson. (Pic. 200)



Pic. 200

On count three, A releases his grip on B's left wrist and applies Half-Nelson to pin him. (Pic. 201)



Pic. 201

### (C) LATHI

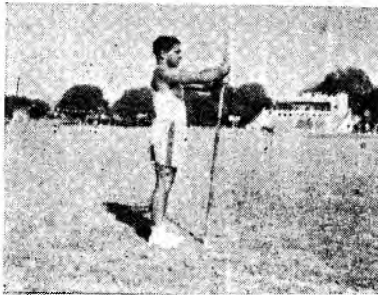
#### STANDARD VIII

##### **Positions**

##### **(1) Lathi Lapet Position**

Lathi is held in the left hand with the thinner end downward and thicker end upward. Left hand twines around lathi in anticlockwise direction and goes vertically upward through the left armpit behind the shoulder. The body is in attention position. (Pic. 202)

##### **(2) Lathi Lapet to Aram Position**



Pic. 203



Pic. 202

On count one, raise the left arm forward to shoulder-level and parallel to the ground. Bring the right palm underneath the lathi in front of the left hand and take grip.

On count two, bring lathi in front, the thicker end resting on the ground, by unfolding the left hand grip and bring the left hand under the right. Adjust the elbows so that they should be parallel to the ground and curved at elbows. (Pic. 203)

**(3) Hushiyar**

On count one, raise the left hand upward to shoulder-level, bring the right palm and take the grip over lathi in front of the left palm with the right palm facing down.

On count two, unfold the hand and swing lathi downward forward and finally coming to about a 45-degree angle.

On count three, pull the right hand backward close to the right thigh and put the left palm facing upward. While taking the grip on lathi with right hand down and left up, the angle will be near about 45 degrees to the body. Stand with body erect. (Pic. 204)



Pic. 204

**(4) Hushiyar to Aram Position**

On count one, from Hushiyar position reverse the grip of both the palms one after the other, left palm facing upward and right palm facing downward. Clench the lathi.

On count two, swing both arms upward downward while bringing the thicker end to the ground. Elbows parallel to the ground. Stand in attention position.

**(5) Pavitra Hushiyar**

Pic. 205

Place right foot backward, lunge left leg; right leg straight and lathi close to the right thigh, chest facing forward. (Pic. 205)

**1. Seedhi**

POSITION : Hushiyar

On count one, swing lathi on the right side taking it backward, downward, and forward. Lathi should travel close to the body, continuing the circle to count two. (Pics. 206-207)

On count two, swing lathi on the left in the same way moving it backward, downward, and forward as on the right in count one. (Pics. 208-211)



Pic. 206



Pic. 207



Pic. 208



Pic. 209



Pic. 210



Pic. 211

The whole movement is a continuous movement and swing lathi on the right and left alternately. On halt, return to the starting position.

## 2. Ulti

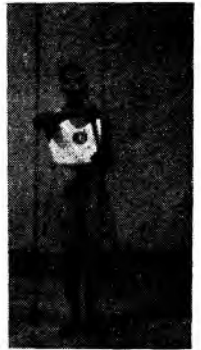
POSITION : Hushiyar



Pic. 212



Pic. 213



Pic. 214

On count one, swing lathi on the left side moving downward, backward and forward, continuing the circle to count two. (Pics. 212-216)

On count two, swing lathi on the right moving downward and forward as in count one. (Pics. 217-219)



Pic. 215



Pic. 216





Pic. 217



Pic. 218



Pic. 219

It is a continuous movement on the left and right side alternately. Lathi should be swung close to the body. On halt, return to the starting position.

### 3. Do Rukh

POSITION : Pavitra Hushiyar (Pic. 220)

On count one, swing Seedha Hath on the right. (Pic. 221)

On count two, swing Seedha Hath on the left.

On count three, pivoting on heels, turning about by the right, lunge on the right leg (Pic. 222) and swing Ulta Hath on the right side.



Pic. 220



Pic. 221



Pic. 222

On count four, swing Ulta Hath on the left side and at the same time turn about by the left.

**4. Ghum Jao**

POSITION : Pavitra Hushiyar

Turn about by the right, stepping left foot forward swinging Ulta Hath on the right side and come to Pavitra Hushiyar position facing the opposite side.

(D) JAMBIA

None

(E) FARI GADKA

None

(F) JUDO

None

*GROUP V***GAMES****(A) SIMPLE GAMES****1. King of the Ring (Dodge Ball)**

The players are divided into equal groups. One group stands around a circle marked on the floor. The larger the circle (within limits) the more sport in the game. The other group stands within the circle, scattered irregularly. The object of the game is for the players outside the circle to hit those inside with a football or a volleyball, the inside players dodging to evade. They may jump, stoop or resort to any means of dodging except leaving the circle. A direct hit puts the players out. The last player remaining in the centre is considered as the 'King of the Ring'. The two groups then change places. The centre players becoming circle players and the circle players going into the centre.

**2. Blind Hop Tag**

One of the players is chosen as "It". He is blind-folded. The rest of the players are scattered within a circle of about 15 feet radius. On signal, 'It' moves about in the circle to touch any of the players. They try to escape but must do so only by hopping on one leg. If a player touches the ground with both the feet, after the starting signal, he must remain on the same spot and try to dodge the 'It' without moving his feet from the ground. The one tagged by the 'It' becomes the next 'It', who will be blind-folded to continue the game.

**3. Four Corners<sup>14</sup>**

Four teams equal in number occupy four corners of a 15-yard square; one of the players act as 'It'. He stands in the centre of the square. On

<sup>14</sup> Op. Cit., Thomas, J.P., p 126

signal, teams cross diagonally to the opposite corners. 'It' tries to tag as many as possible. The tagged players are eliminated from the teams. The team which retains the largest number after a prescribed number of changes, is the winner.

#### **4. Luggage Van**

Players stand in not less than fives in a group one behind the other, arms around each other's waist, thus making a 'train'. An odd player is appointed the "Luggage Van". At signal, the 'Luggage Van' dashes towards one of the trains and attempts to join it, by clasping his arms around the waist of the last player. The player at the head of the train waves his arms about and the whole line twists and turns to and fro, as they attempt to evade the "Luggage Van". The 'Luggage Van' rushes from train to train keeping them all upon the move. If the 'Luggage Van' succeeds in joining any one of the trains, the player at the head of that train becomes the 'Luggage Van' and the game proceeds. If there are more than three trains, there should be two or more 'Luggage Vans'. If any line breaks, the person responsible for the break becomes the next "Luggage Van".

#### **5. Poison Circle (Pull into Circle)**

All players join hands and form a circle. Four or five Indian clubs are placed inside a marked circle about 4 feet in diameter. At the whistle, the players grasping hands of the neighbours firmly, try to push and pull one another into the circle so that some one may knock down a club or clubs. Those who knock down the clubs are eliminated. If the circle is broken, the players who break the circle, are also eliminated. They again grasp hands and continue till two are left, who are declared champions. When the clubs fall down on the ground, they should be made to stand again.

#### **6. Pincho (Pinch Oh)**

Players stand in a long line, hands joined at the back, except one player who is 'It'. The 'It' stands facing the group about ten feet in front of the line. The player at the head of the line shouts "Pinch" and he pinches the hands of the player standing next to him. The second player on receiving pinch passes it on to the third player, and so on down the line. When the last player receives the pinch he shouts "Oh" and the players instantly drop hands, turn and run across a goal line marked 50 to 60 feet behind the lined-up players. 'It' attempts to tag as many runners as he can. All those tagged join the 'It' and the game continues until all are caught.

Any player in the line who starts to run before "Oh" is shouted, also becomes 'It'.

#### **7. Touch and Run**

Divide the group into two teams and line them up facing each other about sixty feet apart. Call one group A team and the other B team. At the whistle, the player on the right end of A team goes to the line of B team. All the players of the team B stretch one of their hands forward on the same signal. The runner goes to the line of B, and using strategy and feinting, touches any of the outstretched hands, and then races back to his line, attempting to reach it without being tagged by the player touched. The player touched chases the runner, trying to touch him, before he reaches his

line. The player who succeeds in his efforts, takes the other player as his prisoner and places him behind him on his line. Then the player from the right end of B team goes forward, touches the outstretched hand of any one of the players from the opposite team and dashes back to his own line. If he is touched before he reaches his line by the player who is touched, he becomes his prisoner; otherwise, the player who is touched becomes the prisoner of the runner. Each player keeps his own prisoner behind him. If any player who has prisoners, is made prisoner himself, the prisoners, he has, are released and returned to their original positions. The game continues until all have run forward in turn. The team having the largest number of prisoners at the conclusion wins.

### 8. Dodge and Mark

Players are divided into pairs; one, the 'attack' and the other, the 'defence'. At a given signal, all the defence players start running and dodging their respective 'attacks'. The 'attacks' must follow them closely, and try to keep as close to them as possible. The teacher without warning blows his whistle. Within two or three seconds of the whistle each 'attack' tries to tag his 'defence'. Those who succeed in tagging are the winners for the 'attack', while those who escape tagging, are winners for the 'defence'. The group with more winners wins the round.

The players then reverse the positions, the 'attack' becoming 'defence' and *vice versa*.

### 9. Form Threes (Fours, Fives etc.)

Players run or skip or hop around a circle. Suddenly the teacher says "Form Threes". All the players try to form groups of threes holding their hands and sitting down. Those who do not find places in groups of threes are given up or given some penalty to do, say, "running round the circle once or twice". They start going around the circle again and the teacher asks to form groups of some other numbers such as "Form Fours", "Form Twos" etc. The game continues in this fashion.

### 10. Club Guard

Mark two concentric circles of one yard and ten yards diameters. Three Indian clubs are kept standing in the inner circle. Two players stand outside the inner circle and the other players toe the outer circle. A ball is given to the outer circle and the object is to knock down the clubs with the ball. The two players acting as 'guards' prevents the ball from hitting the clubs. The ball is rapidly passed among the players. If guards keep the clubs standing erect for a prescribed length of time (say one minute) they go back and join the players at the outer circle and two other players are brought in as 'guards'. If the players knock down the clubs within the prescribed time the clubs are set up and the guards guard them for another length of prescribed time. They continue this way till they are free as indicated before.

*Variation* : Two players who may guard the clubs from being hit for the longest time may be declared the winners.

### 11. Stealing Sticks

The ground is divided into two equal parts with a middle line and a small goal is marked off at the rear of each part, in which six sticks are placed. Players are divided into two equal teams of 15 to 20 on a team, each one occupying its own half. At the signal, players start to reach the enemy's goal without being tagged by the opponents. Each player who reaches safely the enemy's goal, may carry one stick back to his own goal, and may not be caught while carrying it. If caught in the enemy's territory before reaching the goal, a player must remain a prisoner in the goal until touched by one of his own side; neither of them should be caught while returning. A player may catch any opponent, except under the rules just stated. No stick may be taken by a side while any of its men are prisoners. The game is won by the side gaining all the sticks or having more prisoners at the end of playing time.

### 12. Jump the Shot

Players stand around a circle. The leader stands in the centre, holding a rope with a weight (beanbag or a ball) at the end. The leader begins to swing the rope around, gradually letting out more rope until it reaches the player. The ball or weight is kept moving close to the floor but without touching the floor. The players standing around the circle jump up to avoid the rope. If the rope touches a player, he is out of the game. The last player standing wins. When only a few players are left, much fun can be added by increasing the speed of the rope. This calls for constant alertness on the part of the players.

A football or volleyball may be used for weight at the end of the rope.

### 13. Bombardment

A field about 60' × 30' is divided by a line into two equal halves, each of about 60' × 15'. A number of Indian clubs are set up one yard apart on each end line of each court. Players are divided into two equal teams. Each of them occupies one half of the playing field. A certain number of players in each team are appointed as defenders to guard the Indian clubs and the others as attackers. Attackers stand along the centre line. Each team is given one or more balls and, on whistle, the game starts.

The attackers throw the balls and attempt to knock down the opponents' targets. The defenders try to intercept the balls and feed their attackers. A target which is knocked down should not be replaced. The team knocking down all the targets of the opponents first, wins the game. Or the team with the larger number of targets standing at the end of a specified time, wins.

### 14. Touch Down Carrying the Object

Line up two teams on two parallel lines 6 ft. apart facing each other. The leader, standing at one end, shouts the name of an object close by, say, "Mango Tree", when both the teams must run, touch the object and come back to their original lines. The team that lines up all its members first in line and at attention position gets a point. The leader calls other objects in the vicinity thus continuing the game. Whichever team first scores 5 points (or a prescribed number of points) wins.

### 15. Lagoria (Seven Tiles)

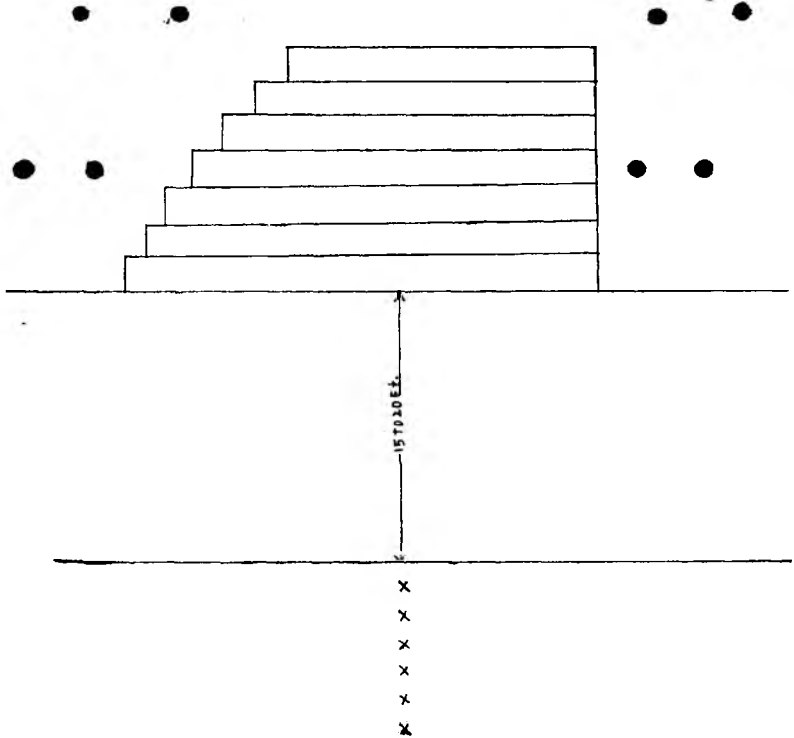


Figure 11

Class is divided into two equal teams, A and B, of about 10 to 12 players each. A team is scattered in the field. B team stands behind the throwing line in a single file. At a distance of about 20 feet from the throwing line, seven stones are piled up one on the other in front of the B team. The first player of the B team is given a tennis or similar ball.

The first player of the B team tries to hit the 'Lagoria' (seven stones) with the ball. If he misses the 'Lagoria' and the ball is caught by the opponents after one bounce on the ground, he is out and the next player of his team takes his turn. If his opponents fail to catch the ball or catch it after more than one bounce, he will get a second chance. He will continue trying till either he is caught or he hits the 'Lagoria'. If all the members of a team are out without hitting the 'Lagoria' the teams change their places.

When the 'Lagoria' is hit by a player of the B team, the players of the B team run away from the players of the A team. The players of the A team try to hit the players of the B team with the ball. The members of A team cannot run with the ball but they may pass the ball among themselves in order to hit the opponents. While A team is trying to hit B team, they try to build 'Lagoria' again without being hit. In that way if B team succeeds in building the 'Lagoria' they will continue to play as the hitting side. The player who hits the 'Lagoria' will get another chance of hitting. If the 'Lagoria' is partly finished, A team can knock it down with the ball.

In trying to build the 'Lagoria' again if any player of the B team is hit with the ball the whole team is out and the teams change their places. Players of A team will then become hitters.

When the 'Lagoria' is hit by a team, that team scores a point. At the end of play, the team with the higher score is declared the winner.

## (B) RELAYS

### 1. Human Obstacle<sup>15</sup>

Station four players as obstacles in front of each team in between the starting and the finishing lines which are about 10 to 15 yards apart from each other. The first and fourth players acting as obstacles stand erect, the second stands with feet wide apart and the third bends forward, holding the ankles. On signal, the first man of each team runs around the first obstacle, crawls through the second, vaults over the third and goes round the fourth and returns directly to the starting line to touch the second player. In the same way every player runs. The team finishing first is the winner.

NOTE: Different positions may be taken by the human obstacles to give variety.

### 2. Over the Border<sup>16</sup>

The captain stands in front of his relay team at a distance of about 10 yards from the starting line facing his own team. On signal, the captain runs up to the first player, grasps his hand and both run back to the captain's original place where the captain stays back, and the first player runs to fetch the second player in the file. In this way all the players are taken across one by one. The last player of each team, after being taken across the finishing line, runs back to the starting line finishing the race. Team whose last player crosses the starting line first, wins.

### 3. Tunnel Ball

Teams stand in files behind the starting line with legs apart thus forming tunnels with their legs. Turning points, about 30 feet in front and about 15 feet behind each team from the starting line, are marked. The first player of each team is given a ball. On signal, the ball is passed through the legs towards the rearmost player of the team. He picks up the ball, runs round the turning point behind the team, runs forward, turns round the turning point in front of the team, runs back, takes his position in front of his team and passes the ball through the tunnel. In this way each player of the team runs and passes the ball. The team finishing first wins.

### 4. Crab Relay

Teams line in column formation, the leaders behind the starting line. In front of each team at a distance of 20 to 30 feet, another line is marked. The first player in each column sits on the ground, with bent knees and hands behind the back. At signal, he raises his body from the ground, facing upward and, travelling on hands and feet, walks forward to the line in front. As soon as he completely crosses the line (feet and hands) he gets up and runs back to the starting line touching off the next player who is ready in

<sup>15</sup> Ibid., p 128

<sup>16</sup> Loc. Cit.

the crab position and goes to the rear of the column. The next player repeats the same performance. This continues till all have finished their turn. The team finishing first wins.

### **5. Ball Roll Relay<sup>17</sup>**

Arrange the relay teams in files behind a starting line with a turning point for each team, 20 feet from the starting line. Each team is provided with a ball (football) and on signal, the ball is rolled on the ground (using one hand) to the turning point and back to the starting line. Then the next player does the same thing. This continues till all have finished. The team finishing first wins.

### **6. Over and Under**

Divide the players in teams of equal numbers and arrange them in files, facing front with the first players toeing the starting line. Space the players at arm's length apart. Establish a turning point thirty to forty feet in front of each file and another twenty feet behind each file. Give the first player of each team a ball (volleyball or football). On signal, the first player of each team, with the ball runs forward, circles the point in front, comes back, crosses the starting line, and turning about with his back to the other players, passes the ball back (holding it with both hands) over his head to the second player, who passes it between his legs to the third. The third player passes over his head to the fourth, and so on alternately. When the last player gets the ball he runs to the rear, goes around the turning point at the rear, runs forward, circles the point in front, comes back to the head of the line and passes the ball back again as before over and under alternately. The team finishing first wins.

### **7. Stoop and Stretch Relay**

Arrange the relay teams in files behind the starting line. Mark a line in front of each team at a distance of about 30 feet from the starting line. First player of each team takes a stoop position (*i.e.* hands and feet both are placed on the floor close to each other and hips are raised upward) behind the starting line. On signal, the first player of each team moves forward on hands without moving his feet to take a stretch or extended position. Then he moves his feet forward without moving the hands and takes them close to the hands to take the stoop position again. He continues moving forward taking stoop and stretch positions alternately, crosses the line in front and runs back to the starting line to touch the second player who is ready to progress stooping and stretching. Every player of each team covers the distance in the same way. The team finishing first wins.

### **8. Double Hopping**

Arrange the teams behind the starting line in files of twos each by having a partner by his side. Another line is marked parallel to and at a distance of thirty to forty feet away from the starting line. On this line Indian clubs, one in front of each team, are placed. Make each player place his inside arm around the trunk of his partner. On signal, the first pair of each team, retaining the hold with arms about the trunk hops on the outside foot going forward, takes a round of the object, comes back and gives the touch-off to the second pair who repeats the performance of the first pair. This continues until all have run. The team finishing first wins.

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<sup>17</sup> Ibid., p134



### 9. Throw and Squat<sup>18</sup>

The captain of each relay team takes his place with a ball at a distance of 8 feet from the starting line where his team is arranged in a file facing him. On signal, the captain passes the ball to the first player of his team, who immediately returns the ball back to the captain and squats on the spot. The ball is then passed on to the second, third etc. by the captain, each of whom after returning the ball, squats. The team whose captain finishes by raising the ball when he receives it from his last player, is the winner.

### 10. Siamese Twins<sup>19</sup>

Relay teams stand in pairs back to back with their hands locked behind. A bamboo stick is supported between the backs of the first pair. On signal, the first pair moves sideward, turns round the turning point which is 20 ft. from the starting line, returns to the starting line and delivers the stick to the next pair. The next pair does the same as the first did. The back-to-back position must be maintained during the run and the stick should not fall. The team finishing first wins.

### 11. Frog Jump (or Leap Frog)

Teams stand in files behind the starting line. Two parallel lines are drawn one in front, at a distance of thirty to forty feet and the other at the rear, fifty to sixty feet away from the starting line. (This depends upon the number of players participating in each team.) Two objects—one on the front line and the other on the rear line, in line with each team, are placed. Each player leans forward placing his hands on his knees in leap frog position. Spread the players in each file sufficiently to give room. At the signal, the rear player of each team, vaults over all the players in turn until he reaches the head of the line. Then he runs forward and circling the object, runs back to the rear line. He then circles the object at the rear and coming to his original place, touches off the player in front of him. This player repeats the whole process as the first player did, and leaping over the end player, comes back to his original place and touches off the player who is in front of him. Continue until all have run. The first player at the head of the line after vaulting over all the players, finishes the race, with a dash to the line in front. The team that finishes first wins.

### 12. Jump the Stick

Arrange the teams behind the starting line in parallel files. Thirty to forty feet in front, mark the finishing line and also a line about fifteen feet behind the teams. Indian clubs or similar objects are kept on the finishing line as well as the rear line, one in front and another at the back of each team. A wand is given to the first player of each team. At the signal, he runs forward with the wand, circles the object on the finish line, comes back and crosses the starting line. He then gives one end of the stick to the second player in the file and holds on to the other end. They both bend down, holding the stick between them, about six inches from the floor and run back to the end of the line of the file, one on each side of the line. Each player in the file jumps over the stick as it reaches him. When the stick reaches the end, the first player joins the file at the end; the second runs with the stick to the rear line, goes round the object kept there, runs forward to the

<sup>18</sup> Ibid., p147

<sup>19</sup> Ibid., p134

finish line, and circling the object, comes back and after crossing the starting line, gives one end of the stick to the third player and they repeat the same as done by the first and the second players. Continue until all have run; and the last player is to finish the race by crossing the front line. The team which finishes first wins.

### 13. Wheel Barrow

Arrange the teams with even number behind the starting line in parallel files. Mark the finish line about 20 to 30 feet from the starting line. Place an object in front of each team at the turning point. On signal, the first player of each team places his hands on the ground. The second player lifts first player's legs well above the knees and holds them above his own hips. In this position the first player walks forward on his hands, the second player following on his feet, turns around the object on the finish line and comes back to touch the second pair. The second pair and the remaining pairs of every team cover the distance in the same way. The team finishing at the starting line first is the winner.

*Variation* : The player who takes the 'wheel barrow' (the player on hands) when returns to the starting line, himself becomes the 'wheel barrow', the third player taking him forward.

### 14. Cycle Hop Relay

The teams stand in files behind the starting line. An object as a turning point is placed in front of each team at a distance of about 25 feet. The first player of each team interlocks his fingers behind his back keeping the arms stretched down. The second player of the same team places one foot on the first player's joined hands and holds him on shoulders. On signal, the first two players of each team keeping the position described above go forward, turn around the turning point and come back in the same way. In doing this, the front player runs while the rear boy has to hop forward, since one of his feet is supported in the joined palms of the front player. On crossing the starting line, the first player of the team takes his place at the end of the file; the second player interlocks his fingers behind his back; the third player places his one foot in the joined hands as described above and they cover the distance as the first pair did. Everybody in his turn proceeds in the same way. The team of which the last pair finishes first, wins.

### 15. Circle Pass

Two circles of equal diameter are marked. The class is divided into two equal teams. Both the teams stand around the circles separately. In each group, a ball is given to the captain of the team. On signal, the ball is passed clockwise, from hand to hand round the circles. The team, which passes the ball around the circle and completes one round first, is the winner.

*Variation* : The number of rounds may be increased to two, three, four etc.

### 16. Horse and Rider

Teams with even and equal number in each, stand in parallel files behind the starting line. Finish line is marked about 30 to 40 feet from the starting line. On signal, the second player of each team mounts on the first player as a rider. The first player, acting as a horse, carries the rider across the finish line. Here they change their positions (*i.e.* the

rider becomes the horse and the horse becomes the rider) and run back to touch the second pair standing behind the starting line. This continues till all the pairs of the teams run. The team whose last pair reaches the starting line first is the winner.

### 17. Cavalier Relay

Make the teams stand in files behind the starting line. An object as a turning point is placed in front of each team at a distance of 30 to 40 feet from the starting line. The lightest boy in each team is appointed as a cavalier and the other players become horses. The cavalier in each team stands behind the first horse of each team. On signal, the cavalier mounts the horse, rides him to the finish line, turns around the turning point and rides him back across the starting line. Then he mounts on the second horse and covers the running distance in the same way. The team whose last horse covers the running distance first, wins.

