Traditional games in Leyte and the values learned by the players

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ABSTRACT

The study attempts to identify and describe the unpublished traditional games in Leyte, to develop a guide on how to play the games. The researchers specifically identified the fundamental characteristics of each game namely: the background, the players, the materials used in the game, the preparation before the game, and the mechanics. It also identified the values present in the games studied based on the DepEd Values Education Framework. A guide on playing the traditional games in Leyte was made as an output of the study. The guide consists of 12 games which are described accordingly based on the fundamental characteristics of the games, the fitness component development, the play skills development, the emotional-social development, and the values present in the games.

Keywords: traditional, games, Leyte, values, play

I. INTRODUCTION

Games are part of the lives of the people in a community. Through participation in games, one may develop physical fitness and desirable social traits as well, such as sportsmanship, teamwork, and honesty. “Malay pointed out as cited by Barbosa (2003) that Filipinos like to play games, and this is observed to be true. Traditional and high-tech games are simultaneously played around the country. As part of Filipino pastime, especially in rural areas and during moonlit nights, the neighborhood gathers and shares games in the plazas, open areas, and main roads, trying different sets of games and interacting with one another as part of their recreation, socialization, and relaxation after a hard day’s work.”

However, traditional games are more seldom played by children nowadays due to the boom of technology and the popularity of video games which confine the player to spend more time in front of the computer, being idle for long hours. Thus, bodily movements are hampered because less movement is needed in manipulating the computer keyboard and joystick in contrast to the greater mobility of body parts when playing traditional games, or laro ng lahi. Since traditional games are a delicate component of the nonmaterial part of our culture, it is necessary to safeguard and preserve such components through written documentation because they are orally transmitted.

The 1987 Philippine Constitution Article XIV, Section 14, mandates that the State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression (Lazo, 2009). To further promote this mandate, House
Bill 1813 was promulgated which mandates the inclusion of Philippine traditional games and sports in the physical education (P.E.) courses in all levels of educational institutions and sports activities of local government units, and for other purposes. One component of heritage mentioned in the 1987 Philippine constitution is traditional game and sport, which is considered a dying cultural legacy. The preservation and promotion of traditional games and sports is a fundamental contribution for the valorization of such an important and essential field for the intangible world cultural heritage (UNESCO, 2005/2010). As a physical education teacher teaching Philippine games (Laro ng Lahi), it has been observed by the proponent that there are students who do not know some Philippine traditional games (Laro ng Lahi). Furthermore, as a teacher tasked to promote the love of Philippine culture, particularly Laro ng Lahi, as included in the learning competencies in MAKABAYAN under Edukasyon sa Pagpapalakas ng Katawan for both elementary and secondary curriculum. Hence, it is necessary to come up with a comprehensive written document of these traditional games that are orally passed on from generation to generation. Moreover, this will contribute to the preservation of the nation’s cultural heritage in general and our local cultural heritage in particular. Thus, an oral history of the traditional games in Leyte is hereby proposed.

II. OBJECTIVES OF THE STUDY

The study attempted to identify and describe the unpublished traditional games in Leyte and to develop a guide on how to play the games. Specifically, it sought to answer the following questions:

1. What are the unpublished traditional games played in Leyte?
2. What are the fundamental characteristics of the traditional games in terms of:
   2.1 Background;
      1.1.1. Classification;
   2.2 Players;
      2.2.1. Number;
      2.2.2. Age, and
      2.2.3. Sex.
   2.3 Materials/props used;
   2.4 Preparation of the Game (Pre-Game);
      2.4.1. Setting/Venue,
      2.4.2. Ground Preparation,
      2.4.3. Selection of the IT (taya),
      2.4.4. Assignment of Roles,
      2.4.5. Deciding turns or figuring out who plays first, and
      2.4.6. Formation,
   2.5. Mechanics in playing the game;
   2.6. Winning in the game?
3. What fitness components play skills, and emotional-social skills can be developed in the players as they play the game?
4. What are the values that may be developed in the players as they play the game?; and
5. What instructional guide can be developed as an output of the study?

III. METHODS AND PROCEDURES

Selection of the Games to be documented.

The selection of the games that is included in the study was based on the preliminary survey conducted by the researcher where the students under the researcher’s physical education classes were asked to list down games in their locality. From the lists submitted, the researcher selected the games that were not yet documented by matching the list of games published in the Philippines taken from internet and print sources.

Other games not included in the list can also be documented provided that the game is not yet published and is played in Leyte.

Research Method. The descriptive-qualitative method was employed in the study. The study is an oral history of traditional games in Leyte.

Oral history is “a process of collecting, usually by means of a tape-recorded interviews, recollections, accounts, and personal experience
narratives of individuals for the purpose of expanding the historical record of a place, event, person, or cultural group (Hunt, 2003).

Data collection was done through a recorded interview as used in oral history. An interview guide was prepared to serve as a guide to the interviewer and for the key informant or the bearer of tradition to validate answers after the interview. A post-interview recording of information was also done. An observation on how a game is played with the use of photographs was also done. This was done to give the researcher a clearer view and understanding of the game being studied.