### 18. Sedan Chair Relay

Arrange teams behind the starting line, in parallel files of twos. Mark a finish line thirty to forty feet in front of the teams. Make each pair of players join hands inside. Let there be an extra player, preferably a light one in each team. The player is called the Sultan. On signal, the Sultan sits on the joined hands of the first pair, placing his arms around their shoulders. This pair carries him forward to the finish line and after crossing it, drops him on the ground. He immediately runs to the starting line, where he mounts the joined hands of the second pair. This pair carries him to the finish line as the first pair did. This continues till all have run. When the last pair has dropped the Sultan across the front line, he runs back to the starting line. The team whose Sultan finishes first is the winner.

### 19. Chariot Relay

In this relay, all the players run in teams of fours. Each team forms itself into groups of fours, each member standing side by side with arms round each other's waists. The first group of fours from each team stands toeing the starting line. At the signal, the group of first four in each team runs forward to and round a turning point (marked 30 to 40 feet ahead) and returns to the starting line. At the starting line, the first group gives the touch off to the second group of four who repeats the run. This continues until all have run. The team which has its last group recrossing the starting line first, wins.

*Variation* : Instead of holding the waists of each other with arms, they can either link their arms or hold arms or place arms around the shoulders.

### 20. Lateral Ball Pass

Teams stand in parallel lines behind the starting line. A turning point at a distance of about 40 to 50 feet is marked from the starting line. The first player of each team is given a ball. At the starting signal, the ball is passed laterally to the rear from one player to another. The last player of each team, receiving the ball, runs forward, turns round the turning point, and runs back to the starting line. Crossing the starting line he turns and stands in front of his team and passes the ball to the rear. Again the player at the end of the line, when he gets the ball, runs forward. This continues till all have run. The team finishing at the starting line first, wins.

### 21. All Up

Teams stand in parallel files behind the starting line. In front of each team two circles, each 3 feet in diameter, are marked. The first circle is 15 feet from the starting line and the second one is 15 feet from the first circle. Three Indian clubs are kept standing in the first circle. On signal, the first player of each team runs forward and shifts the clubs one by one from the first circle to the second circle. The clubs must remain in the standing position. The first player runs back and touches the second player. The second player runs forward, shifts the clubs back to the first circle one by one. In the same way the remaining players remove the clubs from one circle to the other. The last player after shifting the clubs to the next circle, finishes at the starting line. The team finishing first, wins.

### 22. Kangaroo Relay

Teams stand in files behind the starting line. A parallel line is drawn at a distance of twenty-five to thirty feet from the starting line. Place an Indian club or such other object in front of each team on the front line. Give the first player of each team a basketball or football and make him place it between his knees. At the signal, keeping the ball between his knees, he jumps forward to run, goes around the object and returns to the starting line. Upon crossing the starting line, he hands over the ball to the next player who after gripping it properly between his knees, repeats this performance. This continues until all have their turns. If the ball falls from between the knees of a player, he must halt, and replace it at the point it fell. The player while jumping forward is not to touch or hold the ball with his hands. The team which has its last player returning across the starting line first, wins.

### 23. Tadpole Race

Divide the class into two equal teams. One team stands around a circle and the other team in a file near the circle. The circumference of the circle should be about 3 feet larger than the length of the file. A ball is given to the team around the circle. They have to pass it around the circle as many times as possible. The ball must be passed from one person to another without leaving any person in between. Each boy in the file has to run around the circle. On signal, the team around the circle starts passing the ball around the circle and the players in the file start running around the circle one by one until every one has run. The number of times the ball goes completely round the circle by the time the last player in the file completes his run, is noted. The players now change places, those in the file taking their positions on the circle and *vice versa*. The passing and running is repeated. The team that sends the ball around the circle a greater number of times is declared the winners.

### 24. Kho-Kho Relay

One object in front and one object at the back of each team are placed as turning points at about 5 to 10 feet from the end-players. One of the players of a team stands at the turning point in front of each team. On signal, he runs towards the first seated player, touches him from behind and says 'kho' and sits in his place. The touched player runs to the second player and touches him from behind and says 'kho' and sits in that place. The second player leaves his place and similarly touches the next player. The touching and running in a zig zag way continues as described above till the last player is touched. The last player turns around the object at the back line; runs forward to the front line, goes around the object and

touches the player at the head of the line and sits in his place as described above. The running continues till the player who originally started is touched who has gradually moved to the end of the line. Then he runs around the object behind the team, dashes forward and takes his original position at the front line. The team finishing first wins.

(C) LEAD-UP GAMES

(a) Football Type

1. Line Football

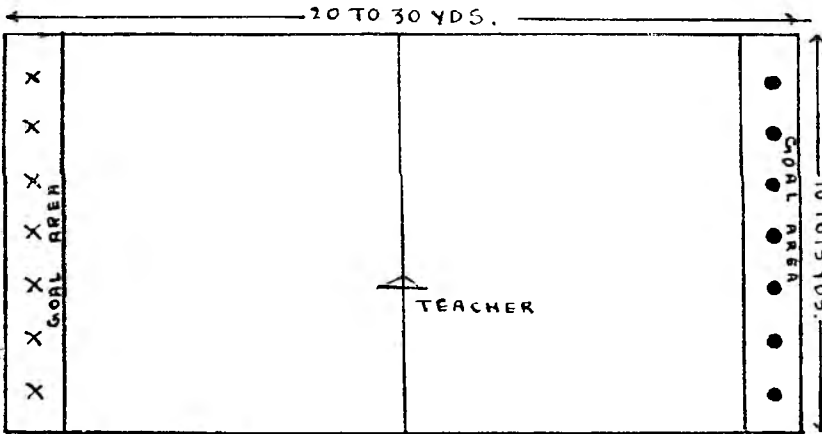


Figure 12

Two teams line up in goal areas facing each other. The distance between the goal lines should be 20 to 30 yards. The players of each team are numbered. A line dividing the field into two equal halves is drawn. Teacher stands on the dividing line with a ball in his hands. He calls the first three men from the end of each line to the centre line. The remaining players of each team stay on their own end-lines. The game is started with a dropped ball or a 'foot' bully. The team of three players in the centre from each side tries to score a goal on the opponents' side by sending it across their goal line, by dribbling, passing and kicking the ball. The players on the end-lines try to prevent the ball from crossing the goal line. One point is scored for each goal. When a goal is scored, the next three enter to play and the first three go to the end of their team's line.

2. Pin Football

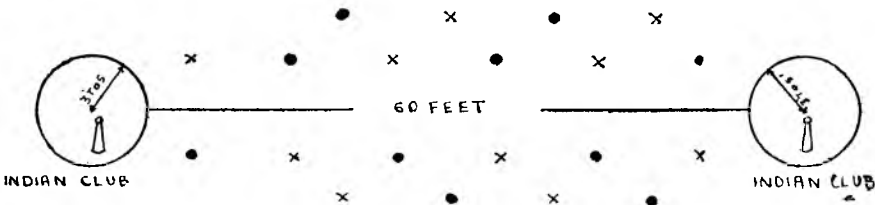


Figure 13

Draw two circles of 3 feet to 5 feet diameter, each with a distance of about 60 feet between the two. In the centre of each circle is placed an Indian club. Divide the class into two equal teams. Each team tries to knock down the opponents' club and has to defend its own club from being hit with the ball by the opponents. Players of both the teams scatter around in the playing area. At signal, toss a football between two players—one from each team, half-way between the two Indian clubs. The players of each team try to knock down, with the ball, the Indian club in the opponents' circle. General rules of regular football game apply in this game. Stepping in any of the two circles is a foul. Holding and pushing is also considered as a foul. Each foul entitles the opposing team to a free kick at its opponents' club, which should be made from a distance of twenty feet from the club. Each time a club is hit down with the ball one point is scored. After scoring a point, the ball is put in play at the centre of the field as in the beginning. The team with the greatest number of points at the end of the play is declared winner.

### 3. Five-Man Football

This game is played like regular football game with the following few modifications :

- (a) The number of players in each team is five instead of eleven.
- (b) The area of play is smaller than the regular football field.
- (c) The rules of the game can be modified according to the age of the children and the facilities available. For example, the ball should not be kicked higher than six feet; only one man at a time should tackle the person with a ball; body contact of any type should be considered as a foul and so on; dribbling and passing rather than kicking should be insisted on.

## (b) Hockey Type

### 1. Line Hockey

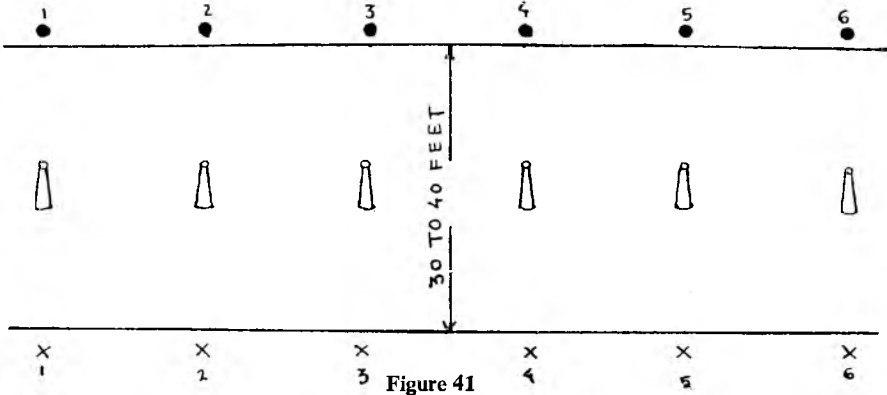
It is played exactly as Line Football excepting that hockey stick and ball are used instead of football. The rules of hockey are observed in this game too.

### 2. Five-Man Hockey

It is played like regular hockey game with a few following modifications :

- (a) The number of players in each team is reduced from eleven to five.
- (b) The area of the play-field is smaller than regular hockey field.
- (c) The rules of the game can be modified to suit the situation. For example, hitting may not be allowed; pushing, passing and dribbling should be insisted on; only one player at a time should tackle the opponent with the ball; only two players should enter in the opponents' half; duration of play-time may be reduced and so on.

(c) Kabaddi Type



**1. Kick or Touch Indian Club Kabaddi (Played in Pairs)**

The class is divided into two equal teams. The players of each team are numbered. Players with the same numbers form pairs and face each other standing at a distance of 30 to 40 feet. An Indian club is placed half-way between each pair. On signal, each player of one team defends his own club and his opponent (standing in pairs) comes with cant and tries to kick the club down without getting his feet caught by his opponent. If he succeeds in knocking down the club without being caught, he gets a point, but if he is caught, his opponent scores a point. At the end of each innings, score for each team is noted down and the teams change their position, i.e., defenders become attackers and *vice versa*. At the end of the game, the team with higher score wins.

The attacker can kick the club only within his cant. The number of innings to be played depends upon the time available. It is not necessary for all the attackers to come out simultaneously. Each attacker can use his own strategy.

**2. Releasing the Prisoner Kabaddi**

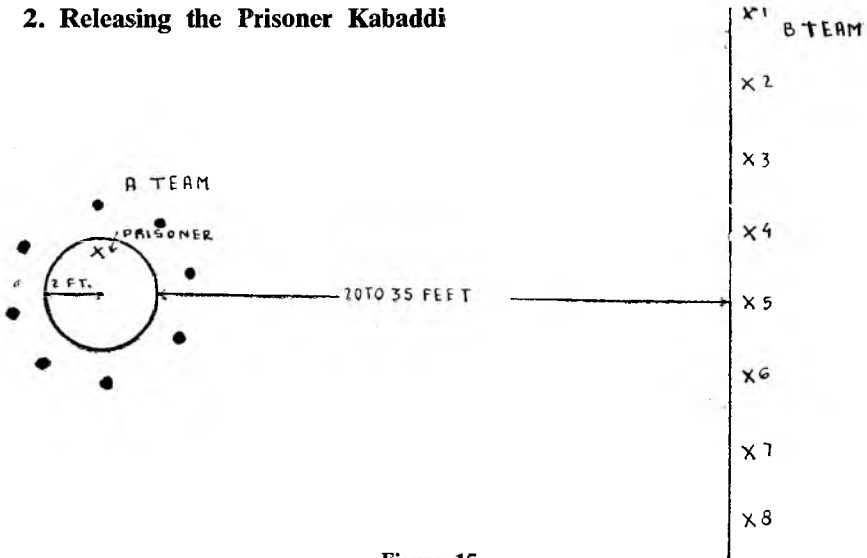


Figure 15

The players are divided into two teams of approximately 8 to 15 players.

A team acts as guards. They surround a player of the B team acting as a prisoner. The prisoner sits in a circle of 2 ft. radius. B team stands behind the starting line about 20 to 35 ft. from the centre of the circle. Players from B team are sent turn by turn with cant to release the prisoner. They try to touch the guards without losing cant. The guards try to avoid and at the same time try to remain close to the prisoner. Meanwhile the prisoner tries to escape from the guards without being touched and cross the starting line.

The touched guards are eliminated from the game. When only one guard is left, the prisoner has to make a dash to the safety line to escape and the guard tries to touch him.

The prisoner cannot be touched by the guards unless he leaves the circle or comes to the standing position. If he is legally touched by a guard, his team will score a point. If, however, he escapes untouched, the prisoner scores a point for his team. As soon as a point is scored, the teams change places,—the attackers becoming defenders and *vice versa*. The game is restarted after a prisoner is set in the circle as described above.

The team which scores higher number of points after playing for 15 to 25 minutes are the winners.

If a player, attempting to release the prisoner, loses his cant and is touched before he crosses the starting line, his team will be out.

If all the guards are eliminated in a game their opponents score one point.

#### (d) K h o K h o T y p e

##### Circle Kho Kho

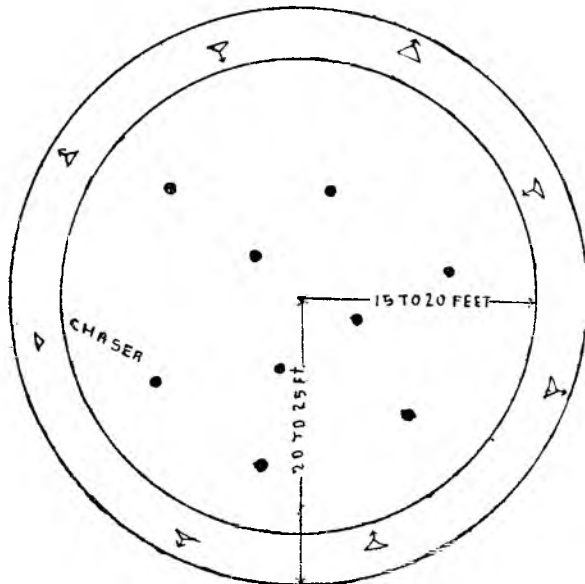


Figure 16



Two concentric circles are drawn. The radius of the inner circle is 15 to 20 feet and of the outer circle, 20 to 25 feet. (A difference of 5 feet between the radii is desirable.)

The class is divided into two equal teams, of about ten each, named A and B. The players of A team sit on the inner circle at equal distance from each other facing inside and outside alternately. One of the players of A team is appointed as a chaser, and he stands between the two circles. The players of B team are scattered around in the inner circle.

On signal, the chaser touches one of his teammates facing the inner circle and says 'Kho'. The touched player rushes into the inner circle and tries to touch as many players of B team as possible. Players thus touched are eliminated. Players of B team run into the space between the two circles to escape. The new chaser touches another player of his team facing towards the outer circle and says 'Kho'. The touched player runs and tries to touch the players of B team who are now in the space between the two circles. The chase and run continues till all the players of the B team are eliminated. Then the teams change the places and the B team chases the A team as above. The time taken for eliminating each team by its opponents is recorded. The team that eliminates the opponents in shorter time is the winner.

Players of A team facing towards the inner circle can chase the players of B team only in the circle on receiving 'Kho' from the chaser. Those facing towards the outer circle can chase only between the circles and cannot enter into the inner circle. Players of B team avoid getting touched by escaping into the outer circle when the chaser is inside and by escaping into the inner circle when the chaser is between the two circles. No player is allowed to go outside the outer circle except on the penalty of being called out.

### (e) Cricket Type

#### 1. Football Cricket

This game is played like regular cricket game excepting that the batter kicks an underhand pitched (bowled) football. Runs are scored as in cricket. The team with more runs after each has played a complete innings is the winner. The area of the play-field can be considerably reduced; a football field or a hockey field can be conveniently used.

#### 2. Tip and Run

The game is played like regular cricket game excepting that the batter *must* necessarily run if the ball is touched with the bat. All rules of cricket hold good. The play-area can be much smaller than a cricket field.

### (f) Volleyball Type

#### 1. Keep It Up

Refer to Division II, Standards IV and V, Group V, (C) Lead-Up Games, (f) type (page 70).

#### 2. One Bounce Volleyball

This is played like regular volleyball with the following modifications :

- (a) The ball is bounced on the ground and hit as it rises off the ground.

- (b) In returning the ball it may be hit back directly or after it falls to the ground and is taking its first bounce.
- (c) There is no limit on the number of touches on a side, but no player can hit twice in succession.
- (d) The height of the net can be considerably lowered.

It is played just like tennis.

### 3. Low Net Volleyball

This is played like the regular game with net lowered according to the age of the group. For age-group 11 to 13, the height may be 6 to 7 feet.

### 4. Unlimited Touch Volleyball Type

This game is also played like regular volleyball with no restrictions on the number of touches on a side. One player, however, cannot touch the ball twice consecutively.

## (g) Basketball Type

### 1. Pin Basketball

A rectangular area about 60 ft. by 40 ft. is marked out.

Touching the end lines of this court two circles of 6 ft. radius are drawn. In the centre of each circle is placed an Indian club. Both the circles serve the purpose of goal areas and the clubs are targets to be knocked down.

The game is played like regular basketball, but a score is made by knocking down the Indian club. No player is allowed to enter into the circles. If a defence player steps into the circle or on a personal foul, a free hit at the club from a distance of 15 ft. is given. If an attacker steps into the circle the game is stopped and a throw-in is given to the defenders.

### 2. Four-Court Basketball

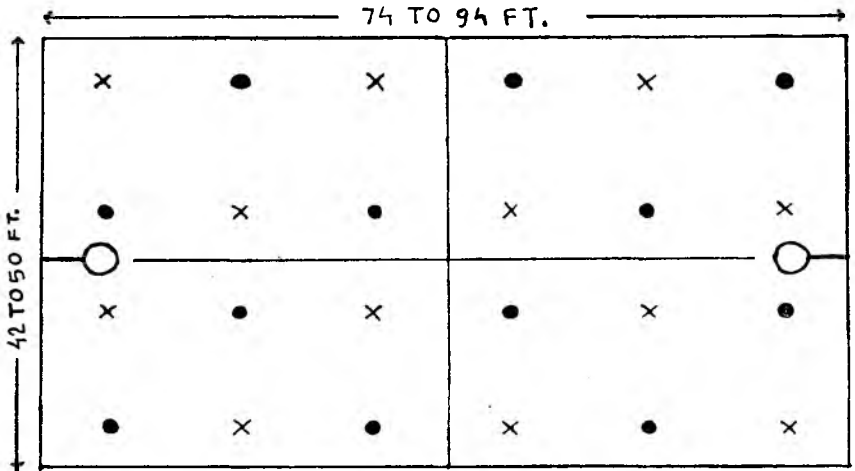


Figure 17

Regular basketball court is divided into four equal parts. Each team is divided into four equal small teams. One small team from each team is placed in each part of the court as shown in Figure 17.

The game is played like regular basketball game except that the players from one part of the court cannot cross into any other part. If any one does cross, it is a foul and the game is started by giving the ball to his opponent.

When a basket is scored the small teams rotate their places from one part to the next in a clockwise direction.

Players in each part can pass the ball to any of his teammates in any part of the whole court without stepping out of his marked area.

### 3. Two Against Two or Three Against Three

Only one basketball goal is used. Two teams—A and B, consisting of equal number of players, two or three on a side,—compete against each other in shooting baskets. Each team is allowed a number of attempts to score. The team scoring more points in the decided number of attempts is declared the winner.

On start, observing the rules of the game, A team tries to score a basket. B team tries to prevent A team from scoring by blocking or intercepting the ball.

If B team succeeds in intercepting the ball, the game is stopped and the first attempt of A team is over. Then A team takes its second chance. If A team scores a basket that is counted as an attempt for A team, the game is started again. After A team finishes its total number of attempts, say five, B team takes its turn and attempts the same number of times as many as A team did.

After each team had, say, five chances of attack the total number of points scored by each is compared.

NOTE : In case of a personal foul by a defender a free shot is allowed to the attackers; if, however, the attackers commit the foul, that play ceases and the attackers must start again.

### 4. Twenty-one

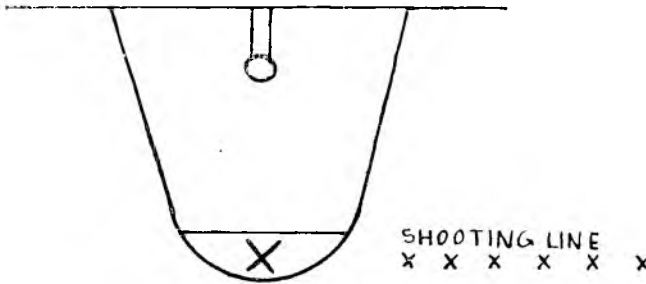


Figure 18

A regular basketball shooting area is marked. Players stand in a straight line behind the shooting line. Observing the rules of free throws in basketball, each player attempts to shoot at the basket turn by turn from the free throw line. The player scoring twenty-one points first, becomes the winner of the game.

If a player makes a successful shot, he scores two points. After shooting successfully he gets another chance to shoot from behind the free throw line. He can continue scoring like that till he misses the basket.

On missing the basket if a player can catch the ball before it falls down on the ground he is allowed a shot from the spot where he caught the ball. If he puts it through the basket he gets one point, but is not allowed to shoot again as in the case of a player successfully basketting from behind the free throw line.

If the ball falls on the ground before it is caught after an unsuccessful attempt, a further throw is not allowed.

*Variation* : Two or three on a side. One team starts by shooting foul goals. Score one for each basket scored. When the ball misses, it is in play between the two teams under regular rules (defensive team may be required to take the ball beyond foul line before scoring). When a basket is scored it counts two points and the player scoring the goal starts shooting fouls as at the start.

### (h) Softball Type

#### 1. Hit Pin Baseball with Variations

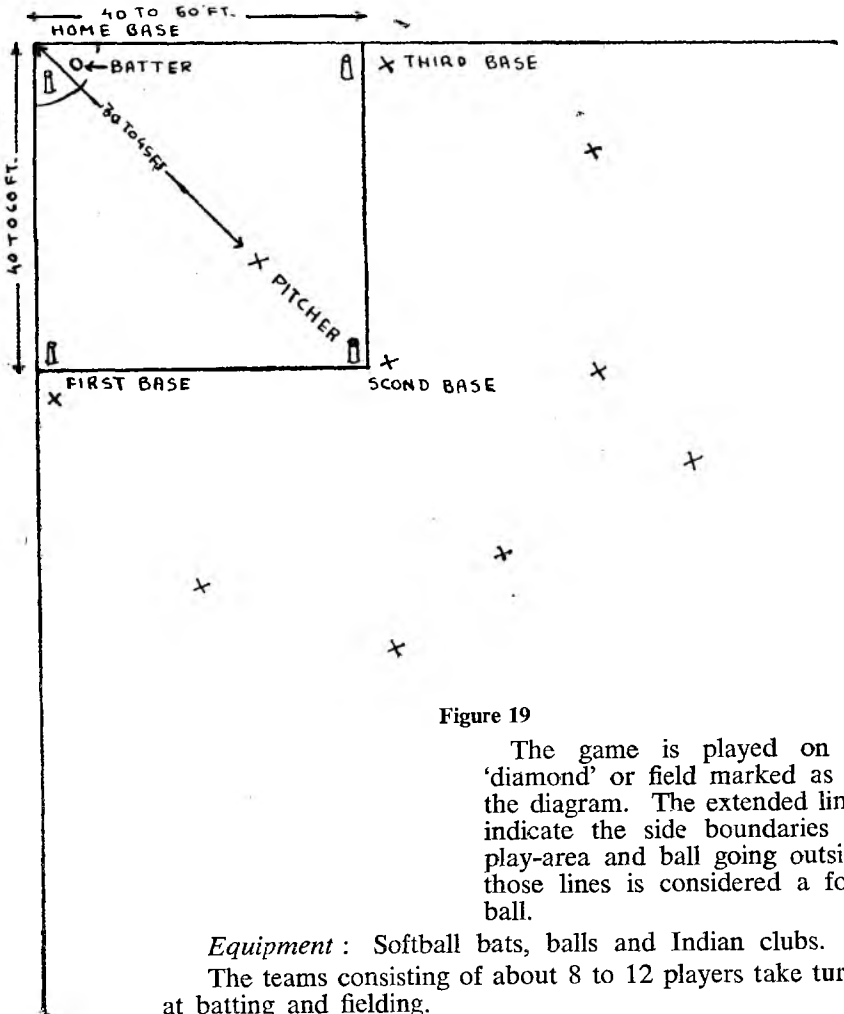


Figure 19

The game is played on a 'diamond' or field marked as in the diagram. The extended lines indicate the side boundaries of play-area and ball going outside those lines is considered a foul ball.

*Equipment* : Softball bats, balls and Indian clubs.

The teams consisting of about 8 to 12 players take turns at batting and fielding.

On each base an Indian club is placed. Four fielders stand near the four bases—one on each base. One of the fielders plays as a pitcher and stands in the field about 45 feet from the corner of the home base. The rest of the fielders scatter around in the play-area. The batters come to bat at the home-base one by one.

To start the game, the pitcher pitches the ball underhand to the batter in the home-base. The batter tries to hit the ball. If he hits the ball according to the rules of the game, he tries to score a run by running around the bases. The fielders try to put the batter out. The fielders throw the ball to the pitcher and he throws it to the first base-man. He knocks down the club and throws the ball to the second base-man. He knocks down the club on the second base and throws the ball to the third base-man. In the same way he knocks down the club and throws the ball to the home-base.

If the runner completes the round without any club being knocked down ahead of him, he scores a run. If a club on any base is knocked down by a fielder with the ball in his hands before the runner reaches that base the runner is out.

If the pitcher pitches four foul balls the batter moves to the next base. If the batter either swings thrice or misses three play balls he is out.

A batted ball going outside the diamond line before crossing the third base or first base, is counted as a foul ball. The batter cannot be out on such a ball unless it is caught as a fly ball. If the number of strike-balls for the batter is less than two, such foul ball will be counted as a strike-ball in his account. If the number of strikes is already two, such foul balls will not be counted in batter's account. He will continue playing till third strike with a fair ball given for him.

A ball pitched above the knees and below the shoulder of the batter and passing over the home-plate is a strike-ball. Even if the batter does not attempt to hit such a ball, it is given as a strike for him.

If the batter swings the bat, even though he may fail to hit the ball, it is counted as a strike for the batter.

## 2. Hand Softball

This is played like regular softball game except that a volleyball is used instead of softball and it is hit with the hand instead of batting with a bat. The play-area can be reduced according to the number of students and the age of the group. Rules of softball are observed in this game.

## 3. Foot Softball

This is also played like regular softball game except that a football is used instead of soft-ball and it is kicked with the feet instead of batting with a bat. The play-area can be reduced like "Hand Softball".

Rules of softball game are also observed in this game.

## (D) INDIVIDUAL RECREATIONAL GAMES

### 1. Side-Walk Tennis

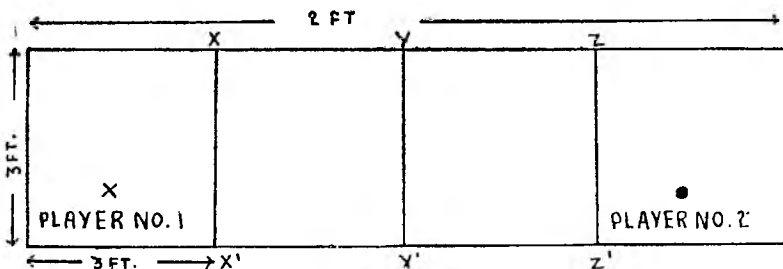


Figure 20

A rectangular court  $12 \times 3$  feet is marked on a plain ground. The rectangle is divided into four equal squares of three feet each. A line  $Y—Y'$  is drawn parallel to the end lines and dividing the court into two halves and acting as an imaginary net.

Lines  $X—X'$  and  $Z—Z'$  are foul lines.

This game is played with a tennis ball or any other similar ball with a bounce. The game is a contest between two players.

In serving, the server tosses the ball and bats it with the palm of his hand to send the ball across the middle line. (The server is not allowed to step on the foul line. Only one attempt for service is allowed.)

The served ball must bounce once before it is played back by the opponent. Thereafter it may be volleyed by either player or played after the first bounce. The hand must be kept open and the ball must be hit with the palm.

*In scoring*, only the server scores. He scores a point each time his opponent fails to return the ball fairly. He loses the service, if

- (a) he fails to serve properly into the opposing court;
- (b) steps over the foul line in serving;
- (c) fails to return the ball fairly into opponent's court.

The game consists of eleven points, except when the score is tied at ten all. In this case the server must win his points in succession to win.

## 2. Deck Tennis

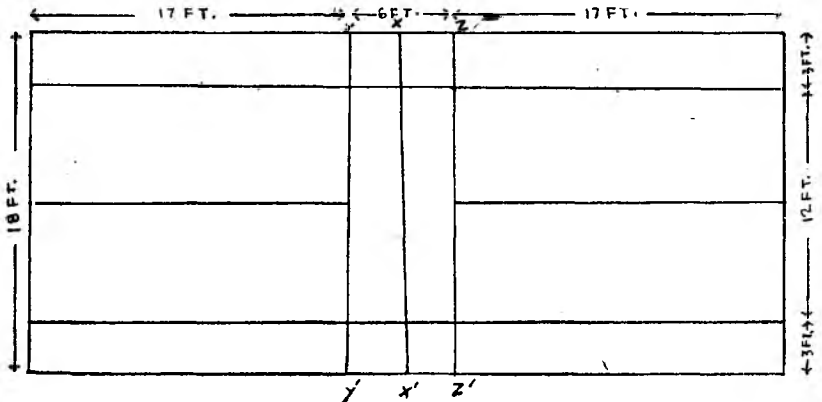


Figure 21

The court is 18 feet wide and 40 feet long as shown in Figure 21. Inside and parallel to the side lines 3 feet wide galleries are drawn on both sides. A centre line  $X—X'$  is drawn by joining the mid-points of the side lines. Foul lines  $Y—Y'$  and  $Z—Z'$  are drawn parallel to the centre line. Each foul line is 3 feet from the centre line. The net is stretched tightly over the centre line and it is 4 feet 8 inches high at the posts. Draw a line joining the mid-points of the end line to divide each half of the court into two equal halves. These halves are used as right and left courts when serving.

In doubles' play the side galleries are included in the playing area, but in singles, the galleries are excluded.

The game is played with a ring or quoit six inches in diameter. It is made of sponge rubber. One or two players can play on each side. The ring is tossed back and forth over the net without being dropped on the ground.

To start the singles' game, the server stands behind the end line of the right court and tosses the ring over the net into opponent's right court diagonally. The opponent, catching the ring with hand, returns it to the server over the net. The server gets only one chance to make a good service. In service, if the ring hits the top of the net and falls over into foul area *i.e.*, 3 ft. from the centre line, it counts as a bad service and the ring goes to the opponent for service. If a served ring after hitting the top of the net falls into the opposite court beyond the neutral zone, it is a *let* service and served again.

In doubles' play, the first server stands behind his right-hand court and serves diagonally into the opponent's right-hand court. If he scores a point he serves next service from behind the left-hand court into the opponent's left-hand court to the first receiver's partner. He continues serving alternately from behind the right and left courts till he loses a service. After the service, the ring is tossed back and forth over the net. In play only one hand is used. A player must toss the ring back immediately as soon as he catches it. Catching the ring against the body is not permissible. The ring is always tossed with underhand movement. It must be thrown back from the same spot where it is caught. Detaining, stepping with the ring in hand, or making a false movement (or feint) are fouls. The ring must be tossed and not batted.

The server scores a point when the opponent fails to return the ring fairly to the server's court or he fails to catch the ring or commits some other foul. Ring falling on the line is considered 'in'. If the server fails to return the ring fairly in play, or fails to serve, he loses his service.

The game consists of fifteen points. In the case of a score of fourteen all, a player must score two points in succession to win the game.

Match generally consists of the best two out of three games.

### 3. Paddle Tennis

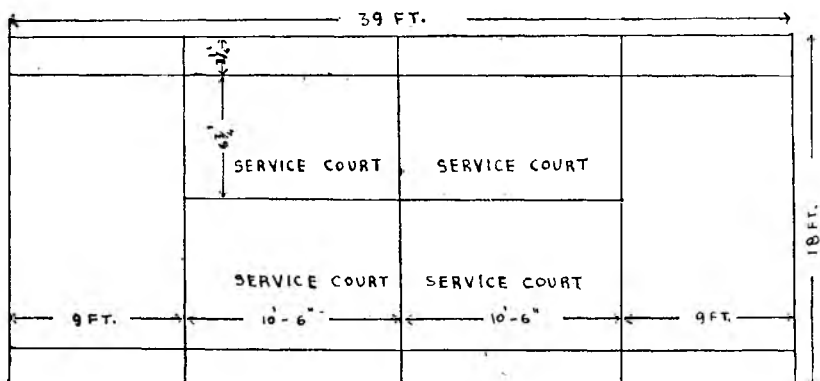


Figure 22

The court for doubles' play is 39 feet long and 18 feet wide. A gallery of two feet inside and parallel to each side line is drawn. Side galleries are not included in singles' play.

This game is similar to lawn tennis but played on a small court. It is played with a paddle made of hard wood and an old tennis ball or a sponge rubber ball. Paddle's dimension are about  $15\frac{1}{2} \times 8\frac{1}{2}$  inches and its shape is that of a table tennis bat.

One or two players may play on each side—singles or doubles.

The height of net is 3'—6" at the poles and 3 feet at the centre.

The game is played exactly as tennis.

#### 4. Table Tennis

Refer to "Book of Rules of Games and Sports, Y.M.C.A. Publishing House, 5 Russell Street, Calcutta.

#### 5. Badminton

Refer to "Book of Rules of Games and Sports."

#### 6. Handball

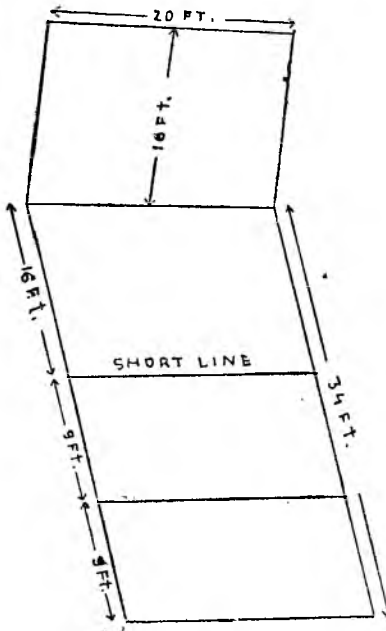


Figure 23

**Court :** A wall sixteen feet high and twenty feet wide. In front of the wall and in continuation to it a court thirty-four feet long and twenty feet wide is marked. A line 16 feet from the wall and parallel to it is drawn across the court. This line is known as short line. Nine feet behind the short line and parallel to it is drawn the service line.

**Ball :** It is a black rubber ball, one and seven-eighth inches in diameter. (An ordinary rubber ball can be used.) In informal play, a tennis ball may be used. Hand gloves may also be used to protect hands.

**Number of Players :** One or two players on each side.

**Serving :** The server serves standing between the short line and service line. While serving he should not step over the short line or outside the side lines. While the ball is being served, the server's partner must stand outside the side lines. He cannot enter the court until the ball has crossed

the short line. During service, the opponents must stand behind the short line until the ball rebounds back across the short line.

In serving, the ball must be bounced on the floor and struck on the first bounce so that it will strike the wall and rebound across the short line into the court.

A ball served outside the side lines puts the server out. If the served ball fails to rebound across the short line or strikes the floor behind the back line,



the server is given a second chance. If he fails in both attempts, he is out.

In doubles' play when the first server of his teammate serves and when both are out, both of his opponents get the chance to serve one after the other.

*Returning the Ball* : Following a good service, one of the opponents must return the ball to the wall. It may be played on the fly or first bounce, but must strike the front wall after it is returned before hitting the floor, and must rebound into the court. If the returned ball rebounds outside the court, the side that returned it, loses the point. If the returned ball hits an opponent before it hits the front wall it is out of play and must be served again without penalty. Hitting a partner with the ball counts as a miss for that side.

If a player is blocked or interfered intentionally by the opponent, either point or 'player out' is awarded.

*Scoring* : The server wins a point if the receiving side fails to return the ball fairly. Twenty-one points constitute a game. The server is the only one who scores. If he loses he is out.

For detailed rules of the game refer to the book, 'Active Games and Contests' by Mason, Bernard S. and Mitchell, Elmer D., The Ronald Press Company, New York.

This game can be played against a school building wall with suitable modifications.

### **7. Aero-Tennis**

Aero-tennis or (sponge badminton) is played exactly like regular badminton except that in badminton a shuttle-cock is used and in aero-tennis a light sponge ball is used.

## (E) MAJOR TEAM GAMES

None

### *GROUP VI*

#### STANDARD VII

#### ATHLETICS

##### **1. 50 M. Dash**

Refer to Division II, Group VI, Athletics, Item No. 5 (pages 73-74).

##### **2. 60 M. Low Hurdles (5 hurdles 9.14 metres apart)**

The qualities needed to become a good hurdler are the length of the leg, flexibility or looseness around the hip, speed, spring.

According to Miller<sup>20</sup>, "Speed is the most important prerequisite for good performance in low hurdling." He says<sup>21</sup>, "The low hurdles race is a sprint with a few hurdles in runner's path."

<sup>20</sup>Miller, Richard I., *Fundamentals of Track and Field Coaching*, p. 81

<sup>21</sup>Loc. Cit.

*Start* : The hurdler's start is similar to the sprinter's start. The only difference is that the hurdler must straighten up little quicker than sprinter in order to be ready for the first hurdle.

*Strides to the First Hurdle*: The distance from the start to the first hurdle is usually covered in eight strides. Right foot hurdler should place his left foot on the front block and reach the first hurdle in eight strides, and *vice versa* for the left foot hurdler. The take-off for the hurdle should be far enough away to permit a forward lift of the leading leg without touching the hurdle.

*Clearing the Hurdle* : In clearing the hurdle, the leading thigh is picked up fast for clearance and the body is dipped forward. The leg is brought up straight but slightly bent at the knee. To maintain balance, the opposite to the leading leg is extended forward. This also helps in maintaining the forward body lean. Before the seat reaches the rail (top of a hurdle) the leading leg cuts over and down towards the other side. At the same time the athlete's rear leg swings out to the side and forward to clear the rail in a folded position in which the toes are lifted little upward to avoid striking the hurdle.

*Landing* : As soon as the leg clears the hurdle, land on the leading foot with body slightly ahead of it and run forward like a sprinter.

Clear the other hurdles in the same way as mentioned before.

### 3. 4 Kilogrammes (8 Pounds) Shot Put

According to Miller, "The factors involved in successful shot-putting are : strength, body size, speed, and many hours of careful coaching. Other factors being equal, the distance the shot travels is directly proportional to the shot-putter's strength. A good tall shot-putter has an advantage over a good short putter because he can accelerate the shot through a greater distance."<sup>22</sup>

The object of putting the shot, according to the official rule, is that it is pushed from the shoulder and not thrown. In order to add momentum to the thrust the athlete moves across the circle before releasing the shot. The best form is one which permits the greatest possible power to be applied with the greatest possible speed.

*Initial Stance* : According to Miller, "The right-hand thrower carries the shot in the left hand when preparing for his throw. This practice helps keep the right wrist fresh and relaxed."<sup>23</sup>

American Association for Health, Physical Education and Recreation recommends that "the shot should be held in the fingers with the thumb on the outside for balance and held a little above and directly in front of the shoulder. The palm of the hand should face in the same direction as the shot is to travel. Weight should be on the right leg and shoulders should be level with the right shoulder well back. Put right forearm across the chest in front of the body and the left foot few inches ahead of the right foot."<sup>24</sup>

*Glide* : Miller mentions : "For rhythm, balance, and confidence the putter takes two or three preliminary (free) leg swings....."

<sup>22</sup>Ibid., p. 133

<sup>23</sup>Loc. Cit.

<sup>24</sup>American Association for Health, Physical Education and Recreation, Physical Education for High School Students, p. 291.

"When the athlete feels ready, the glide across the ring is initiated by a vigorous forward swing of the free leg, and a fraction of a second later a push is made from the right foot. Although coaches may differ on the point, they agree on the need to achieve the greatest controlled speed across the ring.

"The glide carries the right foot from its initial position to the middle of the ring. The right foot barely clears the ground during the glide. Valuable speed and smoothness are lost if the right foot hops from the initial to the mid-ring position. The left foot is one or two feet from the ground when the right foot lands in the middle of the ring. A quick grounding of the left foot makes for a smoother transition from the glide to the delivery. The body should be carried low during the glide. The shot should be outside the right foot when the right foot lands in the middle of the ring."<sup>25</sup>

At the end of the glide the body position is approximately the same as at the time of start. The right leg remains under the body in bent position.

*Release or Delivery* : Miller recommends : "There should be very little or no hesitation between the glide and the delivery. Rotation of the right shoulder and arm causes a definite loss in the velocity developed by the glide.

"Several forces must be properly coordinated for the maximum distance : the right foot and leg begin pushing against the ground before the left foot has landed on the ground; the extension of the right leg starts the hip and trunk rotation; the powerful trunk muscles add force to that of the leg drive; and this explosive surge passes to the chest, shoulder, and arm muscles.

"The left elbow is thrust backward, placing the chest muscles under tension and slightly helping to pull the right shoulder forward.

"The right elbow should probably be approximately behind the shot during the extension of the throwing arm.....

"Summarizing the approximate sequence of the delivery actions: the right thigh is extended and rotated forward; the left elbow is thrust backward and downward forcefully; the hip and trunk thrust is transmitted to the right shoulder, which starts forward; the chest and shoulder contributions are passed to the right arm which is forcefully extended at the elbow; and a final push is added by well-timed flick of the wrist and fingers."<sup>26</sup>

*Reverse* : According to Miller, "In the technique of reversing, the right foot leaves the ground a split second after the shot leaves the fingers. The right foot is carried forward so that the outer edge of the foot lands adjacent to the inner edge of the toeboard. The left foot leaves the ground a split second later than the right foot and swings backward and upward. It is inadvisable to teach the beginner to reverse until necessary. Early emphasis on reversing may detract from the importance of leg drive"<sup>27</sup>.

<sup>25</sup> Op. Cit. Miller, p. 135

<sup>26</sup> Ibid., p. 136

<sup>27</sup> Ibid., p. 138

#### 4. Broad Jump

Refer to Division II, Group VI, Athletics, Items Nos. 1 and 2 (pages 72-73).

#### 5. High Jump

Refer to Division II, Group VI, Athletics, Item No. 6. (pages 74-75).

#### 6. 4 × 50 M. Relay

Relay racing is a team event in which each member of the team runs equal distance. In short distance relays the runners run like sprinters. The only difference between sprinting and relay running is that in sprinting the runners complete individually with each other but in relay racing the competition is between the teams. Second difference is that in relay racing distance is covered by passing a baton among the team-members.

To a great extent the success of a relay team depends upon the successful baton exchange. Discussing the successful sprint baton exchange, Miller says: "For a successful sprint baton exchange, the burden of responsibility is on the incoming runner. This allows the outgoing runner to concentrate on gaining optimum speed in the 20-yard exchange zone.

"The waiting runner stands near the rear restraining line *i.e.* rear line of the exchange zone. . . . .  
When the approaching runner is about 20 yards from the exchange zone, the waiting runner assumes a definite forward body lean and continues to watch the incoming teammate. In a normal exchange, when the incoming runner is 5 to 10 yards from the rear restraining line, the outgoing runner turns his head to the front and uses his fastest start. When he reaches the middle of the exchange zone, the right hand is brought up to the hip and a cup is formed for the baton which is placed there within a couple of strides. To form a cup for the baton, the fingers (finger tips) of the right hand (palm facing inward, upward) are placed against the upper hip. The elbow is kept out from the side of the body so that the incoming runner has a clear target. This method of sprint baton exchange is known as the non-visual cupped hand exchange; it is the fastest sprint exchange.

"The exact time for the waiting runner to start will depend upon his own starting speed as well as the running speed and freshness of the incoming runner. For example, if the waiting runner is a fast starter he will not start until the approaching runner is closer than normally would be the case. . . . .

"For the normal sprint baton exchange, the exchange should use three-fourths of the zone. This allows the outgoing runner to gain optimum speed, thus saving time in the exchange. The baton must be clearly exchanged within the 20 meters zone."<sup>28</sup>

It is generally recommended that the fastest man of the team should finish the race and second fastest man should start it. The slowest man should run in the second place and next the slowest in the third place.

The incoming runner passes the baton with his left hand in the right hand of the outgoing runner. As soon as the baton is passed to the outgoing runner, he should immediately change it to his left hand to pass it to the next runner.

<sup>28</sup>Ibid., p. 55

Second method of changing the baton is that the outgoing runner should extend his right hand straight backward and the incoming runner should pass the baton in the extended hand.

NOTE : For younger groups this can be run as a 'shuttle relay'.

### 7. Cricket Ball Throw

Refer to Division II, Group VI, Athletics, Item No. 4. (page 73).

## STANDARD VIII

### 1. 50 M. Dash

Refer to Division II, Group VI, Athletics, Item No. 5 (pages 73-74).

### 2. 100 M. Dash

100 M. Dash is run in the same way as in 50 M. Dash. So refer to Division II, Group VI, Athletics, Item No. 5. (pages 73-74).

### 3. 400 M. Run

In 400 M. Run one needs the speed of a sprinter and the stamina of a distance runner. Miller<sup>29</sup> says : "The running style for the 440-yard race is similar to sprinting style."

*Start* : Crouch start is always better than the standing start. As in short distance sprints, a fast start is very essential in 400 M. Run. Slow start means losing the race. His starting form is just the same as of a sprinter, but here the runner rises up little earlier and comes to the normal sprinting position.

*Run* : After start the athlete must sprint at the top speed up to 70 to 80 metres. He should not take very long strides. He should run as close to the inner edge of the lane as possible.

Miller<sup>30</sup> recommends : "The pace for the first 220 yards should be about two seconds faster than the second 220 yards (200 M.)".

Discussing run in 440 yards race Miller mentions : "The start and first 30 to 40 yards are run at full speed. The effort tapers to eight-tenths of full speed at 150-yard mark. Between 150 and 320 yards, the gait (pace) is approximately seven-tenths or eight-tenths of full speed. The 150 to 20 yards distance approximates the backstretch of the race. On backstretch the runner stretches his stride with good hip swings. Knees are carried high; relaxation is important. Between 320 yards and the finish, the quarter-miler makes a driving but a relaxed effort for the tape. The seemingly paradoxical statement, *driving but relaxed*, is important. When a muscle is driving, its fibres are tense. The split second the muscle has completed its drive, it must be kept to relax until it is summoned for the next driving effort. Relaxation saves energy and allows quicker action. High school quarter-milers have a tendency to struggle in the last 100 yards of the race. General body tenseness, near-vertical position, and facial contortions (violent twisting) are typical signs of this struggle. If necessary, much practice should be given to the development of a more relaxed finishing drive. In the last 100 yards, the athlete must call upon every resource to urge the supreme effort from tired muscles and yet attain relaxation".<sup>31</sup>

<sup>29</sup>Ibid., p.28

<sup>30</sup>Ibid., p. 30

<sup>31</sup>Loc. Cit.

**4. 60 M. Low Hurdles**

Refer to Item No. 2, Division II, Group VI, Athletics, Standard VII (page 167).

**5. 4 Kilogrammes Shot Put**

Refer to Item No. 3, Division III, Group VI, Athletics, Standard VII (page 168).

**6. Broad Jump**

Refer to Division II, Group VI, Athletics, Items Nos. 1 and 2 (pages 72-73).

**7. High Jump**

Refer to Division II, Group VI, Athletics, Item No. 6 (pages 74-75).

**8. 4 × 100 M. Relay**

Refer to Item No. 6, Division III, Group VI, Athletics, Standard VII (pages 169-170).

*GROUP VII***AQUATICS**

**NOTE :** Use the appropriate previous syllabus under Division II if pupils have not covered it successfully. If the students have not learnt the strokes mentioned in Division II, Group VII, Aquatics, the emphasis should be given on teaching and getting the strokes practised every day several times. The strokes must be explained thoroughly and should be demonstrated in a correct way by a good swimmer and, if possible, through movies also.

**(A) SWIMMING****1. Emphasize form, ease and endurance of all strokes and add speed**

Emphasis should be given on correcting timing of each stroke. If it is 'Crawl', the six beat of the legs should be in one arm-circle of both the arm-pulls along with exhaling and inhaling inside the water. In other words, leg work, arm-pull and breathing should be synchronized. Above all, the body position must be correct.

If it is 'Back Crawl', the synchronization of leg-pull and arm-pull should be in unison.

If it is 'Butterfly' stroke, the leg, arm movements and breathing should be in perfect timing. If it is not so, the swimmer will get tired very soon.

If it is 'Breast' stroke, the timings of leg, arm and breathing should be in rhythm.

When all the students have learnt the strokes properly and have accumulated enough of endurance, give them speed work. In the beginning it should be short distance—20 to 25 metres. Watch closely when speed is not being maintained in between and till the pupils maintain in the second time. Thus speed work should be repeated several times a day.

## 2. (i) Treading

This is mostly used in water-polo game. Treading is up and down, and with slight circular movement of the legs inside the water, almost in vertical body position.

## (ii) Floating

It is accepted in swimming that floating means lying on the water, with face upward, in a motionless horizontal position. It is a matter of density, buoyancy, balance and poise. Floating can be done more easily in salt water than the fresh water. It should always be practised in safe water.

## (iii) Sculling

This movement is mostly required in 'Back Stroke' while only leg work is being practised. The scooped hands are moved to and fro by the sides of the body, pushing the water towards the feet. Sometimes a circular, or figure eight (8) movement is made about the wrists. The upper arms must be kept close to the body, and minimum possible movement should take place in the fore arm, with the maximum possible movement taking place in the wrists.

## (iv) Surface Diving

It is a dive used for going under water quickly from the surface of the water. Arms are used in lateral movement putting them ahead, with head and trunk downward into the water. Arms are wide open while going into the water.

## 3. Life-Saving

This is the most important part of swimming that should be learnt by every swimmer. A swimmer must know how to save the life of a drowning person.

Following methods should be practised to save the life of a drowning person :

### (1) (i) Approach

It is most important to know how a drowning person should be approached, because, if one does not know the correct approach, he can endanger his own life. A drowning person should always be approached through underwater swimming, emerging just on his back from underwater.

### (ii) Grip

Gripping should be in such a way that the drowning person is not able to grip the life-saver. Therefore, grip should be from the back over the shoulder, across the chest, and hand going in the opposite armpit. The drowning person should be supported on the side of the life-saver.

### (2) Throwing Ropes

This is one of the methods used in ancient days for life saving. Life-saver stands on the edge of the swimming pool and throws the rope near the drowning person. He holds the rope and the life-saver pulls him out.