**Selection of Respondents.** The qualifications of a respondent or informant are as follows:

1. A person who is a native in the place where the game is played and played the game for a significant period of time;
2. A person who is willing to be interviewed and able to tell comprehensively the game being documented; and
3. A person referred to by an interviewed informant who the interviewed informant thinks helpful in the documentation of the game.

Two or more respondents were interviewed for each game in order to establish the authenticity and validity of the information given.

**Research Locale.** Selected towns in Leyte where the games are played were the focus of data gathering. Most of the towns included in the study are located at the eastern side of the province. The towns included in the study were Palo, Alangalang, Tunga, Carigara, La Paz, Mayorga, Pastrana, Dagami and Tacloban City. Their populations use Winaray or Lineyte-Samarnon. Other towns not mentioned can also be included provided that the game to be documented is also played in the place.

**Identification of the Values Present in the Game.** A focus-group discussion was done by the researcher together with two other colleagues in the teaching profession for validation of the values present in the games under study before coming up with the final list.

**Treatment of Data.** All information obtained was transcribed. A translation of the information from the Winaray dialect to English language was done for international understandability. Accounts were integrated according to relationships from one to the other. This was done to create a comprehensive write up of the games under study.

**IV. RESULTS AND DISCUSSIONS**

**The Traditional Games in Leyte: Buras-Buras**

The name of this game is derived from the term *buras*. In the Alangalang, Leyte, *buras* means to spread things that are piled.

**Place retrieved:** Alangalang, Leyte

Objective: To spread out the slippers and pile it back without being hit by the slippers thrown by the opposing team.

**Fitness Development:** Muscular strength, cardiovascular endurance, agility, reaction time

**Play Skills Development:** Accuracy in hitting a player, accuracy of time to escape from an oncoming slipper, catching a slipper.

**Emotional-Social Development:** Control during the exciting parts of the game, waiting for one’s turn, courtesy regarding others’ mistakes, readiness to be hit by the slipper, careful in throwing so that a playmate can catch the slipper.

**Venue:** Outdoors; open area

**Players:** Children; team

**Materials:** Slippers

**Lay-out of the Playing Area:**
Mechanics:
1. The players lay out the court used in the game.
2. The players are to be grouped. Each group must have a representative to determine the group to play first.
3. Two representatives from the opposing team go to the lines at the end of the court and use the slippers to hit the players inside playing area.
4. The players in the playing area spread out the slippers piled at the center and try to pile back the slippers to their original position. For the playing team to win the game, they need to buras or spread out the slippers again. Players can also try to escape being hit by a slipper thrown by the opposing team while trying to pile back the slippers.
5. Players hit by the slipper are to be taken out of the game. If the last player of the playing team is able to spread out the piled slippers without being hit, all other players who were earlier hit can now enter in the game.
6. If all the players of the playing team are hit by the slipper before they can spread out, or buras, the slippers on the ground, the team are changed.

Cruz ni Magellan

The game received its name from the shape of the playing area of the game which resembles a cross.

Place retrieved: Tacloban City, Tunga, La Paz

Objective: The objective of the game is to have ownership of the box in the court, known as balay in the vernacular, and to have as many balay as possible. The players must go through the stages of the cross before they can have ownership of the box or balay.

Fitness Development: Muscular strength, flexibility

Play Skills Development: Accuracy in making the flatstone fall inside the box, hopping skills

Emotional-Social Development: Control during the exciting parts of the game, courage to hop a long distance, waiting one’s turn, and courtesy regarding others’ mistakes.

Venue: Outdoors; open area

Players: Children; individual

Materials: Flatstone

Lay-out of the Playing Area:

Mechanics:
1. Lay-out the court in a flat, smooth surface.
2. Players will have their pa-ulo. Player’s stone that is nearest to the paulohan will be the first to play in the game.
3. The player will throw the stone to the first box and hop to the other boxes to the top of the cross, then go back to get the tarap in the first box, then move out to the base of the cross. The movement will be repeated until all the boxes/stages are passed by the player.
4. When the player finishes all the stages, the player will now have the pagbalay-throwing a stone from the base of the cross where the player faces away from the cross. The box where the stone falls is where the player has the balay. The
The players will alternately dampa the piled rubber bands on the ground. A player will win in the game if the player is able to move an odd number of rubber bands beyond the service line and take rubber bands that go beyond the line. If an even number of rubber bands goes beyond the line, the opponent will take rubber band.

3. Players should not clip the rubber band when doing the dampa so as not to forfeit the turn to play.

4. If a player moves an odd number of lastiko beyond the service line, he will continue the play. The turn to dampa will change only if an even number of rubber bands is displaced; then the opponent will have the turn to play.

**Dampa**

The game is played with the use of rubber bands, known as lastiko in the vernacular. Dampa is the act of producing air to come out from a hollow of dome-shaped palms when struck against the ground.