## (B) DIVING

### 1. Header Forward

(a) *Plain*: Refer to Division II, Gorup VII, Diving, Item No. 3 (page 77)

(b) *With Tuck Position* : In doing Header Forward in Tuck Position, one has to bring slight change after the take-off mentioned in Plain Header.

Plain Header is always done in straight position. In this, after achieving the maximum height from the springboard, the whole body is straightened in the air with head down, pressing the ears with upper arms. Arms remain straight.

But in tuck position, immediately after the take-off, bring the knees to the chest holding the upper shins fast. The moment, the whole body in tuck position starts gathering the head-down movement, at once push the legs in the air at a 45-degree angle, keeping the arms straight, pressing the head in between them.

(c) *In Pike Position* : Immediately after getting the maximum height, after take-off from the springboard, the hips should be lifted up and the trunk bent forward. The legs should not be allowed to swing backward, but should be in vertical position. As the body is bent, the arms should be brought downward towards the feet until the tips of the fingers touch the toes which must be pointed and the pike position being taken at the top of the flight with legs vertical.

The pike position should be held momentarily and shown clearly before opening out by lifting the legs behind and moving the arms forward. The head should be kept up before it is dropped for the entry, after entering the arms and head first. The body should enter the water vertically as in the Header Forward straight.

## **2. Backward Jump**

Stand on the end of the one-metre springboard transferring the body-weight on the balls of the feet, keeping feet together. Heels and three-fourths of the feet will be beyond the board. Keep the arms straight forward in line with the shoulder, bring them down, raise sideways and again swing them forward and up again. As soon as arms go upward, leave the board and make entry into the water with feet entering first.

## **3. Backward Header**

The diver's standing position on the springboard is the same as in the Backward Jump, but the arms should be swung well forward, upward, and feet should rise forward. After gaining the maximum height the diver should lift the chest moving arms outward pressing the shoulder downward. Maintain this position until the water is visible. Then close the arms and the entry will be again in vertical position.



**DIVISION IV**  
**STANDARDS IX, X, XI**  
*(Age-Group 14 Plus to 16 Plus)*

**GROUP I**

**DEVELOPMENTAL EXERCISES AND ACTIVITIES**

**(A) EXERCISES**

**STANDARD IX**

**Table 1**

**1. Introductory**

EXERCISE : *Free Running and Hop, Step and Jump*

Refer to Division II, (A) Exercises, Standard V, Table 3, Exercise No. 1 (page 36).

**2. Arm**

POSITION : Horizontal kneeling; arms bent

EXERCISE : *Pushing Off and Falling Back on Hands*

On count one, push off hands from the floor with spring and return to the starting position. The knees remain in place.

Repeat several times.

**3. Trunk**

POSITION : Hips grasp, one leg forward with foot fixed at kneeling partner

EXERCISE : *Body Lowering Backward*

A kneels on the ground. B stands in front of A at a distance of about 2 to 3 feet. B places forward either his left foot or right foot. A holds it down firmly.

On count one, B leans backward as far as possible.

On count two, B comes back to the starting position.

Repeat several times. Change feet and repeat.

**4. Trunk**

POSITION : Hips grasp with feet astride and trunk bent downward

EXERCISE : *Trunk Bending Downward, Sideways, Backward, Sideways and Downward—Reverse Direction*

On signal, start trunk rolling to the left sideways, backward, right sideways and downward. This is a continuous movement.

Second time start rolling from the right side.

Continue rolling alternately.

**5. Leg**

POSITION : Standing

EXERCISE : *Astride Jumping Rhythmically with Arms Raising Sideways*

On count one, take an astride jump and raise the arms sideways.

On count two, jump, bring feet together and lower the arms.

Repeat astride jumping several times.

**6. Abdominal**

POSITION : Standing

EXERCISE : *Jumping up to Knees Bent and Hugging the Knees with Both Hands (Tuck Position)*

On count one, jump, bend the knees, try to hug them with the hands and land on the feet.

Repeat several times.

**T a b l e 2****1. Introductory**

EXERCISE : *Free Running with Skip Step and Arm Action as in Bowling Cricket Ball*

Start running leading with right foot. Take three running steps forward. On fourth count, skip and land on right foot, step on left and simultaneously swing right arm as in 'Bowling a Cricket Ball'.

Repeat the whole movement several times.

NOTE : Add more steps before bowling movement after the boys have mastered the three steps movement.

**2. Arm**

POSITION : Stand facing the partner interlocking fingers

EXERCISE : *Bending Arms Slowly with Partner Supplying Resistance*

A and B take face to face position with a distance of about one to two feet between them. They interlock each other's fingers with half elbows bent forward.

On count one, A slowly pushes forward, B resisting backward, and tries to straighten his own arms forward. B at the same time puts resistance.

On count two, B pushes A's arms slowly backward and tries to straighten his own arms. A tries to resist B's pushing.

Do it alternately. Repeat several times.

**3. Trunk**

POSITION : Front lying with arms sideways on floor

EXERCISE : *Head and Shoulders Raising*

On count one, raise head, shoulders and arms as high as possible.

On count two, return to the starting position.

Repeat the same several times.

**4. Trunk**

POSITION : Astride with arms raised forward at an angle of 45 degrees from the body

EXERCISE : *Body Circling as in Throwing the Hammer*

On start, take body to the left side, backward, right side and forward in a continuous circular movement.

Arms follow the body in the same direction. Hands should be close to each other as holding a hammer. When the body goes to the left side to the backward bend, right forearm goes over the head; and when the body bends to the right, the left forearm goes over the head. Imitate swings of hammer throw.

Repeat several times, increasing speed.

**5. Leg**

POSITION : Standing

EXERCISE : *Astride Jumping Rhythmically with Arms Raising Upward*

On count one, take astride jump and raise both the arms sideways upward with palms facing each other.

On count two, jump, feet together and lower the arms.

Repeat several times.

**6. Abdominal**

POSITION : Front support

EXERCISE : *Feet Placing Forward and Backward with Jump*

On count one, spring and bring feet forward to take 'crouch silting' position—knees between supporting arms.

On count two, jump and take feet back to the starting position.

Repeat several times.

**Table 3****1. Introductory**

EXERCISE : *Free Running and Picking up an Imaginary Cricket Ball, Throwing It to the Wicket-Keeper*

Start running with the right foot leading. On first three counts, take three running steps. On fourth count, skip and land on right foot, step forward on left foot and simultaneously bring the right arm close to the ground as picking up the ball and swing it forward as throwing the ball to the wicket-keeper.

NOTE : Add more steps before picking up and throwing the ball movement after the boys have mastered the three steps movement.

**2. Arm**

POSITION : One leg in front, and the opposite arm back

EXERCISE : *Throwing an Imaginary Javelin*

Thrust the arm, held at the rear, forward like throwing a javelin, the fist moving close to the ear. Recover and repeat several times.

**3. Trunk**

POSITION : Standing

EXERCISE : *Crouching, Throwing Legs Backward to Front Support, Returning to Crouch, Standing*

On count one, take crouch sitting position *i.e.*, hand on the floor with knees fully bent between the arms.

On count two, with a spring throw the legs backward and take front support position.

On count three, with a spring bring the legs forward to crouch position.

On count four, come back to the standing position.

**4. Trunk**

POSITION : Astride with hands on hips

EXERCISE : *Trunk Bending Continuously from Side to Side with Opposite Arm Swinging Overhead*

On count one, bend trunk to the right and bring left hand over the head, right hand on the hip.

On count two, bend trunk to the left and bring the right hand over the head, left hand on hip.

Repeat alternately several times.

**5. Leg**

POSITION : Standing with hands on hips

EXERCISE : *Hopping with Alternate Leg Kicking High Sideways Across*

On count one, hop on the left foot twice and at the same time take the right leg across the left leg as high as possible.

On count two, hop on the right foot twice and take the left leg across the right leg.

Repeat alternately several times.

**6. Abdominal**

POSITION : Trunk bent forward with arms raised sideways

EXERCISE : *Body Twisting with Opposite Hand Touching the Ankle*

On count one, twist the body to the left, bend downward and touch the left ankle with the right hand.

On count two, back to the starting position.

On count three, twist the body to the right, bend downward and touch the right ankle with the left hand.

On count four, back to the starting position.

Repeat several times.

## STANDARD X

Table 1

**1. Introductory**

EXERCISE : *Running with Cross Step and Throwing an Imaginary Javelin*

Start running with the left foot. Take three running steps forward.

On fourth step, take right foot across the left foot at the back.

On fifth step, take left foot forward, thrust the arm upward forward as throwing the javelin, finishing with right foot in front.

**2. Arm**

POSITION : Arms upward bent

EXERCISE : *Arms Bending and Stretching Sideways and Upward*

On count one, stretch arms sideways keeping them to the shoulder-level with palms facing downward, and fingers and thumbs together.

On count two, back to the upward bent position.

On count three, stretch arms upward close to the ears, fingers and thumbs together with palms facing inward.

On count four, bring the arm down to the upward bent position.

Repeat alternately several times.

**3. Trunk**

POSITION : Back to back with partner, with elbows locked

EXERCISE : *Lifting the Partner from the Ground by Bending Downward*

On count one, A bends downward and lifts B on his back.

On count two, they come to the starting position.

On count three, B bends downward and lifts A on his back.

On count four, back to the starting position.

Do alternate lifting several times.

**4. Trunk**

POSITION : Astride standing with arms raised upward

EXERCISE : *Body Bending Rhythmically Sideways*

On counts one, two and three, bend the body to the right rhythmically, and on count four, bring it to the starting position.

In the same way, bend the body to the left rhythmically.

Do body bending sideways alternately several times.

**5. Leg**

POSITION : Full knees bent and hands on hips.

EXERCISE : *Hopping Rhythmically Three Counts and Jumping up to Straight Position*

On counts one, two and three, hop on the spot rhythmically (springing up on both feet).

On count four, jump forward and come to the standing position.  
Repeat several times.

### 6. Abdominal

POSITION : Hurdle sitting *i.e.* one leg stretched forward and the other leg bent making right angle at the knees

EXERCISE : *Body Bending Forward Rhythmically*

On counts one, two and three, press body forward downward as much as possible and try to touch the knees with the forehead. In body bending, the right arm goes forward and the left goes backward when the left foot is extended forward and *vice versa*.

On count four, back to the starting position.

Repeat several times; change the position of the legs and repeat again.

## Table 2

### 1. Introductory

EXERCISE : *Marching Ten Steps and Running Ten Steps Alternately and Go on Repeating*

### 2. Arm

POSITION : Front support

EXERCISE : *Arms Bending and Stretching*

On count one, bend the arms at the elbows and lower the body close to the floor.

On count two, straighten the arms and come to the starting position.

Repeat several times.

### 3. Trunk

POSITION : Front support with right foot between the hands—bent at the right knee

EXERCISE : *Exchanging Feet with a Jump*

On count one, with a spring bring the left foot between the hands and stretch the right foot backward.

On count two, with a spring bring the right foot between the hands and stretch the left foot backward.

Repeat alternately several times.

### 4. Trunk

POSITION : Long sitting with hands behind neck and partner grasping ankles

EXERCISE : *Body Lowering Backward and Raising Upward*

On count one, lower the body to the lying down position.

On count two, raise the body upward and come to the starting position.

Repeat several times.

Change the position for partner to repeat the same.

**5. Leg**

POSITION : Crouch sitting with left leg extended sideways

EXERCISE : *Feet Placing Sideways Alternately*

On count one, extend the right leg sideways with a spring, and bring the left leg to the crouch sitting position.

On count two, with a spring extend the left leg sideways and back to the starting position.

Repeat several times alternately.

**6. Abdominal**

POSITION : Long sitting with feet astride and body turned to the left, finger tips touching the floor on the left

EXERCISE : *Body Twisting from Side to Side*

On count one, twist the body to the right as far as possible and touch the floor on the right side with finger-tips.

On count two, twist the body to the left and touch the floor on the left side with finger-tips.

Repeat alternately several times.

**Table 3****1. Introductory**

EXERCISE : *Running to Four Files Behind Leaders—(Files run round files to position in turn)*

First step : form four files behind the leaders.

Second step : let files nos. 1 and 2 run around files nos. 3 and 4 and *vice versa*.

**2. Arm**

POSITION : Arms forward bent—in front of the chest

EXERCISE : *Arms Flinging Sideways*

On each count, fling the arms sideways and bring them back to the bent position. This is a continuous movement.

Repeat several times.

**3. Trunk**

POSITION : Side support on right hand

EXERCISE : *Arm and Leg Raising and Lowering*

On count one, raise the left leg and the left arm upward.

On count two, lower to the starting position.

Repeat several times.

Change side support on left hand and left leg, and repeat the exercise several times.

**4. Trunk**

POSITION : Kneeling with arms raised upward

EXERCISE : *Body Bending Forward and Downward and Stretching Upward*

On count one, bend the body forward, downward, and try to touch the floor with the forehead.

On count two, stretch upward and come back to the starting position.

Repeat several times.

**5. Leg**

POSITION : Standing

EXERCISE : *Astride Jumping Rhythmically with Arms Raising Sideways and Clapping Overhead Alternately*

On count one, jump and take astride position with arms raising sideways.

On count two, jump and take the starting position.

On count three, astride jump with hands clapping overhead.

On count four, jump and take the starting position.

**6. Abdominal**

POSITION : Back lying with arms overhead

EXERCISE : *Raising Trunk to Long Sitting Position with Arms Raised Upward*

On count one, raise the trunk and come to the long sitting position without raising the feet from the ground and raise the arms upward.

On count two, back to the starting position.

Repeat several times.

**STANDARD XI****Table 1****1. Introductory**

EXERCISE : *Chasing and Hitting with a Ball*

Boys chase each other trying to hit with a ball.

**2. Arm**

POSITION : Front support with arms bent

EXERCISE : *Doing Push-Ups with Hands Clapping*

On each count, push the body upward, spring off the palms, clap the hands and return to the front support position with arms bent.

Do several times.

**3. Trunk**

POSITION : Hips grasp and feet astride

EXERCISE : *Trunk Downward Bending, Raising to Forward Bent Back-Arched, to Downward Bent and to Erect Position*

On count one, bend trunk downward.

On count two, raise it to the forward bent position.



On count three, bend it downward.  
 On count four, back to the starting position.  
 Repeat several times.

#### 4. Trunk

POSITION : Astride with arms raised sideways

EXERCISE : *Body Twisting Right and Left*

On count one, twist the body to the right as far as possible.  
 On count two, back to the starting position.  
 On count three, twist the body to the left.  
 On count four, back to the starting position.

#### 5. Leg

POSITION : Standing

EXERCISE : *Stationary Running (running on the spot) with High Knee-Raising*

#### 6. Abdominal

POSITION : Back lying with arms sideways and feet apart

EXERCISE : *Touching Right Hand to the Left Toe and Reverse*

On count one, raise the trunk upward to the sitting position and touch the left toe with the right hand, bending the trunk down.

On count two, back to the starting position.

On count three, raise the trunk upward to the sitting position and touch the right toe with the left hand.

On count four, back to the starting position.

Repeat several times.

### Table 2

#### 1. Introductory

EXERCISE : *Forming Twos, Threes or Fours on Signal with Free Running, Walking and Hopping in between*

Start free running or walking or hopping in a circle, and on signal, form groups of twos, threes or fours, as announced.

Teacher calls 'twos', 'threes', etc.

#### 2. Arm

POSITION : Arms bent upward

EXERCISE : *Arms Bending and Stretching in Various Directions*

On count one, stretch the arms downward.

On count two, back to the starting position.

On count three, stretch the arms forward.

On count four, back to the starting position.

On count five, stretch the arms sideways.

On count six, back to the starting position.

On count seven, stretch the arm upward.  
 On count eight, back to the starting position.  
 Repeat several times alternately.

### 3. Trunk

POSITION : Feet astride with hands on hips

EXERCISE : *Body Bending Forward with Trunk Twisting Left and Right and Returning to Erect Position (four counts)*

On count one, bend the trunk forward.  
 On count two, twist the body to the left looking upward and back.  
 On count three, return to the forward bent position.  
 On count four, twist the trunk to the right.  
 On count five, return to the forward bent position.  
 On count six, return to the erect position.

### 4. Trunk

POSITION : Front support

EXERCISE : *Arms Bending and Stretching with Alternate Leg Raising Upward, Knee Straight*

On count one, bend the arms downward and raise the left leg backward upward without bending the knee.  
 On count two, straighten the arms and place the left leg on the floor.  
 On count three, bend the arms downward and raise the right leg.  
 On count four, back to the starting position.

### 5. Leg

POSITION : Standing with arms upward bent

EXERCISE : *Full Knee Bending with Arms Forward, Back to Position  
 —Body Bending Forward Downward to Touch the Floor  
 —Back to Position (four counts)*

On count one, raise the arms forward and take full knees bent position.  
 On count two, back to the starting position.  
 On count three, bend the body downward and try to touch the floor with hands without bending the knees.  
 On count four, back to the starting position.  
 Repeat several times alternately.

### 6. Abdominal

POSITION : Standing with arms raised sideways

EXERCISE : *Kicking Alternate Hand with the Opposite Leg*

On count one, take the right arm forward and try to kick it with the left leg and return to the starting position. Keep knee straight.  
 On count two, take the left arm forward and try to kick it with the left leg and return to the starting position.

Table 3

**1. Introductory**

EXERCISE : (*Off the ground on signal*) *Climbing Trees, Verandah, Apparatus, Standard Bricks etc.*

On signal, every body tries to climb to a higher place getting off the floor. The objects may be trees, verandah, apparatus, bricks, etc.

**2. Arm**

POSITION : Neck firm

EXERCISE : *Arms Bending and Stretching Sideways and Upwards*

On count one, stretch the arms sideways.

On count two, back to the neck firm position.

On count three, stretch the arms upward.

On count four, back to the starting position.

**3. Trunk**

POSITION : Back lying, arms spread, legs perpendicular to the body, feet together

EXERCISE : *Legs Raising and Lowering to Left and Right Alternately*

On count one, lower the legs to the left and place on the ground.

On count two, raise the legs to the starting position.

On count three, lower the legs to the right.

On count four, back to the starting position.

NOTE : Keep the arms spread sideways for support.

**4. Trunk**

POSITION : Sitting, legs astride, with hands on floor by the side of the hips

EXERCISE : *Body Bending to Touch the Ground with Forehead in Front, Left and Right Alternately*

On count one, bend the body forward and try to touch the floor with the forehead.

On count two, back to the starting position.

On count three, bend the body forward and try to touch the ground with the forehead on the left side (both palms placed on the left).

On count four, back to the starting position.

On count five, try to touch the floor with the forehead on the right (both palms placed on the right).

On count six, back to the starting position.

Repeat several times.

**5. Leg**

POSITION : Front support

EXERCISE : *Knees Stretching with Knees Between the Hands, outside the Left Hand and outside the Right Hand*

On count one, with spring bring the legs forward bent between the arms.

- On count two, back to the starting position.
  - On count three, bring the legs forward and bent outside the left arm.
  - On count four, back to the starting position.
  - On count five, bring the legs forward bent outside the right arm.
  - On count six, back to the starting position.
- Repeat several times.

### 6. Abdominal

POSITION : Back lying with feet together and arms on the floor by the side of the body

EXERCISE : *Raising and Lowering Feet, then Raising and Lowering Trunk*

On count one, raise the legs upward keeping them straight making an angle of 90 degrees with the body

On count two, lower the legs to the floor, knees straight.

On count three, raise the trunk upward without raising the legs from the floor and come to the long sitting position.

On count four, back to the back-lying position.

Repeat several times.

## (B) MIMETICS AND STORY-PLAYS

None

## (C) STUNTS

### 1. Shoulder Spring

From the sitting position with the legs stretched, roll backward till the shoulders touch the ground. While rolling backward bring the hands back to rest and place on the floor behind the shoulders and the body almost in a vertical position so that the whole weight rests on the hands, neck and shoulders. Then immediately bend the body at hips, sharply bringing the legs down close to the face in such a way that the back is off the floor and the seat comes clear off the floor. From this position kick the legs vigorously upward and slightly forward, arching the back and pushing with the arms and keeping them straight till the hands leave the ground of their own accord. Hold the arched position till the feet touch the ground and the body comes in the erect position and finish with the hands above the head.

### 2. Head Spring

Place the forehead and the two hands one foot apart in front of the forehead making a triangle. Start moving hips forward pushing with both feet so that the legs should come to a near horizontal position. Keep the back straight and the head back. When the hips come into overbalance position (beyond the head and hands) slightly kick legs upward, arch the back and legs with a very strong push of the hands. Keep this extended position till the feet touch the floor, arms stretched above the head, to finish in the straight position.

### 3. Hand Spring

From the standing position bring the arms forward with one leg forward slightly bent at knee, keeping the head back and the back straight. Then land front toe on the floor and swing the rear leg up thrusting the body forward by straightening the front knee and at the same time place hands well forward on the ground. The body will go through a hand-stand position. As soon as the hands touch the ground, the forward movement of the shoulders is checked and a push from the hands and a good thrust from the shoulders is taken to throw the body into air to land in the standing position. In this keep the head back and the body hollow from the very beginning.

### 4. Roll over Seated Man

Let one boy kneel and place both the hands on one end of the mattress. Other boys run one after another, place their hands close to the mat by the side of the kneeling boy, roll over him and come to a standing position. During the roll the head should be tucked and support taken from the back of the kneeling boy.

### 5. Dive between Shoulders of Two Kneeling Men

Two boys kneel on one end of the mattress facing each other with a distance of two feet between them. They put their hands on the upper arms of each other and keep their arms straight forming a kind of bridge or hurdle. A boy takes a short run, jumps as soon as he reaches near the kneeling boys, dive over their hands, place his hands on the mattress, tuck head in, rolls forward and stand.

### 6. Back to Back Lift and Roll over

Stand back to back in pairs with elbows interlocked. Bend downward, lift the partner over your back and let him roll forward to land on feet. As soon as the partner approaches to the landing position, release the interlock of the elbows.

NOTE : The boy who is to roll over should begin to raise his legs only when his partner bends downward sufficiently.

## (D) PYRAMIDS

### 1. Two Kneel Facing Outward—Two Kneel on Backs Facing Inward

A and B kneel facing outward. C kneels on A, placing knees on the shoulders and the hands on the lower back of A. Similarly D kneels on B so that C and D face inwards. (Pic. 223)



Pic. 223

## 2. Sitting on Shoulders of Standing Man with Two Side Hand-Standers



Pic. 224

B sits on the shoulder of A. C takes hand-stand on the right side of A, and D, on the left side of A. B supports the legs of C and D with his right and left hand. (Pic. 224)

## 3. Two Side Kneelers, One Kneeling on Top, One Standing on Him

A and B kneel side by side. C kneels on A and B, placing hands on their shoulders and knees on their lowerbacks. D stands on C facing in the same direction. (Pic. 225)



Pic. 225

## 4. One Kneeling, Second Standing on Bottom Man's Hips and Third Taking Hand-Stand on Bottom Man's Shoulders



Pic. 226

A kneels on the ground. B stands on A's lower back. C takes hand-stand on A's shoulders and B supports him. (Pic. 226)

## (E) NAMASKARS

Increase the number of repetitions.

## (F) DANDS

NOTE : Increase the number of Sadha Dands to 40 in the IX and 50 in the X and XI standards.

## 1. Chakar Dand (Circle)



Pic. 227



Pic. 228



Pic. 229

On count one, take full knee-bent position placing hands on the ground between the knees and keeping the body-weight on the toes. (Pic. 227)

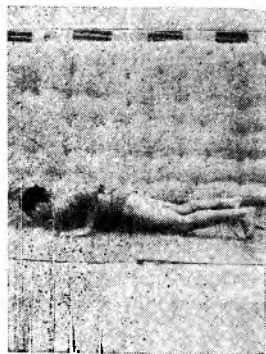
On count two, stretch the left leg sideways. (Pic. 228)

On count three, circle the left leg forward passing it underneath both the hands and take it to the right side. (Pic. 229). (The arms are raised one after the other, first left and then right.)

On count four, throw the legs backward; bring the body-weight on hands and toes; and take chin and chest close to the ground. (Pic. 230)

On count five, straighten the arms, raise the chest upward, looking upward arching the body. (Pic. 231)

On count six, raise the hips upward and bring the head between the arms. (Pic. 232)



Pic. 230



Pic. 231



Pic. 232

## 2. Pav Kas (Twisting)

**STARTING POSITION :** Place hands and feet apart on the floor with legs stretched straight backward. Raise the hips upward, raise the head forward and look in front.

On count one, bend the arms, lower the chest and bring it close to the floor.



Pic. 233

On count two, turn the body to the right and support the body-weight on the right hand and outer side of the right foot. (Pic. 233)

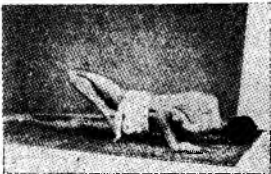


Pic. 234

On count three, raise the left leg upward without bending it and try to make an angle of 90 degrees with the body. (Pics. 234 & 235)

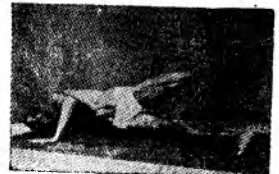


Pic. 235



Pic. 236

On count four, bend the left knee and place the toe behind the hip. (Pics. 236 & 237)



Pic. 237



Pic. 238

On count five, lift the trunk, straighten the right arm and look towards the left knee. (Pics. 238 & 239)



Pic. 239

On count six, return to the position of count four.  
 On count seven, return to the position of count three.  
 On count eight, return to the position of count two.  
 On count nine, return to the position of count one.  
 On count ten, return to the starting position.  
 Repeat the same on the left leg. Do it alternately.



### 3. Alternate Limp Dand

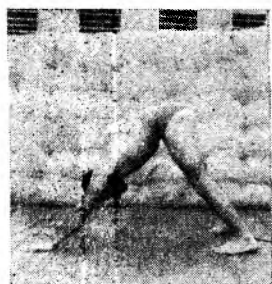
STARTING POSITION : Same as of Sadha Dand.

On count one, with a spring bring the right leg forward into bent position by placing the right foot near the right hand and the right knee outside the right arm, simultaneously bending and straightening both the arms. While bringing the right leg forward, raise the left leg upward without bending it, immediately bringing it back to the floor. All these movements are done simultaneously.

On count two, reverse the position—left leg forward and right leg extended backward. This is again done with a spring, the arms being rapidly flexed and extended.

Repeat several times recovering to the starting position on the last count.

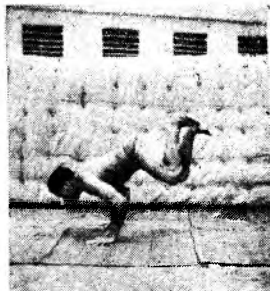
### 4. Leap Forward Dand



Pic. 240



Pic. 241



Pic. 242

STARTING POSITION : Same as of Sadha Dand. (Pic. 240)

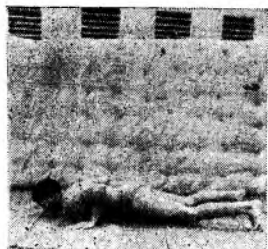
On count one, spring and take full knee-bent position without moving the hands from the ground. Bring the body-weight on the toes and the arms between the knees. (Pic. 241)

On count two, leap and place hands about one foot forward, throwing the bent knees and the hips upward in the air. Arms bend slightly. (Pic. 242)

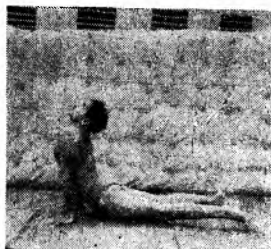
Kick the legs backward and place toes on the ground, bend the arms and bring the chest and the chin close to the ground. (Pic. 243)

On count three, straighten the arms; raise the chest upward looking upward arching the body. (Pic. 244)

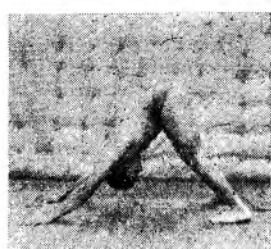
On count four, back to the starting position. (Pic. 245)



Pic. 243

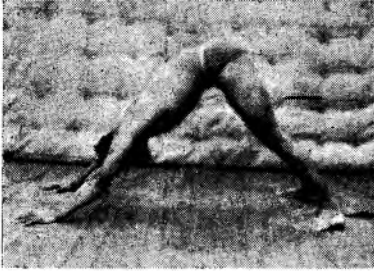


Pic. 244

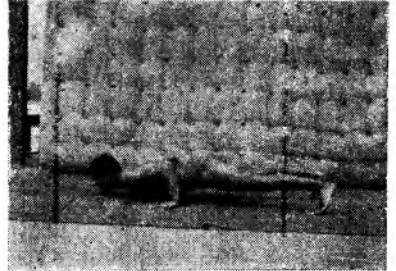


Pic. 245

### 5. Travel-Forward-on-Hand Dand



Pic. 246



Pic. 247

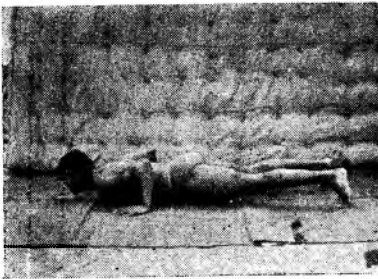
STARTING POSITION : Same as of Sadha Dand (Pic. 246)

On count one, bend arms, bring the chest downward, legs straight and chin nearly touching the ground. (Pic. 247)

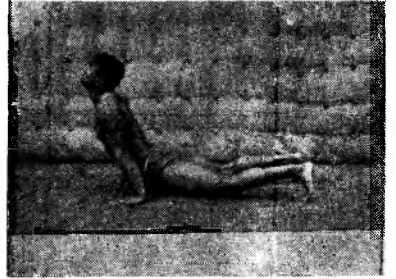
On count two, spring off hands and feet and leap forward keeping position of count one intact (Pic. 248)

On count three, raise the chest upward, straighten the arms and look upward. (Pic. 249)

On count four, return to the first position.



Pic. 248



Pic. 249

### 6. Leap and Clap Dand

STARTING POSITION : Same as of Sadha Dand (Pic. 246)

On count one, bend the arms and bring the chest and the chin close to the ground. (Pic. 247)

On count two, spring upward off both hands and toes; clap once and return to the position of count one.

On count three, raise the chest upward, straighten the arms and look upward. (Pics. 248 & 249)

On count four, back to the starting position.

### 7. Snake Dand

STARTING POSITION : Same as of Sadha Dand (Pic. 250)

On count one, bend the arms and lower the body keeping it straight. (Pic. 251)

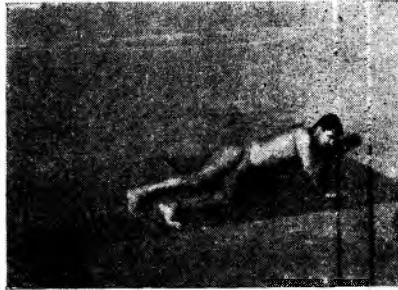


Pic. 250



Pic. 251

On count two, take the right hand about 6 inches forward; pass the left leg underneath the right leg and place the left foot on its outer side, outside and ahead of the right foot. Turn the body slightly to the right. (Pic. 252.)



Pic. 252



Pic. 253

On count three, take left hand about 12 inches forward; pass the right leg underneath the left leg and place the left foot on its outer side, outside and ahead of the right foot. Turn the body slightly to the left. (Pic. 253)

On count four, do the same as in count two by taking the right hand 12 inches forward instead of 6 inches.

Continue moving forward like a snake as described above for four counts. Return to the starting position on 7th and 8th counts.

## (G) BAITHAKS

NOTE: Increase the number of Sadha Baithaks to 80 in the IX and 100 in the X and XI standards.

**1. Bajrang Baithak**

STARTING POSITION : Same as of Sadha Baithak. (Pic. 254)

On count one, with a jump take the left leg forward and lunge on it. At the same time take the right leg backward and straighten it. With the jump also take the left arm forward, palm facing forward, and the right arm backward with palm facing backward. (Pic. 255)

On count two, reverse the position of the arms and the legs. (Pic. 256)

On count three, back to position as in count one.



Pic. 254



Pic. 255



Pic. 256

**2. Chair Baithak**

STARTING POSITION : Same as of Sadha Baithak (Pic. 254)



Pic. 257

On count one, take half knee-bent position with heels raised and arms raised forward parallel to the ground with palms facing downward. (Pic. 257)

On count two, back to the starting position.

### 3. Stooping Baithak

STARTING POSITION : Same as of Sadha Baithak (Pic. 254)

On count one, place the hands on the floor near the toes without bending the knees. Raise the hips upward and look downward. (Pic. 258)



Pic. 258



Pic. 259

On count two, take knees full bent position on raised heels between arms. Arms remain straight with the palms on the floor and look forward. (Pic. 259)

On count three, back to the same position of count one. (Pic. 258)

Repeat several times recovering to the starting position on the last count.

### 4. Kudan Baithak

On count one, take knees full bent position with heels raised and arms stretched backward.

On count two, keeping the upper body erect with chest well-lifted, swing the arms forward, spring forward, knees remaining in the same position.

On count three, swing arms backward, spring backward, knees remaining bent.

Continue jumping forward and backward with arms swinging.

## (H) YOGIC EXERCISES

### STANDARD IX

#### 1. Suptavajrasana

Sit on the ground stretching out the legs close together. Fold both the legs in the knee-joints and arrange the feet by the side of the buttocks keeping the soles turned upward. Bring the knees close to each other. Lie supine on the ground. Cross the forearms below, the head making a cushion thereof and grasp the opposite shoulders with the hands. Close the eyes.

## 2. Sarvangasana

Lie supine on the ground with the arms stretched along the body. Raise the legs making an angle of 30 degrees. Rest. Raise them further making an angle of 60 degrees. Rest. Raise them still further making an angle of 90 degrees. Rest.

Taking support of the arms and the elbows, raise the whole trunk till it stands erect on the ground. Support the trunk from behind with the brackets of your hands.

## 3. Matsyasana

Form the foot-lock as in Tolan-gulasana. (Pic. 260). Lie supine on the ground. Make a bridge of the spine by bending the head and the trunk backward. Make hooks of the index fingers and catch in them the opposite big toes. (Pic. 261)



Pic. 261



Pic. 260

## 4. Uddiyana



Pic. 262

Stand on the ground with legs apart. Bend a little forward and slightly flex the legs in the knee-joints. Rest the hands on the thighs. (Pic. 262) Exhale completely, contracting the abdominal muscles. Hold breath. Practise mock inhalation by raising the ribs and relaxing the abdominal muscles. The abdomen will wear a concave appearance. (Pic. 263)



Pic. 263

## 5. Agnisara

Exhale completely and maintain the exhalatory position. Then protract the abdomen and let it go alternately. This is best done in a standing position with the hands resting on their corresponding knees and the trunk slightly bent forward.

## 6. Ujjayi

While standing, rest the hands on the waist. Then inhale slowly and deeply producing a frictional sound in the throat by half closing the glottis. Keep the abdomen under control. After inhaling to capacity, exhale slowly

and deeply producing the same sound as before and progressively contracting the abdomen.

This exercise, according to original technique, requires retention of breath after deep inhalation and exhalation through one nostril only. These two aspects are given here to make it simpler.

## STANDARDS X AND XI

### 1. Mayurasana

Kneel on the ground with knees wide apart. Arrange the forearms close together and place them on the ground in your front, spreading out the hands with the palms downward and with the fingers pointing to the legs. Make a fulcrum, stretching out the whole body horizontally balancing it on the forearms. (Pic. 264)



Pic. 264

### 2. Shirshasana

Kneel on the ground with buttocks resting on the heels and the feet resting on the toes. Prepare the finger-lock by inserting the fingers of the right hand into those of the left. Make an angle of 60 degrees on the ground with your forearms, the finger-lock serving as the vertex. Place the upper and the hinder part of the head just in front of this finger-lock. Raise the knees. Bring the toe and the thighs nearer the body. Balance yourself on the head with the thighs touching the body and the legs touching the thighs. Open out the thighs bringing them in line with the body. Open out the legs making the whole frame stand vertical.

### 3. Nauli

While maintaining Uddiyana give a repeated downward and forward stroke to the abdominal recti just above the pubic bone. (Pic. 265). While doing this, press the thighs with the hands. The recti will contract and stand out isolated from the other muscles. That completes Nauli-Madhyama. (Pic. 266)



Pic. 265



Pic. 266

While maintaining Nauli-Madhyama put more pressure on the right thigh with the right hand, giving a greater bend to the whole body on the right side. Simultaneously relax the left side. This keeps the right rectus contracted, rolling it further to the right, but allows the left rectus to be inactive. This completes Dakshina Nauli.

While maintaining Nauli-Madhyama, put more pressure on the left thigh with the left hand, giving a great bend to the whole body on the left side. Simultaneously relax the right side. This keeps the left rectus contracted, rolling it further to the left but allows the right rectus to be inactive. This completes Vama Nauli.

After mastering Madhyama, Dakshina and Vama Nauli, try to practise them in quick succession giving the abdomen an undulating appearance from right to left and from left to right. This completes Nauli.

#### 4. Kapalabhati

This is best done while sitting with a foot-lock. While the chest is held in a slightly inhalatory position, breath is to be expelled with an inward abdominal stroke. Inhalation is allowed to be automatic by relaxing the abdomen. The inhalation and exhalation is to follow in succession according to capacity.

### GROUP II

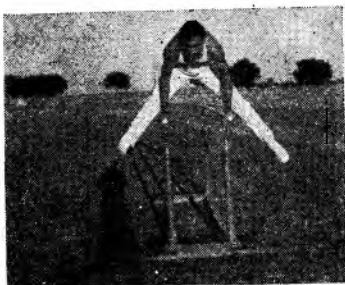
#### APPARATUS

#### (A) PARALLEL BARS

##### A. Medium Bars (3'—6")

##### 1. Resting on Both Bars: Cliff off Forward

STARTING POSITION: Straddle sitting on the far end of the bars



Pic. 267



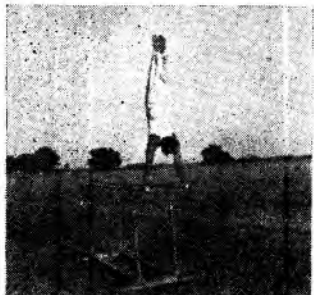
Pic. 268

From the straddle position, bring the shoulders little forward taking weight on the shoulders and hands. With a hard push take the legs off the bars and spring forward from the bars (Pic. 267) and at the same time release the hands to allow the legs to pass underneath them. The performer lands on the floor, knees slightly bent and sideward. (Pic. 268)



## 2. Long Arm Balance and Dismount with Quarter Turn

**STARTING POSITION:** Hold the bars with the hands, with the fingers outside and the thumbs inside the bars. Place both the feet on one bar with one foot behind the other.



Pic. 269

Press the left hand, and keeping the balance position shift the body-weight on the left hand (Pic. 270); take off the right hand from the bars; take a 90-degree turn to the left and land. In landing, keep the left hand on the left bar, flex at knees and with the right arm raised sideways come to the attention position. (Pic. 271)

With shoulders a little forward keeping the hands' grip tight, kick the back leg upward followed by the front leg and balance the body, arms straight with legs straight and together, and toes pointed upward. (Pic. 269)



Pic. 270



Pic. 271

## B. High Bars (4'—6")

### 1. Press Up

Refer to Division III, Group II, Apparatus, (A) Parallel Bars, part (ii) Medium Bars, Item No. 5. (Pages 106-107)

After taking the arms straight position, lower the body by bending at elbows and again press up to the arms straight position.

### 2. Bent Arm Double March Forward

**STARTING POSITION:** Short arm rest

On start, press the hands, push forward with both hands and move both the hands few inches forward with a spring, keeping body and the lower limbs in position.

### 3. Bent Arm Swinging, Double March Forward and Clearing Single Bar to the Rear

STARTING POSITION: Short arm rest

On count one, swing legs forward, press hands, move both the hands few inches forward with a spring. On count two, swing legs backward, press hands and with a spring move both the hands few inches again forward.

After moving hands a few times forward with legs swinging forward and backward, elevate the lower limbs (legs) to a position where they rise above the level of the bars. Pass them over the right bar, press the left hand and push off to land on the ground lightly placing the left hand on the right bar and the right hand extended to the right side.

### 4. Swinging Forward and Backward and Bending Arms at Every Forward Swing

STARTING POSITION: Long arm rest

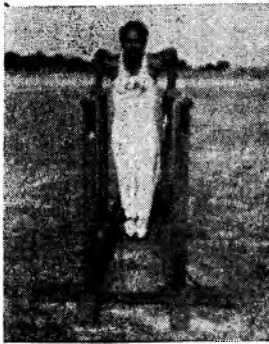
Swing the legs and the body forward and backward. On every forward swing, bend the arms at the elbows. Just before the end of the forward swing straighten the arms so that when the legs are swung backward, arms should be straight. Again swing forward and bend the arms as described above. (Pic. 272). Repeat several times.



Pic. 272

### 5. Lion's Crawl

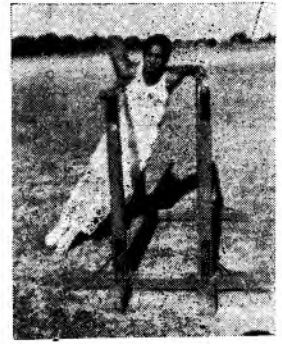
STARTING POSITION: Short arm rest (Pic. 273)



Pic. 273



Pic. 274



Pic. 275

On count one, taking the legs and feet together to the left outside the left bar (underneath it) shift the body-weight on the left hand. (Pic. 274)

On count two, release the right hand and bring it forward and place it on the right bar a little ahead. Shift the weight on the right hand and bringing both the legs underneath and outside the right bar take all the weight on right hand. (Pic. 275). Now move left hand forward.

Repeat the same alternately and continue moving forward with hand extending forward alternately. Jump off forward with a push when the far end of the bars is reached.

### 6. Swinging Bent Arms Back-lift

STARTING POSITION: Long arm rest

Swing the body forward and backward for few times. Then on a backward swing lift the hips high backward followed by the legs together and come to the bent arm balance position.

### 7. Swinging Clip off Forward

STARTING POSITION: Long arm rest on one end of the bars facing outward



Pic. 276

On start, swing the body with the legs together few times forward and backward. On a backward swing when the legs go above the bars open the legs and bring them forward. (Pic. 276). With a push off of hands land forward on the ground; the legs clipping underneath hands before landing.

### 8. Short Arm Balance and Walk

STARTING POSITION: Short arm balance

Move hands forward alternately on the bars shifting weight slightly on the supporting hand with slight leaning of the legs to the side to keep the balance. (Pic. 277). In moving forward the balance of the body should not be lost. When the left hand is moved the weight is mainly on the right side and *vice versa*.



Pic. 277

### 9. Long Arm Back Lift

STARTING POSITION: Long arm rest



Pic. 278



Pic. 279



Pic. 280

On start, take the shoulder forward, lift the hips upward slowly followed by the legs together going upward and come to the long arm balance position. (Pics. 278-280)

### 10. Forward Circle to Rest on Both Bars, Forward Roll and Clip off Forward

STARTING POSITION: Long arm rest at the nearest end

On start, bend at the elbows, lift the hips upward, bring the shoulders downward, spread the elbows outward, and with the upper arms on the bars roll forward. While rolling forward spread the legs, and come to the straddle sitting position on the bars. Roll forward again on the upper arms and come to the straddle position. After two or three rolls the performer reaches the far end of the bar. From this position clip off forward.

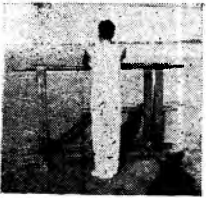
### 11. Backward Circle to Rest on Both Bars, Backward Roll, Back Roll off from Resting on Both Bars

STARTING POSITION: Standing between the bars near one end, holding the bars from outside and bent elbows

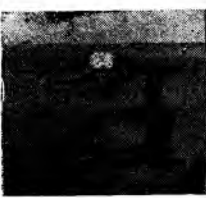
On start, lower the body downward and take the legs upwards backward in a circular way, spread the legs and take straddle position on the bars by raising the upper body up.

On count two, place the hands on the bars behind, near the hips, lower the shoulders downward, spread the elbows outward, place the upper arms on the bars and at the same time raising the legs up, roll backward keeping legs spread and come to the straddle position again. Roll backward once or twice more to reach the farther end of the bars. Then roll backward again and land with legs close.

**12. Screw into Resting on Both Bars, Screw Change, Bent Arm Swinging, Double March Forward Resting on Both Bars, Back Lift Resting on Both Bars**



Pic. 281



Pic. 282



Pic. 283



Pic. 284

From the side stand position, place both the hands on the near bar (over grip), (Pic. 281) shoot the legs up through the bars over the far bar so that the lower back should rest on the far bar. (Pic. 282). Change the right hand grip from over to under-grip and bring the right leg on the right bar by turning the body to the left and rolling over the left thigh (Pic. 283) to come to the riding position. (Pic. 284)



Pic. 285



Pic. 286



Pic. 287



Pic. 288

Then bring the right hand on the left bar and in between the left hand and the left thigh. Lower the body downward. (Pic. 285). Take the body-weight on the right thigh by lifting the left leg and roll over the lower back towards the right bar. (Pic. 286). Continue rolling on the right bar (Pic. 287) till the right leg rests on the left bar and the left leg on the right bar to come to the straddle or riding position. (Pic. 288)



Pic. 289



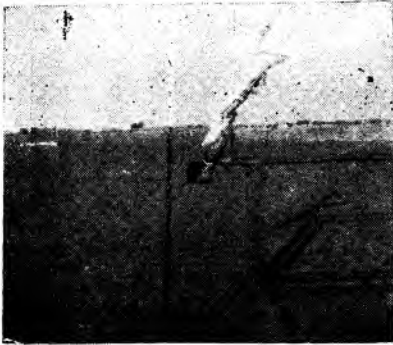
Pic. 290



Pic. 291

Take off the legs from the bars by taking weight on hands (Pic. 289), close the legs and swing them downward, forward and upward (Pic. 290) and stretch the arms, open the legs (Pic. 291) to take the straddle position. (Repeat

this exercise two or three times to reach the end of the bar in riding position.) Take weight on the hands, raise the hips up (Pic. 292) and join the legs over the head to take the short arm balance position. (Pic. 293)



Pic. 292



Pic. 293

## (B) VAULTING BOX

### 1. (Broad Box) Shoulder Spring

Place the hands on the box at shoulders' width; lift the hips up with the help of a spring; take body-weight on the hands without raising the legs up. When the hips are well up tuck the head in, place shoulders on the box bringing hips forward and feet over the head. (Pic. 294). Kick the legs upward and forward, stretch the body at hips with a good push of the hands to land with feet on the ground.



Pic. 294

### 2. (Broad Box) Head Spring



Pic. 295

In this, all the movements are exactly the same as in Shoulder Spring except that the head is placed on the box instead of shoulders. (Pic. 295)

### 3. (Long Box) Cat Spring



Pic. 297



Pic. 296

Take crouch sitting position on one end of the long horse facing towards the other end. (Pic. 296). With a spring take a frog leap forward on the box, open the leg and take straddle position on the box. (Pic. 297)

### 4. (Long Box) Horizontal Astride Vault

Come running, jump and take body upward, forward, nearly parallel to the box and place both the hands on the farther end. At the same time, split the legs, cross over the box without touching it with the legs and land.

### 5. (Long Box) Horizontal Between Vault



Pic. 298



Pic. 299

Come running, jump upward, forward taking the body over the box in horizontal position (Pic. 298) and place the hands on the farther end. Take a good push of the hands and just after the vigorous push draw the knees towards the chest (Pic. 299) and land on the ground. (Pic. 300)



Pic. 300

## (C) BEAMS

**Positions :** (a) Reverse Under-Grasp (Pic. 301); (b) Over-Grasp (Pic. 302)



Pic. 301



Pic. 302

**1. Beam Above Reach: Jump to Over-Grasp Hang, Travel Sideways Along the Beam**

Jump and grasp the beam with both hands with palms facing outward and let the body hang straight downward. Take body-weight on the left hand and move right hand few inches to the right. Then take weight on the right hand and move left hand few inches to the right. Continue moving to the right by shifting weight on each hand alternately. In the same way travel on the beam to the left.

**2. Beam Above Reach : Jump to Over-Grasp Hand, Swinging Travel**

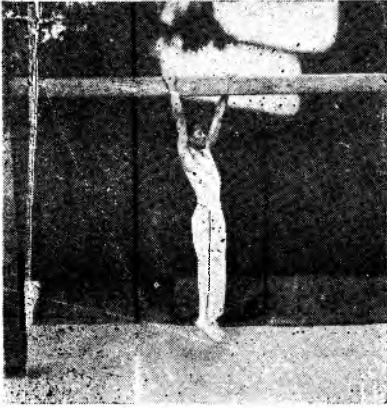
Jump and grasp the beam with palms facing outward. Swing the legs and the body to the right; take weight on the left hand and move the right hand few inches on the beam to the right. Then swing to the left, take weight on the right hand and move the left hand few inches to the right. (Pic. 303). Continue travelling on the beam by shifting weight on alternate hands with a swing.



Pic. 303



### 3. Beam Above Reach : Jump to Alternate Grasp, Hang Travel Forward



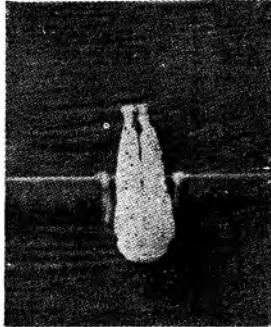
Pic. 304

Stand under the beam near one end facing towards the other end. Jump and grasp the beam placing the right hand over the right side of the beam and the left hand over the left side of the beam with the right hand behind the left hand. (Pic. 304). Shift weight to the left hand and move the right hand passing it over the left hand and grasping it in front of it. Then shift weight on the right hand and take the left hand ahead of the right hand. In this way continue moving forward by shifting weight on one hand and moving the other hand ahead of it alternately.

### 4. Beam Chest High: Jump to Front Rest Reverse Grasp, Forward Circle Stand



Pic. 305



Pic. 306



Pic. 307

Place the hands on the beam, with the palms facing downward, fingers outward. Jump and take the body-weight on the straight arms, front of the waist touching the beam with the legs straight downward. From this position reverse the grasp so that the back of fingers face towards the body. (Pic. 305). Move the chest and body forward downward in a circular way, lower the hips downward (Pics. 306 & 307) and land on the feet.

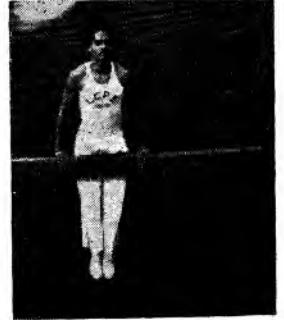
### 5. Beam Chest High : Reverse Grasp Circle over the Beam to Front Rest



Pic. 308



Pic. 309



Pic. 310

Place the hands on the beam with the palms facing inward. Pull up with the hands. Raise the legs upward followed by the hips to pass the legs over the beam in a circular way. Keep the arms bent to bring the chest near the beam. (Pic. 308). When the legs cross over the beam, raise the chest forward upward in a circular way so that when the legs go down, the chest should rest on the straight arms over the beam. (Pic. 309). Change the grip so that the fingers should face outward and come to the front support position. (Pic. 310)

### 6. Beam Waist High

- (a) *Between Vault* : Refer to Division II, Group II, Part (B) Vaulting Box, Item No. 4. (page 50)
- (b) *Astride Vault* : Refer to the same as in (a), Item No. 3. (page 50)
- (c) *Face Vault* : Refer to Division III, Group II, Part (B) Vaulting Box, Item No. 4. (page 108)
- (d) *Side Vault* : Refer to the same as in (c), Item No. 3. (page 107)
- (e) *Wolf Vault* : Refer to the same as in (c), Item No. 1. (page 107)

### (D) ROMAN RINGS

#### 1. One Arm Cut and Catch



Pic. 311



Pic. 312



Pic. 313

Jump upward and hold the rings. Take straight legs forward backward in a circular way to the invert hanging position with back bent at the hips so

that the legs are little back and the hips little forward between the hands, and the arms touch the thighs. (Pic. 311). Pull the body a little upward by bending the arms. Shift the weight on the right arm and kick the left leg outward to pass between the left ring and the left hand. As soon as the left leg touches the ring, release the left hand grip to pass the left leg. Immediately after the passing of the leg catch the ring again. (Pic. 312).

Do the same to cut and catch with right hand. (Pic. 313).

## 2. Pull Up an Alternate Arm Stretching Sideways



Pic. 314



Pic. 315

Jump upward and hold the rings. Pull the body upward, bend the arms at the elbows and bring the hands' grip close to the chest; take the body-weight on the right hand and stretch the left arm sideways. Bring the left hand back close to the chest and take the body-weight on it. Stretch the right arm to the right. Hands will not leave the rings at any time. (Pics. 314 & 315)

NOTE : This exercise may also be tried from the bent arm rest position with grips under the arm-pits.

## 3. Pull Up to Press Up



Pic. 316



Pic. 317



Pic. 318

Jump upward and hold the rings. Pull the body upward, bring the rings in front near the chest. (Pic. 316). From here turn the wrists and the elbows outward by bringing the chest forward to take the rings under the arm-pits. (Pic. 317). This is called cross rest position. From here press upward, straighten the arms and stretch the toes downward. (Pic. 318)

#### 4. Half Lever

Jump upward and hold the rings in hanging position with the body straight. Raise the legs forward to the horizontal position, making a 90-degree angle with the body. (Pic. 319)

NOTE : This can also be done as in Pic. 320.

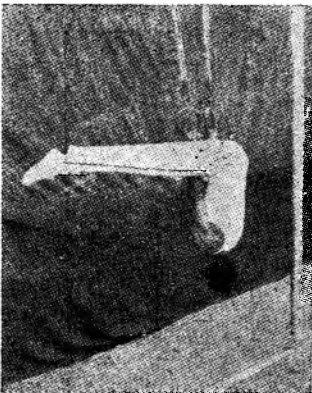


Pic. 319



Pic. 320

#### 5. Cut off Backwards



Pic. 321



Pic. 322



Pic. 323

Jump upward and hold the rings. Swing one or two times the whole body below the shoulders with legs together to give the momentum. At the end of the final swing, take the legs upward backward in a circular way outside the respective arms (Pic. 321); leave the hands with a little pull of the hands and land smoothly on the ground closing the legs. The legs pass through between the rings and the hands, just as the hands are being released. (Pics. 322-324)



Pic. 324

## 6. Swinging

Adjust the rings to such a height that you can easily touch the floor with toes after holding the rings with straight arms. Hold the rings and move forward by taking double tap on the floor and extend the body forward as high as possible. When the body swings backward take double tap again on the floor and extend body backward as high as possible. Just before the end of the backward swing pull the rings a little and bring the hips up in between the arms with legs extended towards the head into inverted half-lever position (upstart position). Swing forward and backward to gain momentum and height.

## 7. Chin Up in Front of Swing

Refer to Exercise No. 6 (*i.e.* Swinging). At the end of the back swing keep the body straight with arms fully stretched. Then swing it forward in the same position. Just at the end of the forward swing pull up on the rings and bring the chest near the hands' grip.

## 8. Dismount at Back in Front of Swing

Refer to Exercise No. 6 (*i.e.* Swinging).

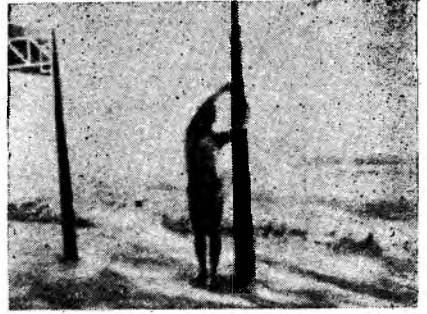
Keeping the body straight, arms stretched, allow the body to swing back. When the body stops at the end of the backward swing and is just to swing forward, release the grip and dismount. Avoid to release the grip when the body is in the swing.

## (E) MALKHAMB

## IN STANDARD IX

**Position**

**Pavitra :** This is one of the important starting positions of the various exercises in Malkhamb. Stand near the malkhamb, holding it with the left hand and placing the left elbow in front. Place the left leg forward. Place the right hand from the opposite side, bend the elbow above the head and round the malkhamb. This is *left Pavitra* position. (Pic. 325)



Pic. 325

But when one wants to exercise from the right side, take *right Pavitra* position by standing on the left side of the malkhamb. In *right Pavitra* position, the position of the hand will be reversed and the left hand will be slightly above the head.

**1. Sadhi Udi**

STARTING POSITION: Right Pavitra (Pic. 326)



Pic. 326



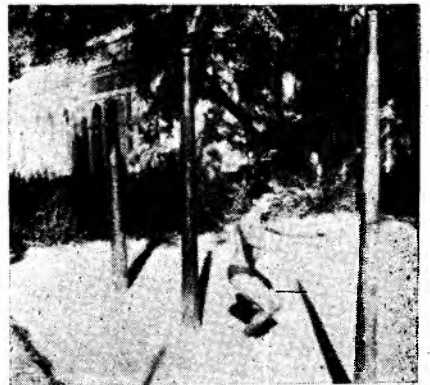
Pic. 327



Pic. 328

On count one, with a spring on the left foot, throw the legs up inverting the body upside down. While taking the legs up, keep the grip of the hands firm. As soon as the body is lifted up, hold the malkhamb between the thighs. Here the position of the body will be upside down. (Pic. 327)

NOTE: This can also be done starting with *left Pavitra*.

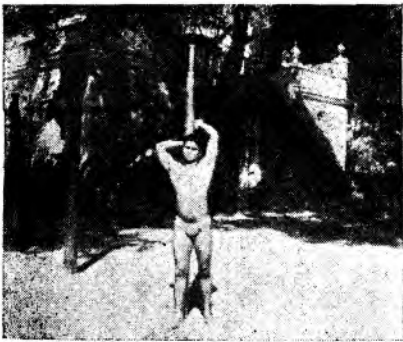


Pic. 329

On count two, after having a firm grip with the legs on the malkhamb, leave off the hands and place them again on malkhamb near the stomach, thumbs pointing inward. Straighten the arms, raise the buttocks and look forward. (Pic. 328)

On count three, leave off the legs' grip, give a push with the hands and land on the ground on your toes. (Pic. 329)

## 2. Khanda Udi



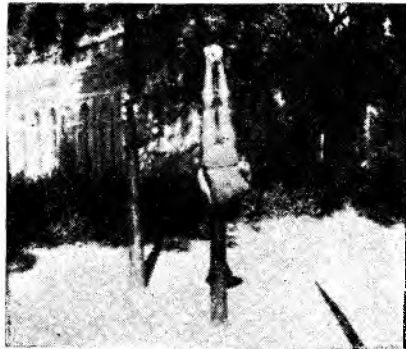
Pic. 330

On count one, stand with the back towards the malkhamb, feet apart, and with hands above the head. Right shoulder and right hip should touch the malkhamb. (Pic. 330)

On count two, holding the malkhamb with hands tightly, jump upward and raise the body touching the malkhamb. Feet and legs should be together with the toes pointed upwards.

On count three, take the legs around the malkhamb to take thigh grip. (Pic. 331)

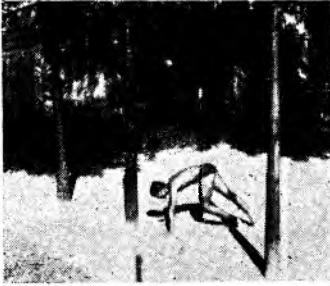
On count four, place the palms on the malkhamb near the stomach, thumbs pointing inwards. Straighten the arms and land properly as described in Sadhi Udi.



Pic. 331

**NOTE :** In doing Sadhi Udi, combined with other Udi's (as, say, in Kamani Udi) the performer will not come down on the ground but will take the first count of Sadhi Udi with the body upside down and gripping the malkhamb with the thighs. He will then land on his feet as in count three of Sadhi Udi.

### 3. Kamani Udi

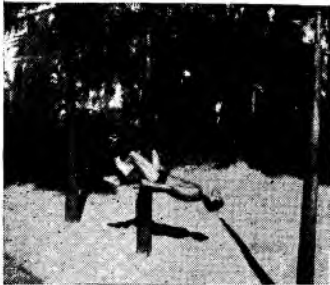


Pic. 332

On count two, take hand-stand position, take the legs around the malkhamb, fold the right leg and lock it by the left knee. (Pic. 333)



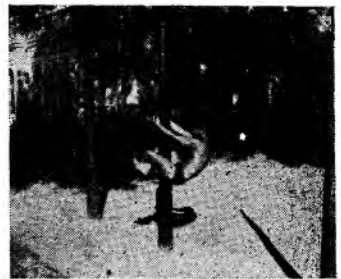
Pic. 333



Pic. 334

On count three, from the position in count two lift the body upward with the help of the legs' grip and bring the body parallel to the ground. (Pic. 334)

On count four, catch the malkhamb with hands in front of the body. (Pic. 335). Leave the thighs' grip; do one Sadhi Udi and land properly.



Pic. 335



#### 4. Do Hathi Udi

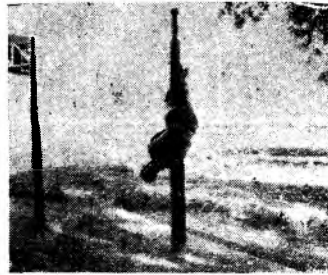


Pic. 336

On count one, stand near the malkhamb as in Left Pavitra position. Hold the malkhamb with both hands on the same side turning the palms inward, left hand below the right hand. (Pic. 336)

Counts two and three are the same as in Sadhi Udi. (Pic. 337)

NOTE : This can also be done with Right Pavitra.



Pic. 337

#### 5. Bagal Udi



Pic. 338

On count one, place the left leg near the malkhamb, the left hand around the malkhamb and pressing it with the left armpit. Place the right hand above the left hand taking it over the head. (Pic. 338)

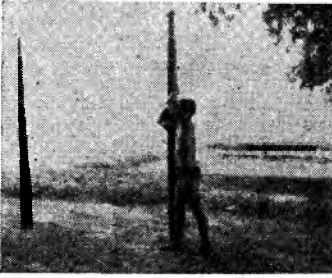
Counts two and three are the same as in Sadhi Udi. (Pic. 339)

Change the side and practise it with the right armpit grip also.



Pic. 339

## 6. Salami



**Pic. 340**

On count two, let the body go upward in a circular movement to face in the opposite direction. (Pic. 341)



**Pic. 341**



**Pic. 342**

On count three, from upward position land on the ground. While landing leave off the left hand and place it against the malkhamb below the other hand. (Pic. 342)

## 7. Sadhi Tedhi

On count one, stand with the left foot near the malkhamb and the right foot behind it. Hold the malkhamb with both the hands keeping the right hand above the left hand. (Pic. 343)



**Pic. 343**

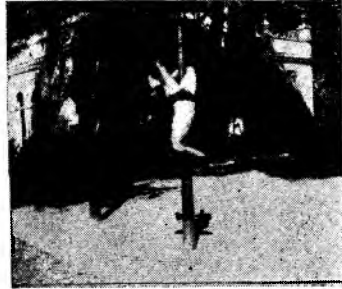


Pic. 344

On count three, take the left leg over the right ankle and press it down thus forming a firm grip of the legs. (Pic. 345)

On count four, with the help of the legs' grip lift the body upward and catch the malkhamb with both the hands.

On count five, take Sadhi Udi and land properly.



Pic. 345

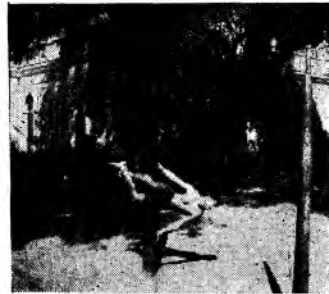
## 8. Ghod Udi



Pic. 346

On count one, take Right Pavitra position. Place the left palm on the malkhamb below, near the knee-level and catch the malkhamb by the right hand from outside and above near head-height. (Pic. 346). The upper hand grip should be so much below the handle of the malkhamb as to allow space for the leg grip above it.

On count two, pull the malkhamb with your right arm bent at elbow. Push it with the left hand fully stretched and at once take the legs up without bending the hands at elbows. As soon as the legs reach near the malkhamb, take legs' grip. The jump must be so high that the right leg grip should be close to the right hand grip and then take the leg grip by taking the left leg from the other side (Pic. 347) and release the hands.



Pic. 347



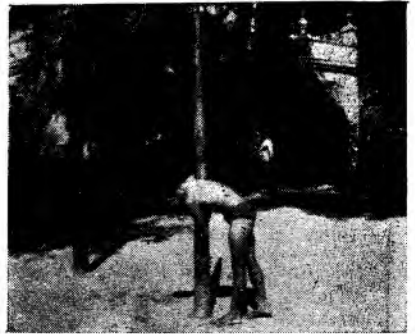
Pic. 348

After taking legs' grip, release the hands' grip and drop the body down. Keep the legs' grip firm. (Pic. 348). Land properly as in Sadhi Udi.

## STANDARDS X AND XI

### 1. Bagal Tedi

On count one, stand by the side of the malkhamb with the left foot in front and the right foot behind it. Bending the trunk forward, place the left palm on the malkhamb near the right knee with fingers pointing downwards. In this position, take the right hand from the front and hold the malkhamb in the right armpit with the right palm placing on the malkhamb to its backside and the fingers pointing downwards. (Pic. 349)



Pic. 349



Pic. 350

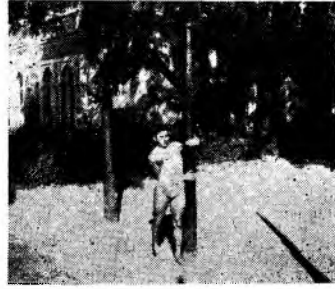
On count two, holding the malkhamb tightly in the armpit and supporting the body by the left arm, throw the legs up, take the right leg around the malkhamb and the left leg straight.

On count three, bend the left leg and place it over the right ankle. (Pic. 350)

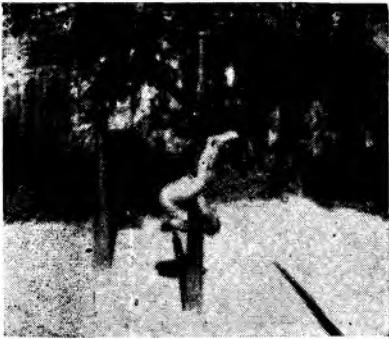
On count four, lift the body up with the help of legs' grip and hold the malkhamb with hands. From here do one Sadhi Udi and land properly.

## 2. Nakekas Sadha

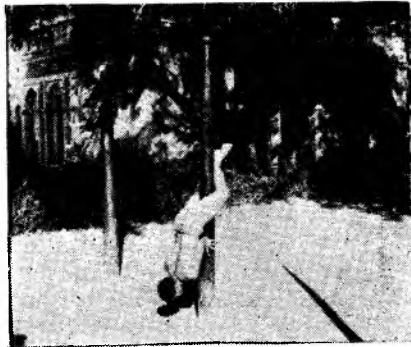
On count one, stand near the malkhamb as described in Sadhi Udi with Left Pavitra. Hold the malkhamb in left arm-pit, as in Bagal Udi. Take the right arm from your back and place it against the malkhamb in front of it. Here the right palm will be near the left side of the waist. (Pic. 351). Perform Sadhi Udi and land properly. (Pics. 352 and 353)



Pic. 351



Pic. 352

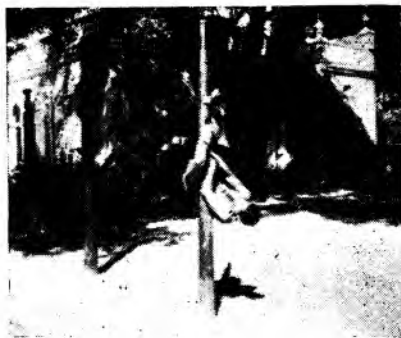


Pic. 353

## 3. Katar Pakad



Pic. 354

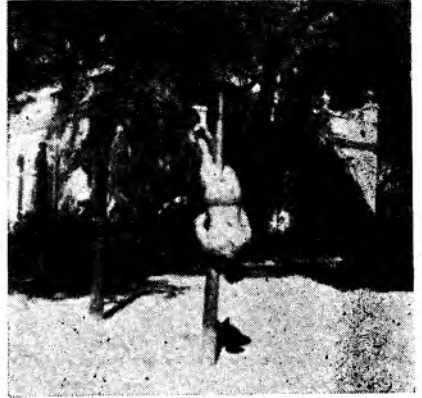


Pic. 355

On count one, stand near the malkhamb as in Sadhi Udi; cross the hands just above the wrists at the back side of the malkhamb; turn the wrists and the palms inward towards the malkhamb and hold it between them. (Pic. 354)

On count two, give support to hand-grip by holding the malkhamb in the right arm-pit; jump and take thigh-grip over the hands as in Sadhi Udi. (Pic. 355)

On count three, cross the hands by placing the left hand over the right, and place them on the malkhamb. Descend (Pic. 356) and land properly.



Pic. 356

#### 4. Kan Pakad



Pic. 357

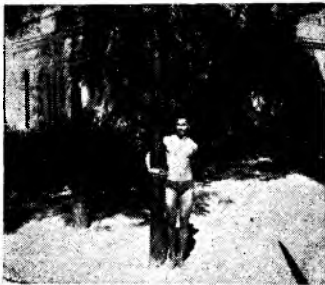
On count one, hold your ears with respective hands; hold the malkhamb under the right arm-pit and stand erect in Right Pavitra position. (Pic. 357)

On count two, taking spring on the right foot, throw the body up. While taking the body up, keep the grip of the hands firm. After throwing the body upward by the shortest route, hold the malkhamb between the thighs. Here the position of the body will be upside down. (Pic. 358). After having a firm grip with the legs on the malkhamb, leave off the hands and land properly as in Sadhi Udi.



Pic. 358

#### 5. Sadhi Udi (Nakikas Tedi)



Pic. 359

On count one, stand near the malkhamb with feet together. Hold the malkhamb in the right arm-pit and take the arm around it. Take the left arm behind the back from the left side and interlock both the hands. (Pic. 359)

On count two, without losing the lock of fingers, pivot on the left foot and turning by the left side, place the right foot on the other side of the malkhamb. While doing this movement, bring the trunk towards the malkhamb by bending, turning along with the right foot. (Pic. 360) At the end, let the head, neck and spine rest against the malkhamb with head down below. (Pic. 361).



Pic. 360



Pic. 361

On count three, keeping the hand-grip firm and holding the malkhamb in the palms properly, take the legs up and hold the malkhamb in thighs. Keep the legs straight and take the leg-grip. (Pic. 362)

On count four, keeping the leg-grip firm, raise the trunk up and hold the malkhamb with hands. Loose the leg-grip, do one Sadhi Udi and land properly.



Pic. 362

## 6. Bagal Dasrang

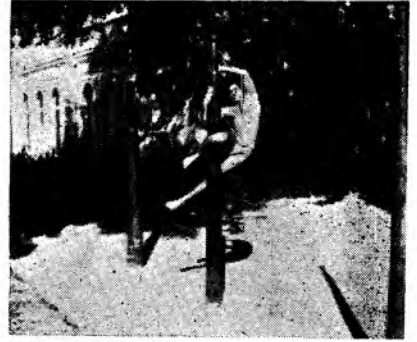


Pic. 363

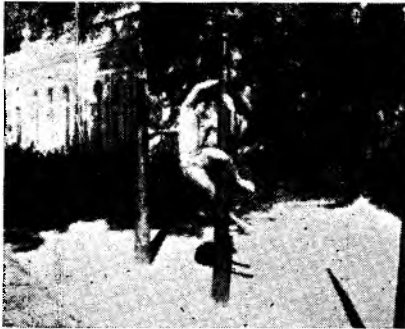


Pic. 364

On count one, perform Bagal Udi as described previously (Pics. 363 & 364); loosen the leg-grip, bend the left knee and get the grip over malkhamb by the left hand. Take support of the left arm-pit grip. Put the right hand above the head (Pic. 365) and again perform Bagal Udi.



Pic. 365



Pic. 366

On count two, repeat the same action by getting up on the right side with the right hand grip and loosening the right knee. (Pic. 366). Repeat the same action several times continuously and finally take a single leg-grip near the top of the malkhamb, descend and land properly.

## 7. Do Hathi Dasrang



Pic. 367



Pic. 368



Pic. 369

On count one, perform Do Hathi Udi, starting with Left Pavitra, as described previously. (Pics. 367 & 368)



Loosen the leg-grip, bend the right knee and get the grip over the malkhamb with both hands together on the same side. (Pic. 369). Go upwards for Do Hathi. Repeat the same action on the right side with the right knee loosened. Repeat the same action several times on both the sides, and finally take the leg-grip near the top of the malkhamb, descend and land properly. (Pic. 370)



Pic. 370

### 8. Khanda Dasrang



Pic. 371



Pic. 372



Pic. 373

On count one, perform Khanda Udiup to the leg-grip. (Pics. 371 & 372).

Put the palms near the abdomen, lift the hips while straightening the arms as well as the legs. Without leaving the leg-grip lift the body up, put both the hands above the head one after another and take the normal position, *i.e.* the shoulders and the hips touching the malkhamb. (Pic. 373) Repeat the action several times touching the shoulders alternately. Finally come to the simple leg-grip position at the top of the malkhamb, descend and land properly.

### 9. Bagal Tedi Dasrang

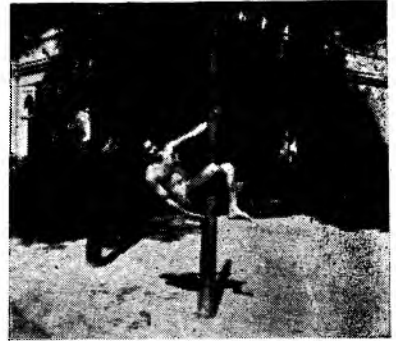


Pic. 374

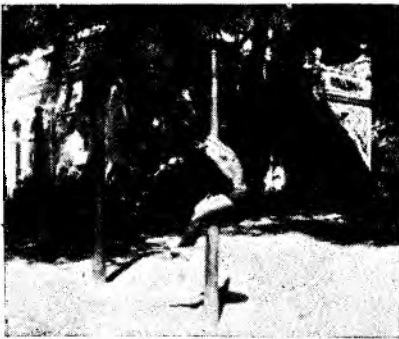


Pic. 375

On count one, stand near the malkhamb as described in Bagal Tedi and perform Bagal Tedi several times by the right and left side till you reach the top of the malkhamb. In the last, take simple leg-grip, descend and land properly. (Pics. 374-378)



Pic. 376



Pic. 377



Pic. 378

NOTE 1: All the Udi's should be performed on both sides of the malkhamb.

2: Udi's are in a continuous movement, but the counts in description are given for guidance.

## (F) ROPES

### (a) Single Rope

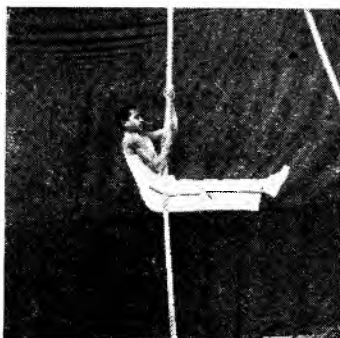
#### 1. Climbing Hand only

Grasp the rope as high as possible with both the hands, with the right hand above the left hand. Pull the body upward so that the chest comes close to the hands. Then take the left hand about six inches above the right hand. Pull up again with the chest near the grip. Continue going upward by taking one hand over the other alternately.

#### 2. Hand Over Hand in Half Lever

Grasp the rope as high as possible with both hands and come to a hang.

Then lift both the legs together forward on one side of the rope, making an angle of 90 degrees with the body. (Pic. 379). Keeping this position, climb upward taking one hand over the other alternately as described in Exercise No. 1. There is no objection to having the rope hanging between the two legs in the half-lever position.



Pic. 379

### 3. Making Fast and Rest

Grasp the rope as high as possible with both hands. Climb one or two grasps upward. Let the rope hang between the legs.



Pic. 380

Bring the rope around the right leg and pass it over the instep of the right foot. Put the left foot over the rope, on the instep of the right foot. Now take the right hand off the rope and extend it sideways in front of the rope pressing it backward near the shoulder. Then leave the left hand and extend it sideways. (Pic. 380). Body and legs should be straight. This will support the body on the rope without gripping it with hands.

### (b) Double Ropes

NOTE : Some of the exercises on Double Ropes are done exactly as on Roman Rings. The only difference is that in Rings one holds the rings and in Ropes one holds the ropes.

#### 1. Circling Background



Pic. 381



Pic. 382

Refer to Division III, Group II, Section (D) Roman Rings, Item No. 4.  
(page 111). (Pics. 381 & 382)

## 2. Nest Hang

Refer to Division III, Group II,  
Section (D) Roman Rings, Item No. 6.  
(page 112). (Pic. 383)



Pic. 383

## 3. Inverted Hang

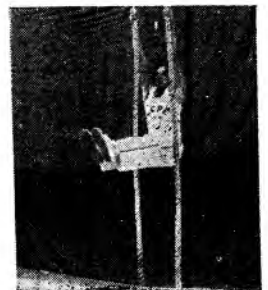


Pic. 384

Refer to Division III, Group II,  
Section (D) Roman Rings, Item No. 5.  
(page 112). (Pic. 384)

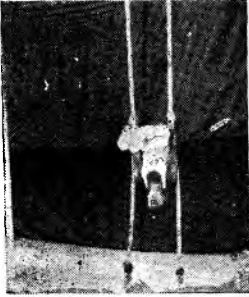
## 4. Half Lever

Refer to Division IV, Group II,  
Section (D) Roman Rings, Item No. 4.  
(page 210). (Pic. 385)



Pic. 385

### 5. Inverted Half Lever



Pic. 386

Take inverted hanging position. Then lower the legs forward making a 90-degree angle with the body. (Pic. 386)

### 6. Climbing with the Leg-Grasp

Refer to Division III, Group II, Section (F) Ropes, Item No. 3. (page 113) The only difference between the two is that in one, single rope is used, and in the second one, both the ropes together are used.

### 7. Right (Left) Hand Leading without Feet

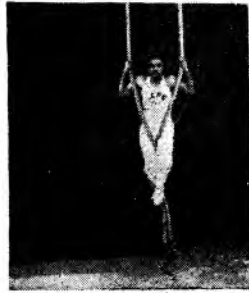
Grasp the ropes as high as possible with both the hands. Pull the body upward so that the chest should come close to the hands in front of it. Taking the weight on the right hand move the left hand a few inches upward. Then pull the body upward with the left hand and take weight on it. Move the right hand a few inches higher than the left hand and pull the body upward to take weight on it. In this way continue climbing upward by taking left and right hand alternately upward and keeping the rope in front of the chest.

### 8. Hand over Hand in Half Lever

Refer to Division IV, Group II, Section (F) Ropes, Item No. 2. (pages 224-225). The only difference is that in this exercise double ropes are used.

### 9. Making Fast on Two Ropes

Grasp each rope as high as possible with each hand. Climb one or two grasps upward. Bring both the ropes between the legs and bring them around the right leg and pass them over the instep of the right foot. Put the left foot over the rope on the instep of the right foot. (Pic. 387)



Pic. 387

Take the right hand off the rope and extend it sideways in front of the rope pressing it backward near the shoulder. Then take off the left hand from the rope and extend it in front of the left rope like the right arm. Keep the body straight. (Pic. 388)



Pic. 388

**(G) POMMEL HORSE**

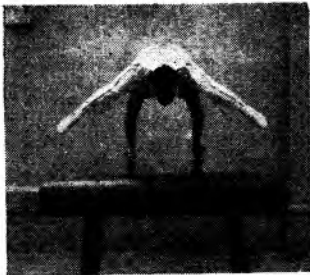
NOTE : Several of the exercises on Pommel Horse are done exactly as they are done on Vaulting Box. The one difference is that in Vaulting Box hands are placed on the box and in Pommel Horse hands hold the pommels.

**1. Through Vault**

Refer to Division II, Group II, Section (B) Vaulting Box, Item No. 4. (page 50). (Pic. 389)



Pic. 389

**2. Astride Vault**

Pic. 390

Refer to Division II, Group II, Section (B) Vaulting Box, Item No. 3. (page 50). (Pic. 390)

**3. Wolf Vault**

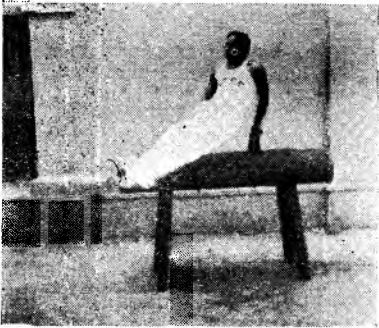
After a short run, take off, grasp both the pommels; swing the right leg straight to the right side keeping it straight; the left leg being bent and passing between the arms with the left foot facing to the right. (Pic. 391)



Pic. 391

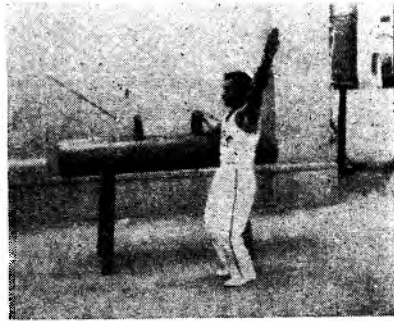
Take the right hand off the box along with the body by taking the weight on the left hand, keeping it straight, and the shoulder slightly leaning to the left side. Push the left hand and land near and in front of the box, back facing the box. This is done in one continuous movement.

#### 4. Rear Vault



Pic. 392

Leave the right hand so that the back of the body passes over the horse. (Pic. 392). Land with the hand extended to the side and the right hand resting on the left pommel with the right side of the body nearer the horse. (Pic. 393)



Pic. 393

#### 5. Front Vault

Run for a short distance, jump and grasp both the pommels; lift the body, with legs straight, above the height of the box and pass over the horse from the side in such a way that the front of the body faces the box and land on the side keeping one hand on a pommel and the other hand extended to the side. Avoid too much forward momentum.

#### 6. Side Vault



Pic. 394



Pic. 395

Refer to Division III, Group II, Section (B) Vaulting Box, Item No. 3. (page 107). (Pics. 394 & 395)

### 7. Thief Vault



Pic. 396

**Caution :** Don't attempt to grasp the pommels before getting both the legs over the horse.

### 8. Neck Spring

Hold the pommels tightly with both hands. Bearing the body-weight on the hands lift the hips upward followed by the legs without bending the arms and take hand-balance position. Bend the arms, spread the elbows outward, tuck the head in, place the neck on the box. (Pic. 397). Bring your hips, forward, push off hands, and land on toes.



Pic. 397

### 9. Head Spring



Pic. 398

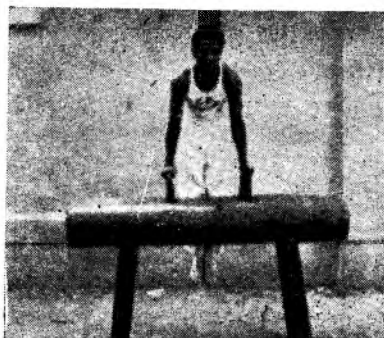
All the movements are the same as in No. 8. Neck Spring except that in this, the head, instead of the neck, is placed on the box. (Pic. 398)

- NOTE :**
1. When any leg from any position circles clockwise it is called right circle and, when anticlockwise, it is left circle.
  2. **Front Support Position :** Support on hands (feet off the floor) with front to the horse.



### 10. Front Support, Left or Right Leg, Half Circle Right or Left

Stand in front of the pommel horse and grasp the pommels. Jump and take front rest position on the pommels with the arms straight and the body a little bent. (Pic. 399). Shift the body-weight on the right hand by moving the shoulders to the right and swing the left leg high to the left to cross over the back of the pommel horse. When the leg is high, push the left hand, release the grip and let the left leg pass over the left pommel and under the left hand and come in between the two pommels.



Pic. 399

As soon as the leg crosses over the left pommel, regrasp the pommel immediately thus completing left leg right half circle. (Pic. 400). Do the same to complete right leg left half circle.



Pic. 400

**NOTE : Back Support Position :** Support on hands (feet off the floor) with back to the horse.

### 11. Back Support, Left or Right Leg, Half Circle, Right or Left

Stand with the back towards the pommel and touching it. Grasp the pommels, jump and take the back rest position. (Pic. 401). Take the body-weight on the left hand by moving the left shoulder to the left. Swing the right leg high to the right to cross over to the back of the pommel horse. When the leg is high, release the right pommel and pass the leg over the right pommel and under the right hand, and come in between the two pommels.



Pic. 401



Pic. 402

As soon as the leg crosses over the pommel, regrasp it immediately. (Pic. 402). This completes the right leg right half circle. Do the same with the left leg to complete left leg left half circle.

### 12. Front Support, Left or Right Leg, Full Circle, Right or Left

Repeat the same as in Exercise No. 10. When the right leg passes under the right hand and over the right pommel, grasp the pommel immediately; shift the weight on the right arm by taking the shoulder to the right side, swing the leg downward and backward to the left side; release the left pommel and let the leg pass over the left pommel and under the arm to join the other leg. The whole movement is continuous. This completes the right leg left full circle. In the same way complete right full circle with the left leg.

## GROUP III

### RHYTHMS

#### (A) RHYTHM FUNDAMENTALS

None

#### (B) RHYTHM GAMES

None

#### (C) FOLK DANCES

1. Rai Disha
  2. Dhali
- } Bratachari

## (D) LEZIM

## 1. Chakra Gol

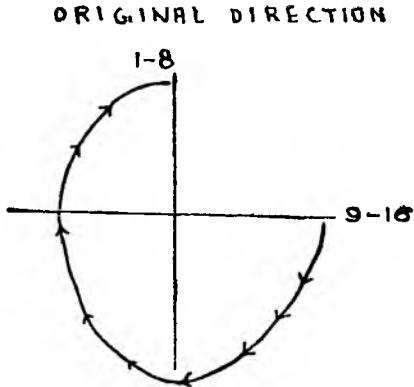


Figure 24

On counts one to eight, perform 8 counts of *Gol Chal* on the spot.

On counts nine to sixteen, continue lezim movement after turning to the right 90 degrees while performing *Gol Chal*.

On counts, seventeen to twenty, pivot on the left foot, turning 270 degrees to the right side and face towards the original direction while performing four counts of *Char Avaj*.

## 2. Gol Baithak

POSITION : Pavitra Hushiyar

On counts one to sixteen, do counts one to sixteen of *Chakra Gol*.

On counts seventeen to twenty, perform the same pivoting movements and lezim swings, with the addition of right kneeling on the right knee on the 19th count. Take Pavitra position on 20th count.

## 3. Muh Milap

POSITION : Pavitra Hushiyar

On counts one to sixteen, do as in *Chakra Gol*.

On counts seventeen and eighteen, take the right foot backward by the right with hopping on the left foot and turning 180 degrees.

On counts nineteen and twenty, step the left foot backward with hopping on the right foot and do counts three and four of *Char Avaj*.

On counts twenty-one and twenty-two, step, the right foot forward with hopping and do the first two counts of *Char Avaj*.

On counts twenty-three and twenty-four, step the left foot forward with hopping and do counts three and four of *Char Avaj*.

On counts twenty-five and twenty-six, facing inward, take the first and second counts of *Char Avaj* with a forward sliding movement of the legs to take Pavitra Hushiyar position.

#### 4. Vajedar Ek

POSITION : Pavitra Hushiyar

On counts one to eight, do counts one to eight of *Chakra Gol*.

On counts nine and ten, step the left foot forward while continuing hopping and do counts one and two of *Char Avaj*.

On counts eleven and twelve, step the right foot forward and kneel down on the left knee while performing counts three and four of *Char Avaj*. (Pic. 403)

On counts thirteen to sixteen, perform four counts of *Char Avaj* in the same position.



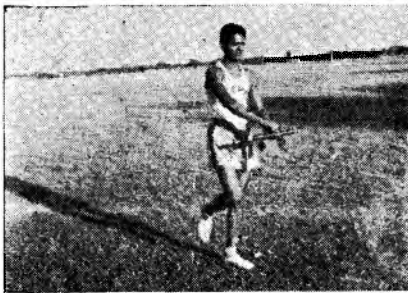
Pic. 403

On counts seventeen and eighteen, while getting up, pivot on the right foot, turn about by the right to face towards the opposite direction. Perform four counts of *Char Avaj* simultaneously.

Repeat the whole movement several times to move back and forth. It can be done in a circle or in line formation by the performers.

#### 5. Vajedar Do

POSITION : Pavitra Hushiyar



Pic. 404

On counts one and two, hop forward on the left foot and perform the movement of counts one and two of *Char Avaj*.

On counts three and four, step the right foot forward and hopping on it perform counts three and four of *Char Avaj*. (Pic. 404)

On counts five to eight, place the left foot on the ground and pivoting on the left foot turn about by the right, place the right foot back, and face towards the opposite direction.

Repeat the whole movement several times. It can be done in a circle formation or in line formation with or without partners.

## GHATI LEZIM

**Position :**

**Hushiyaar :** Stand in attention position with the iron rod in the right hand and the wooden rod in the left hand. Lezim will be on the right side close to the waist with the wooden rod parallel to the ground and across the body. The wooden rod will be up and the iron rod will be down. (Pic. 405)



Pic. 405

Aram and Lapet positions will be the same as described previously.

**1. Ath Avaj**

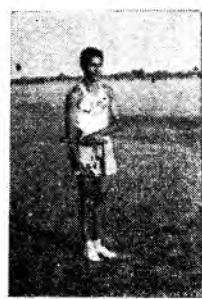
Pic. 406



Pic. 407



Pic. 408



Pic. 409

On count one, swing the lezim from the right to the left side, and while taking the swing, stretch the chain downward. (Pic. 406)

On count two, strike the iron rod against the wooden handle from below. Elbows are bent and lezim is brought slightly above the belt. (Pic. 407)

On count three, bring the lezim back in a swing to the right side of the hip and stretch the chain downward. (Pic. 408)

On count four, do the same as in count two, Lezim on the right. (Pic. 409)



Pic. 410



Pic. 411



Pic. 412

On count five, take the lezim upward by the right. When it comes above the head, turn both the wrists to bring the iron rod in front. The wooden rod will be parallel to the ground across the body above the head. The iron chain will be stretched along with the turn of the wrists. (Pic. 410)

On count six, continue the circular movement of the hand to the left and take the beat near the left ear with the iron rod outside and the wooden rod inside. The wooden rod will be across the left shoulder. (Pic. 411)

On count seven, stretching the iron rod, swing the lezim down to the position of count one. (As in Pic. 406)

On count eight, repeat the movement of count two. (Pic. 412)

## 2. Kadam Tal

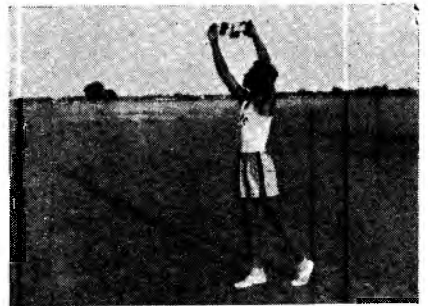
POSITION : Hushiyar

In this exercise, the movement of the lezim will be the same as in *Ath Avaj* but the movement of the legs will be like marching on the spot starting with the right foot.

NOTE: Raising the foot and placing it back on the ground will be done in a single count.

## 3. Age Pao

The movement of the lezim is the same as in *Ath Avaj* with the addition of stepping the right foot forward on count five and at the same time bending both the knees slightly and stretching them with a spring. While stretching the knees look upward at the lezim. (Pic. 413). On count seven, bring the right foot back to the left foot.



Pic. 413

NOTE : On every odd count, one is to stretch the chain and on every even count, strike the iron rod against the wooden handle.

#### 4. Kudan Pavitra

POSITION : Hushiyar

In this exercise, for the first three counts, instead of taking a swing from the right to the left it is taken from the rear to the front, and for counts seven and eight, it is taken from the front to the rear.

On count one, turning to the right, step back on the right and perform count one of *Ath Avaj* near the right toe.

On count two, raising the left foot, hop on the right and perform count two of *Ath Avaj*.

On count three, place the left foot at its original place and perform count three of *Ath Avaj*.

On count four, hop on the left foot and raise the right foot forward and perform count four of *Char Avaj*.

On count five, step forward on the right foot and perform count five of *Char Avaj*.

On count six, hop on the right foot and raise the left foot to the rear and perform count six of *Char Avaj*.

On count seven, lower the left foot at its place and perform count seven of *Char Avaj*.

On count eight, taking the right foot back, hop on the left and perform count eight of *Char Avaj*.

#### 5. Pavitra Baihak

POSITION : Hushiyar



Pic. 414



Pic. 415

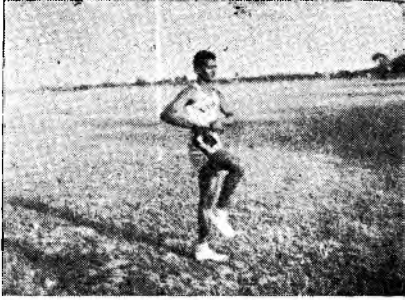
On count one, turning to the right, step back on the right foot; stretch the iron rod away from the wooden rod and swing the lezim near the right toe. (Pic. 414)

On count two, swing the lezim towards the left side while raising the left foot slightly above the ground and take a beat on the left side. (Pic. 415)

On count three, swing the lezim towards the right side while placing the left foot on the ground.

On count four, take a beat on the right side while raising the right foot slightly above the ground. (Pic. 416)

On count five, place the right foot by the side of the left foot and squat fully taking the fifth count of *Ath Avaj* with the swing of the lezim. (Pic. 417)



Pic. 416



Pic. 417

On count six, get up and take a beat of lezim near the left ear.

On count seven, swing the lezim to the right and stretch the iron rod away from the wooden rod.

On count eight, take a beat near the waist on the right to come to the original position.

**NOTE:** While doing the exercise, one does not come to the original position, but goes backward straightaway. Hopping can also be added every time the foot comes on the ground.

## 6. Phirki or Adha Chakra



Pic. 418



Pic. 419

On counts one to four, repeat first four counts of *Pavitra Baithak*.

On counts five and six, pivot on the right; take a half circle by the right doing counts five and six of *Ath Avaj* and face to the opposite direction. (Pics. 418 & 419).



On counts seven and eight, do counts seven and eight of *Ath Avaj*.

NOTE : The same exercise can be done by turning 90 degrees on counts five and six which is called **Pao Chakra** or 270 degrees which is **Pon Chakra** or 360 degrees to face the original direction which is **Pura Chakra**.

### 7. Hool

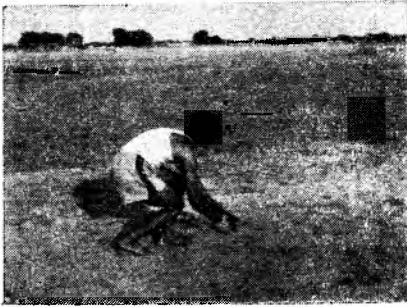
This exercise is done with a partner. It is done in the same way as *Kudan Pavitra*. On counts five and six, the partners will be in line with each other towards the left. (Pic. 420)



Pic. 420

### 8. Bhadanga Chal Ek

NOTE : In *Bhadanga Chal Ek* the lezim will remain close to the legs in front instead of striking on the left and right as in *Ath Avaj*.



Pic. 421

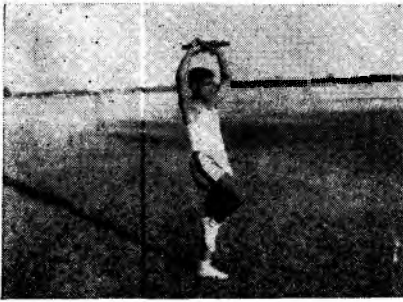
On count one, bend the trunk forward with bending the knees also. Take the left foot forward while stretching the iron rod away from the wooden one. (Pic. 421)

On count two, hop on the left foot slightly and bring the right foot close to the left heel. Take a beat along with the movement. (Pic. 422)

On counts three to six, move two more steps forward while repeating first two counts twice.



Pic. 422



Pic. 423

On count seven, bring the right foot close to the left, slightly lifting the right knee, straighten the knees and trunk, and perform count five of *Ath Avaj*. (Pic. 423)

On count eight, swing the lezim back to the original position and take a beat.

### 9. Bhadanga Chal Do

On counts one to four, perform the same lezim movements as of *Bhadanga Chal Ek* with the same foot-work and move forward on the left oblique. Here the left leg will be leading. (Pic. 424)



Pic. 424



Pic. 425

On counts five to eight, move towards the right oblique leading with the right leg and perform counts five to eight of *Ath Avaj* while straightening the body slightly. (Pic. 425)

**NOTE :** These movements are generally used for the entrance and exit when doing the activity for demonstration purpose.

The same movements are repeated several times. Other variations may be worked with modifications.

## (E) MARCHING

Repeat all the activities previously learnt emphasising precision.

## (F) FANCY DRILL

None

*GROUP IV*

## COMBATIVES

## (A) SIMPLE COMBATIVES

None

## (B) WRESTLING

Add one or two more advanced holds under each type of activities (Go Behind, Take Downs etc.) Actual wrestling should be encouraged.

## (C) LATHI

**1. Age Phalang**

POSITION : Pavitra Hushiyar



Pic. 426



Pic. 427



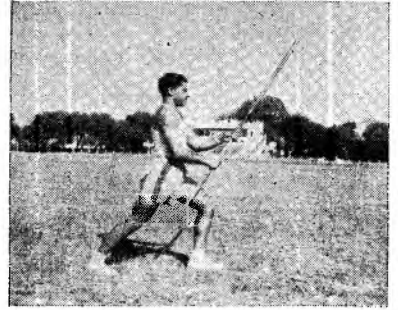
Pic. 428

On count one, swing Ulta Hath on the left, stepping the right foot forward and turning the face to the opposite direction. (Pics. 426-428)

On count two, swing Seedha Hath to the right, while taking the left foot backward from the left side turning about by the left and finally facing the original direction. (Pics. 429 & 430)



Pic. 429



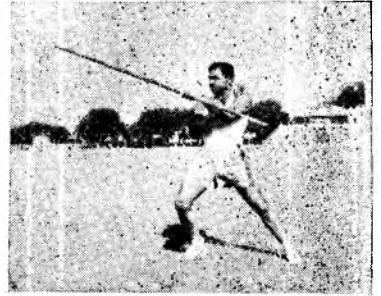
Pic. 430

## 2. Peeche Phalang

POSITION : Pavitra Hushiyar (Pic. 431)



Pic. 431



Pic. 432

On count one, while stepping the left foot backward, turn about by the right and swing Utha Hath on the right. (Pic. 432)

On count two, while stepping the right foot backward by the right, swing Seedha Hath on the left and face the original direction in normal position. (Pics. 433-435)



Pic. 433



Pic. 434

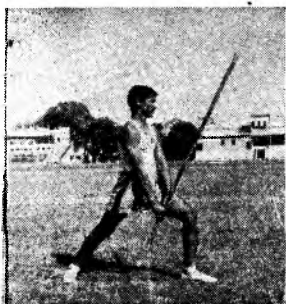


Pic. 435

### 3. Do Mukhi

NOTE : It is a combination of Age Phalang and Peeche Phalang with jumping movements. Instead of turning face completely at the end of *Age Phalang*, a backward jump is started with *Seedha Hath* on the left and come back to the original spot.

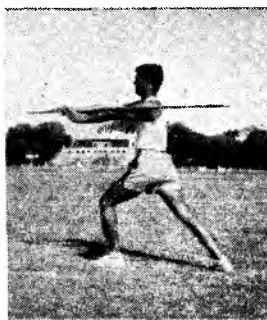
### 4. Namaste Ek



Pic. 436



Pic. 437



Pic. 438

POSITION : Pavitra Hushiyar

On count one, swing *Ulta Hath* on the left while taking right step forward, and turn about.

On counts two and three, in continuation of count one's swing, take *Seedha Hath* on the right and left respectively.

On count four, continuing the swing do *Ghum Jao*.



Pic. 439



Pic. 440



Pic. 441

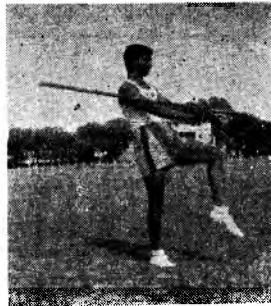
On count five, continue the swing; while turning about by the right, take *Seedha Hath* on the left.

On count six place right foot backward, continue lathi swing, pivot on the right; turning about by the right, do *Ulta Hath* on the right while taking left

foot forward. Stop in Pavitra position facing in original direction. (Pics. 436-444)



Pic. 442



Pic. 443



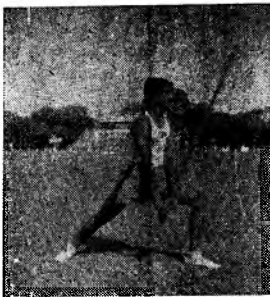
Pic. 444

### 5. Namaste Do

POSITION : Pavitra Hushiyar (Pic. 445)

On count one, swing the lathi on the left as in Ulta Hath and place the left foot to the rear simultaneously. (Pic. 446)

On count two, swing the lathi on the right as in Ulta Hath, and take the left foot forward simultaneously and come to the original position. (Pic. 447)



Pic. 445



Pic. 446



Pic. 447

On counts three and four, do *Ghum Jao*.

On counts five and six, swing the lathi on the right, Ulta Hath, take the left foot to the right about 90 degrees.

On counts seven and eight, do *Ghum Jao*.

On counts nine and ten, do the same as in counts five and six.

On counts eleven and twelve, do *Ghum Jao* while swinging the lathi as in Seedha Hath on the left and come to the original position

## 6. Lathi Jorse

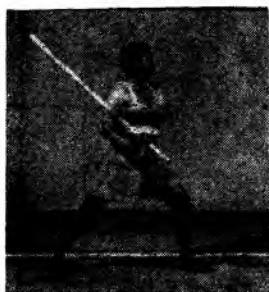
POSITION : Pavitra Hushiyar

Do *Namste Do* along with the striking of lathi on the ground in every direction up to counts nine and ten. (Pic 448). On counts eleven and twelve, do *Ghum Jao* to take original position.



Pic. 448

## 7. Jangmo



Pic. 449



Pic. 450



Pic. 451

POSITION : Pavitra Hushiyar, keeping the lathi on the right upper arm parallel to the ground. (Pic. 449)

On count one, swing the lathi overhead in a horizontal plane in anti-clockwise direction and rest the lathi on the left upper arm and nearly parallel to the ground. (Pics. 450 & 451)

On count two, swing the lathi overhead in a horizontal plane in clockwise direction to rest on the right arm.

## 8. Bagalmo



Pic. 452



Pic. 453



Pic. 454

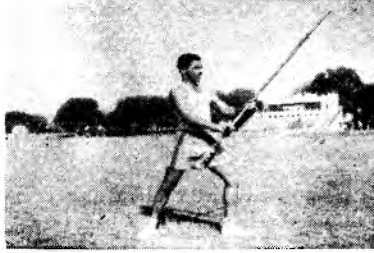
STARTING POSITION : Pavitra position; hold lathi with right and left hand (left palm facing up and right palm facing down), lathi under the right armpit parallel to the ground. (Pic. 452)

On count one, bring the lathi out from the under-arm-pit and swing it anticlockwise over the head in the same way as in *Jangmo* count one, (Pic. 453) and finally take lathi under the left arm-pit. (Pic. 454)

On count two, with the clockwise swing of the lathi overhead, return to the original position.

### 9. Chaumukhi Ek

NOTE : This exercise of lathi can be analysed into four parts, each part of four counts. For each part, move as it were, along the side of a square.



Pic. 455

POSITION : Pavitra Hushiyar (Pic. 455)

On count one, start with Sædha Hath on the right and step the right foot forward. (Pics. 456-458)



Pic. 456



Pic. 457



Pic. 458

On counts two and three, turn about and continue to swing Ulta Hath on the left side and right side one after the other, while taking the left foot backward. (Pics. 459-461)



Pic. 459



Pic. 460



Pic. 461



On count four, lift the left foot and turn on right side placing the left foot forward about 90 degrees along with Seedha Hath on the left. (Pics. 462 & 463)



Pic. 462



Pic. 463

Same movements will be repeated three more times to come to the original position and to complete the square.

Exercise is done with a jump all the way through.

### 10. Chaumukhi Do

POSITION : Pavitra Hushiyar

On counts one to four, perform *Do Mukhi*.

On counts five to eight, after pivoting on the left foot repeat *Do Mukhi* on the left side.

The same is to be repeated three more times to come to the original position. The complete movement makes (+) sign. To attain this, *Do Mukhi* is done five times as described above.

### 11. Jang Chaumukhi

POSITION : Pavitra Hushiyar with *Jangmo* position

Use the foot-work of *Chaumukhi Do*, but with *Jangmo* swings of lathi to complete the figure of (+).

NOTE : It can be performed on lines of square too which will be *Jang Chaumukhi Ek*.

### 12. Bagal Chaumukhi

POSITION : Pavitra Hushiyar with *Bagalmo* position

Use the foot-work of *Chaumukhi Do* along with *Bagalmo* swings of lathi to complete the figure of (+).

This can be performed in square formation too.

### 13. Seedhi Bel

POSITION : Hushiyar (Pic. 464)



Pic. 464



Pic. 465



Pic. 466

On count one, take the right foot forward along with Seedha Hath on the right. (Pic. 465)

On count two, take the left foot forward while continuing the swing of count one and do Seedha Hath on the left.

In this way march forward while taking Seedha Hath on the right and left sides with lathi movements on respective sides. (Pic. 466)

#### 14. Ulti Bel

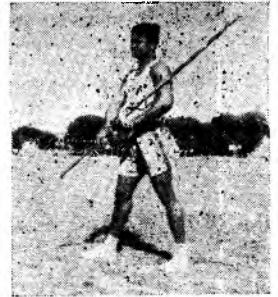
POSITION : Hushiyar



Pic. 467



Pic. 468



Pic. 469

Use the foot-work of Seedhi Bel and perform Ulta Hath instead of Seedha Hath. Start the exercise with the left foot. (Pics. 467-469)

#### 15. Dhori Bel

STARTING POSITION : Pavitra Hushiyar (Pic. 470)



Pic. 470



Pic. 471



Pic. 472

On count one, take right foot forward while swinging Ulta Hath on the left side and turn about. (Pic. 471)

On count two, swing Seedha Hath on right. (Pic. 472)

On count three, swing Ulta Hath on left while taking left foot to the rear. (Pic. 473)

On count four, continue the swing with Ulta Hath on the right and pivot on the right foot, turning right about and placing left foot forward. (Pics. 474 & 475). Repeat the same movement several times.



Pic. 473



Pic. 474



Pic. 475

### 16. Jang Bel

POSITION : Hushiyar

Use the foot-work of *Seedhi Bel* and perform *Jangmo*. Swing while going forward. Start with the right foot. Lathi should be on the right upper arm at the time of start.

### 17. Bagal Bel

POSITION : Hushiyar

Use the foot-work of *Jang Bel* and perform lathi swings of *Bagalmo*.

Lathi should be under the right arm-pit in the beginning of the exercise. Start with the right foot forward.

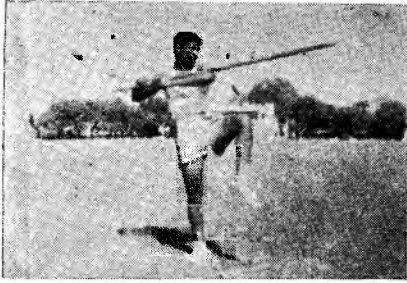
### 18. Ani Kat

POSITION : Pavitra Hushiyar (Pic. 476)



Pic. 476

On count one, raising the left knee forward, body being balanced on the right foot, swing the right arm backward so that the lathi will be more or less parallel to the ground and at the same time will be resting on the left arm which is in a bent position. (Pic. 477)



Pic. 477

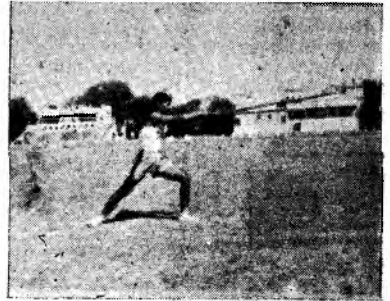


Pic. 478

On count two, take hops forward on the right foot, (Pic. 478) step forward on the left foot and lunging on the left, have Ani (thrust lathi forward, straightening the left arm). (Pic. 479)

On count three, step the right foot forward, and while swinging the lathi overhead as in count one in *Jangmo*, turn about.

On count four, step the left foot back while swinging *Ulta Hath* on the right.



Pic. 479

On count five, step the left foot forward, and immediately come to the original position with the left knee raised. At this position, the performer faces the opposite direction.

Repeat the previous movements starting with hopping on the right. This brings one back to the original place, standing with *Pavitra Hushiyar* position. This will complete the *Ani Kat*.

#### (D) JAMBIA

NOTE : *Jambia* means a dagger. The strokes and defences given below when practised repeatedly, are expected to give the necessary skill to meet an emergency in which one may be attacked. Since in the defence of each stroke the defender can overpower the attacker, it may be expected that boys of the pre-adolescent and adolescent age will take to these movements with keenness and enthusiasm.

For practice purposes in class, aluminium or other metal jambias with dull points should be used. These are usually available in the market. Even wooden imitation daggers can be prepared for instructional purposes.

In giving practice in strokes and defences, given in this section, the class-members should be divided into pairs and in each pair one should be designated A and the other B or in some similar other fashion so that each member of the pair is distinctly identified. Each boy is given a jambia in the practices which are given below.

**Positions****(1) Aram**

Feet together, jambia in the left hand with the sharper edge downward and the point pointing backward. (Pic. 480)



Pic. 480

**(2) Hushiyar**

Pic. 481

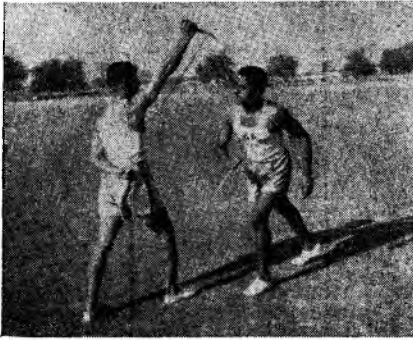
Hold the handle of the jambia in the right hand. Step the right foot backward while taking out jambia by the right side of shoulder; right arm across the body now pointing the point of the jambia towards front. Lunge forward on the left foot and keeping the left hand on the back. (Pic. 481)

**(3) Namaste**

POSITION : Hushiyar

1. Step forward with the right foot, taking the jambia across the body over the left ear.
2. Attempt to strike the opponent's right temple.
3. In this, their right wrists meet each other in front of their faces.
4. One of the partners presses the opponent's hand downward and both of them take their jambias in their left hands.
5. Both shake their right hands.
6. Touch the forehead with right hand (*Namaste*).
7. Slap the right thigh with right hand.
8. Take the jambia in the right hand, right foot backward and take Hushiyar position.

## 1. Head Stroke



Pic. 482

A takes the right foot forward, lunges on it and tries to hit straight on B's head with full force. (Pic. 482)

### Defence

A attacks B.

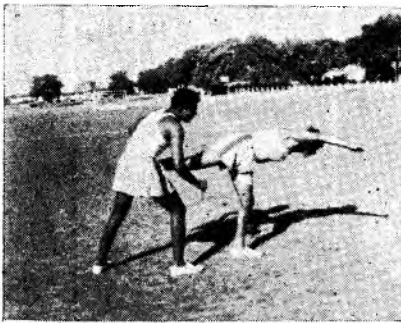
B avoids it by bending low down and passing under the right arm of A, keeping on the right, stepping forward with the right foot, (Pic. 483) turns round and faces the same direction as A.

B holds A's right ankle with the left hand over it, pulls the foot up and holds the toes with the right hand (palm facing A's sole of the right foot). (Pic. 484)

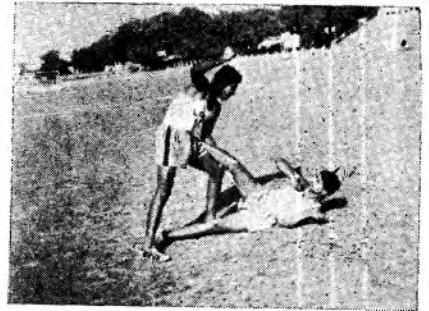
B twists to his left till A loses balance. (Pic. 485)



Pic. 483



Pic. 484



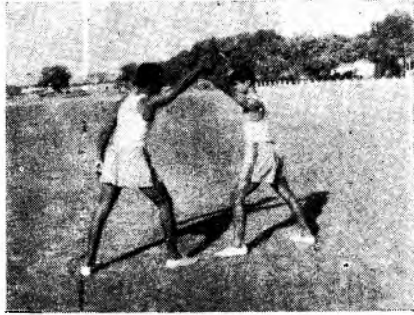
Pic. 485

## 2. Side Strokes—Throat, Chest and Ribs

NOTE : Side strokes are usually aimed at the temple, throat area and any part of the trunk including the chest. It is natural that an attacker with the right hand will move towards the left side of the opponent and the defence is described on this presumption. If the attacker is left-handed, suitable adjustments will have to be made.

It should be noted that in Throat Stroke, Chest Stroke and Side Stroke, the fundamental strike is the same but merely the place of the aim differs—throat, chest or ribs.

For side strokes, A takes the right foot forward, lunges on it and attempts to hit on B's left side *i.e.* temple, or throat, or any part of the trunk including the chest and ribs. (Pic. 486)



Pic. 486

### Defence

A attacks B.

B holds A's right wrist with his left hand.

B now tries the same stroke on A

A holds B's right wrist with his left hand. (Pic. 487)



Pic. 487

B throws away his jambia quickly and before A has any time to stiffen his joints, B holds his left wrist (now B has held both of A's hands).

B presses down A's left wrist. (Pic. 488)

B pulls his right arm upward and turns left about. (If this is done with some force and quickly, A automatically turns about.) Now both are standing back to back position. (Pic. 489)

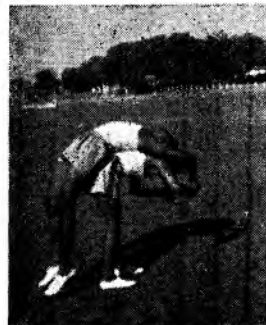
B lifts A over his back and throws him over, keeping the grip on A's hands. (Pic. 490)



Pic. 488



Pic. 489



Pic. 490

## (E) FARI GADGA

NOTE : This is a combative sport of the fencing type in which two persons each with a small leather shield in the left hand and a leather-covered stick in the right hand, try to hit each other and at the same time try to defend.

**Equipment**

1. *Fari* : It is a circular leather shield with a loop at the back and has a diameter of 7 to 10 inches.

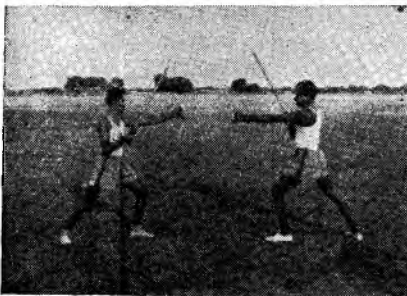
2. *Gadga or Gadka* : It is a cane stick of about 3 ft. in length and about one inch in thickness, covered with leather padding. It has a sword-like handle at one end with a loop to pass the fingers.

**Positions****(1) Gadga Lapet**

Hold the gadga in the right hand in between the thumb and the fingers. It will pass through the right arm-pit behind the shoulder vertical to the ground. Take attention position and hold the fari in the left hand. (Pic 491)



Pic. 491

**(2) Hushiyar**

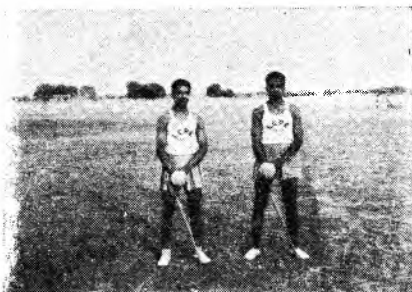
Pic. 492

Take the right foot backward and lunge the left leg along with downward upward swing of gadga to hold finally near the chest vertical to the ground. Left hand is stretched forward facing the opponent. (Pic. 492)



**(3) Aram**

Stand with legs apart with both the wrists crossing each other, left hand above the right hand. In this position the end of the gadga will be resting close to the left toe. The left hand with the fari will cover the right hand holding the gadga. (Pic. 493)



Pic. 493

**(4) Namaste**

POSITION : Hushiyar

Step the right foot forward, apply temple stroke and bring the gadga in the left arm-pit parallel to the ground. Leave the right hand from the gadga and shake hand with the opponent and salute *i.e.* *Namaste*. Take the right foot back along with and taking gadga in the right hand and come to the original position. The same movements will be done by the partner also.

**1. Stroke to Head**

Take the right foot forward. While twisting the right wrist swing the gadga forward, downward, backward and upward to end the swing straight to strike the opponent's head with full force.

**Defence**

POSITION : Pavitra



The opponent will raise his left hand in front of the head slightly upward and twist the wrist up, to defend the stroke by the fari. (Pic. 494)

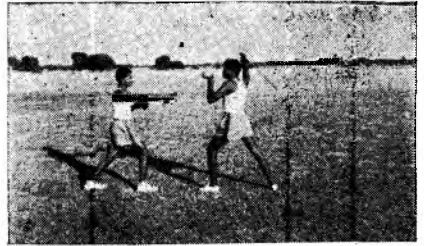
Pic. 494

**2. Stroke to Temple**

Take the right foot forward, swing the gadga overhead from left to right to hit the opponent's left temple. The direction of the gadga will be oblique.

### Defence

Raise the left hand slightly on the left side and twist the wrist towards outside to defend the temple stroke with the fari. (Pic. 495)

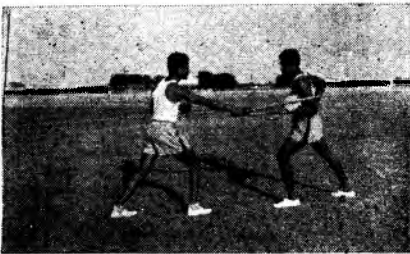


Pic. 495

### 3. Stroke to Body

Take the right foot forward, swing the gadga overhead from left to right to hit the opponent's left side. The gadga will be horizontal to the ground.

### Defence



Pic. 496

Bring the left hand slightly down towards the left side and twist the wrist towards the left side to defend the body stroke receiving the hit of the fari. (Pic. 496)

### 4. Stroke to Left

Take the right foot forward, swing the gadga overhead from left to right to hit the opponent's left knee. The direction of the gadga will be oblique.

### Defence

Bring the left hand slightly down towards left side and twist the wrist towards the left knee side to defend the knee stroke receiving it on the fari. (Pic. 497)



Pic. 497

## (F) JUDO

## 1. Release from Single Hand Hold

(a) When the opponent seizes your right hand with his right hand, (Pic. 498) turn your right hand towards your opponent's left hand to press his right thumb downward to release your hand. It can also be released by giving a sudden jerk downward. (Pic. 499)



Pic. 498



Pic. 499



Pic. 500

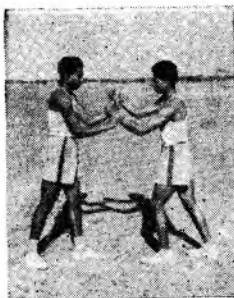


Pic. 501

(b) When the opponent seizes your right hand with his right hand over your wrist, (Pic. 500) turn your right hand outside. When the thumb is turned up, bend your wrist to press his wrist and the hand will be released. (Pic. 501)

## 2. Release from Double Wrist Hold

When the opponent seizes your right wrist with his left hand and left wrist with his right hand, (Pic. 502) you turn both of your hands inward, bend the wrists inside and turn them downward outward. (Pic. 503)



Pic. 502



Pic. 503

### 3. Release from Double Hold on One Wrist



Pic. 504



Pic. 505

When the opponent seizes your right hand with both of his hands, (Pic. 504) you press your right hand downward and hold your right wrist with your left hand passing through his arms. Taking this grip, pull your left hand, holding your right fist, downward sharply (Pic. 505)

### 4. Release from Front Throat Hold

When the opponent seizes your throat from front with both of his hands, (Pic. 506) you pass your both hands through his hands, raise your forearms upward to bring your upper arms against his forearms and fling your arms sideways outward sharply. (Pic. 507)



Pic. 506



Pic. 507

### 5. Release from Front Hair Hold



Pic. 508



Pic. 509

When the opponent holds your hair with one or both hands, (Pic. 508) interlock your fingers and put them on the opponent's hold on your head firmly. With your foot backward, suddenly bend forward and snap his wrist downward (Pic. 509) thus compelling him to release his grip. Your hold must be maintained throughout firmly on his wrist.

## 6. Defence against Blow at Head

When the opponent attempts to strike at your head with any weapon in his right hand, stop his arm with your left palm. (Pic. 510). Slightly turn to the left, bring your right hand under his right forearm below the elbow joint, press with your left hand down. The right hand grip under the elbow joint remains firm pushing forward. (Pic. 511)



Pic. 510

Pic. 511

## 7. Release from Rear Shirt Hold



Pic. 512

Pic. 513

When the opponent holds your shirt from the back with his right hand, (Pic. 512) turn sharply to the left and duck your head below his right arm or hand; hold his right wrist with your left hand firmly, place your right foot behind his right foot to act as fulcrum and push him backwards holding him with your right hand near his waist. (Pic. 513)

## 8. Release from Rear Waist Hold

When the opponent seizes you from the back with both hands around your body:

a) When your hands are free, (Pic. 514) you bend sharply downward holding his front leg in between your feet, pull it upward and sit firmly on his knee and at the same time pull your leg upward. (Pic. 515)



Pic. 514

Pic. 515



Pic. 516

Pic. 517

(b) When your hands are not free, (Pic. 516) with a sudden jerk spread your elbows a bit, turn your body a bit either to the right or to the left and take your near leg behind his knees from the rear. Bend a bit, grasp both of his knees and lift him upward. (Pic. 517)

### O R

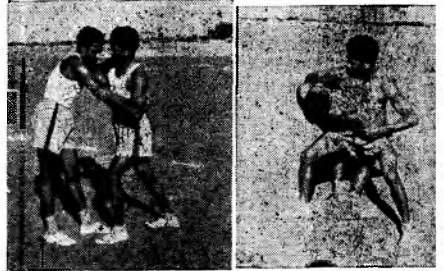
Giving a sudden jerk downward get your hands released a bit and hold his right wrist with your left hand, keeping his right elbow along with your body. You turn towards left and at the same time put your near leg behind his near leg. Pull him backward downward; throw him on the ground; hold his elbow on your right thigh with your right hand and press his chin towards his left with your left hand.

### 9. Release from Front Waist Hold

When the opponent seizes you from front with both hands round your waist :

(a) When your hands are free, hold his hands tightly (Pic. 518) and turn sharply to any side placing opposite leg behind his knee and push him backward. (Pic. 519)

(b) When your hands are not free, with a jerk spread your elbows a bit and hold his body. Then try as in 9(a) when the opponent seizes you from the front with both hands round your waist.



Pic. 518

Pic. 519

## GROUP V

### GAMES

#### (A) SIMPLE GAMES

Previous material may be used as desired.

#### (B) RELAYS

Previous material may be used as desired.

## (C) LEAD-UP GAMES

Previous material may be used as desired.

## (D) INDIVIDUAL RECREATIONAL GAMES

Encourage these as facilities permit.

## (E) MAJOR TEAM GAMES

Play a good variety of major games in season, football, hockey, kabaddi, etc.

## GROUP VI

## ATHLETICS

## 1. 100 M. Dash

Refer to Division III, Group VI, Standard VIII, Item No. 2. (page 170).

## 2. 800 M. Run

*Start* : Standing start is recommended.

Two essentials for half-mile run are stamina and speed. Myer mentions<sup>32</sup> that style is even more important than stamina and speed. He further says : "No athlete can, however, become a really reliable half-miler unless he develops a sound knowledge and judgement of pace, which is tantamount to saying that ability to run at speed must go hand in hand with the knowledge of how to use it."<sup>33</sup>

Myer mentions that style of running will vary from person to person but the basic style is as follows :

"The trunk is inclined slightly forward from the waist with head and neck in the same line. This running angle is almost automatically adopted if the eyes are fixed on a point some dozen yards ahead, the body being allowed to follow naturally the consequent incline of the neck. This forward angle must not be exaggerated, for this tends to cramp the muscles of the trunk.

"The arms should swing freely and naturally at a few inches above hip-height, backwards and forwards and slightly across the body as if each hand is advancing to meet the opposite lifted knee.

.....  
 "Under the correctly inclined body and free swinging arms the legs should move smoothly and powerfully, each thigh thrusting forward with a good but not exaggerated lift to the knee, the lower leg from knee to ankle relaxed, and the toe pointed as the leading foot prepares to land and claw the ground. The landing is made on the ball of the foot; there is a momentary flattening of the

<sup>32</sup> Athletics, Edited by H.A. Myer, J.M. Dent and Sons, Ltd., London, p. 58.

<sup>33</sup> Loc. Cit.

foot from toe to heel and an immediate rocking forward on to the toe, as the knee straightens and leg takes the full weight of the body.”<sup>34</sup>

**3. 6-Kilogramme Shot : (12 Pounds) Shot Put**

Refer to Division III, Group VI, Standard VII, Item No. 3. (pages 168-169).

**4. Broad Jump**

Refer to Division II, Group VI, Item No. 1. (pages 72-73).

**5. High Jump**

Refer to Division II, Group VI, Item No. 6. (pages 74-75).

**6. 110 M. Low Hurdles**

Refer to Division III, Group VI, Standard VII, Item No. 2. (pages 167-168).

**7. 4×110 M. Relay**

Refer to Division III, Group VI, Standard VII, Item No. 6. (pages 169-170).

## GROUP VII

### AQUATICS

NOTE : Use the appropriate previous syllabus if pupils have not covered it successfully. If pupils have covered the syllabus, swimming instruction may be substituted by recreational swimming.

### SWIMMING

#### STARTING AND TURNING IN RELAY RACING

**(a) Starting**

Any race in swimming is started from the outside of the swimming pool—mostly from the shallow end side. Competitors are made acquainted with the commanding words of the Starter, *i.e.*, ‘On Your Marks’, and then the starter gives signal to go either by firing the pistol or by blowing the whistle, or he will say ‘Go’. On the command ‘On Your Marks’ the competitors take crouch standing position on the starting ‘blocks’ keeping arms backward in a relaxed form. The moment the pistol is fired, or said ‘Go’, or the whistle is blown, he will plunge into the water by swinging both the arms forward and bringing them in line with head. On signal ‘Go’ he will also push the starting block with feet. In plunging, the arms and trunk will touch the water first, followed by the legs.

NOTE : (a) The swimmer, while taking start should not plunge into the water but be on the water.

(b) Backward start is different than other starts. It is always taken from inside the swimming pool.

**(b) Turning**

Kiphuth says, “The swimmer should be able to turn on either side and, according to the rules, he must touch the end of the pool with either one hand or both hands.

<sup>34</sup> *Ibid.*, p. 60.



“In n teaching the turn, the approach may be made at first with the head well out of water, so that the swimmer can easily determine whether the turn should be made on the right or the left arm.”

### Relay Races

There are three types of relays :—

- (1) ) 4×100 M. Free Style Relay
- (2) ) Meddlay Relay
- (3) ) Individual Meddlay Relay

(1) ) *4×100 M. Free Style Relay* : In this relay four fastest swimmers of the team take part. First man starts with plunge, and as soon as he finishes the 100-metre distance, the second competitor plunges into the water and covers the same distance with the fastest speed. In the same way third and fourth competitors cover the 100-metre distance. The team finishing first wins the race.

(2) ) *Meddlay Relay* : This is the relay which is swum by four different persons, each covering 100-metre distance in different style. It is started with Back Stroke, followed by Breast, Butterfly and Free Style.

(3) ) *Individual Meddlay Relay* : This is the most strenuous race for a swimmer. It is started with Butterfly stroke followed by Back, Breast and Free Style by the same person. He covers 100-metre distance in each style in continuation.



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