**Place retrieved:** Tacloban City, Mayorga

**Objective:** The player will aim to move the rubber band beyond the service line through dampa.

**Fitness Development:** Arm strength

**Play Skills Development:** Control in producing an amount of air in dampa.

**Emotional-Social Development:** Control during the exciting parts of the game, courage to move the rubber bands beyond the line, waiting one's turn, and courtesy regarding others' mistakes.

**Venue:** Outdoors or indoors; smooth, flat surface

**Players:** Children; individual

**Materials:** Rubber bands

**Lay-out of the Playing Area:** smooth, flat surface

**Mechanics:**

1. The players will determine the sequence to dampa the rubber band through palagunting (jack en poy) or hurumpyang if there are 3 or more players.

player can write or draw symbols in the box as a sign of the player's ownership. Only the owner of the balay can step on the box. Other players will skip the box that has a balay on it.

5. Players should be careful not to commit mistakes like stepping on the line, the stone fell on the line, and the stone fell outside the box. If a mistake is committed, the player will lose a turn and the tarap will stay on the box/stage where the player committed the mistake.

2. Players will alternately dampa the piled rubber bands on the ground. A player will win in the game if the player is able to move an odd number of rubber bands beyond the service line and take rubber bands that go beyond the line. If an even number of rubber bands goes beyond the line, the opponent will take rubber band.

3. Players should not clip the rubber band when doing the dampa so as not to forfeit the turn to play.

4. If a player moves an odd number of lastiko beyond the service line, he will continue the play. The turn to dampa will change only if an even number of rubber bands is displaced; then the opponent will have the turn to play.

**Latik-Latik**

This game is played with the use of rubber bands, known as lastiko in the vernacular. The name of the game is derived from the way the game is played where the players will flick, or latik, the tangled rubber bands in order to loosen its entanglement.

**Place retrieved:** Tacloban City

**Objective:** To let an odd number of rubber bands loosen from its entanglement.

**Fitness Development:** Flexibility

**Play Skills Development:** Control the amount of force in every flick.

**Emotional-Social Development:** Control during the exciting parts of the game, courage to loosen rubber, waiting one's turn, and courtesy regarding others' mistakes.

1. The players will determine the sequence to dampa the rubber band through palagunting (jack en poy) or hurumpyang if there are 3 or more players.
**Venue:** Outdoors or indoors; smooth, flat surface

**Players:** Children; individual

**Materials:** Rubber bands

**Mechanics:**
1. Players will determine the sequence to *latik* the rubber bands through *palagunting* (jack en poy) or *hurumpyang* if there are 3 or more players.
2. Players will alternately flick, or *latik*, the tangled rubber bands. A player will win the game if the player loosens an odd number of rubber bands from its entanglement. If even number of rubber bands are loosened, the opponent will take all the rubber bands.

**Market Day**

The name of the game varies from place to place. Several names are coined with the game such as *market day*, *market-market*, and *sambakya*.

**Place retrieved:** Tacloban City, Carigara

**Objective:** The goal of the game is to reach the opponent’s service line and touch the opponent’s slipper with his/her own slipper attached to any part of the body, using only one foot for locomotion.

**Fitness Development:** Leg strength, flexibility

**Play Skills Development:** Hopping without falling, balancing the slipper on the different parts of the body so as not to fall.

**Emotional-Social Development:** Control during the exciting parts of the game, courage in hopping a distance, creativity in making variations of carrying the slipper, waiting one’s turn, and courtesy regarding others’ mistakes, cooperation among group members to pass each stage.

**Venue:** Outdoors or indoors; smooth, flat surface

**Players:** Children; individual or group.

**Materials:** Slippers

**Lay-out of the Playing Area:**

**Mechanics:**
1. Players draw a parallel line approximately 4 meters apart, or depending upon the convenience of the players.
2. Each player must have a slipper aligned on the line assigned to their team.
3. The players will have the *pa-ulo*. Whichever team wins in the *pa-ulo* will be the first one to play.
4. The team who plays first must perform different ways of carrying the slippers to the opponent’s service line in a creative manner where the slipper is attached to different parts of the body. The slippers will be carried from the foot up to the head. This sequence will serve as stages in the game.
5. If the slipper falls to the ground from any member of the playing team, the other team will have a turn.
6. The team wins if they have reached the top level, which is carrying the slipper on top of the head without the slipper falling to the ground.

Creativity in transporting the slippers to the opponent’s service line makes the game unique and enjoyable.

**Variation:** A player who commits a mistake in the game can be saved by another player. This is done by the
player who already carried out the movement in that particular stage by performing the movement which was not carried out by a team member. The variation will be agreed upon before the start of the game.

**Moro-Moro**

Moro-moro is a team game with the same number of players on each team. The game is also known as *Bahaw-Bahaw* and *Base-Base*.

**Place retrieved:** Alangalang, Leyte

**Objective:** The objective of the game is to touch the home base of the other team without being tagged by the guards of the opposing team.

**Fitness Development:** Cardiovascular endurance, speed, agility

**Play Skills Development:** Running without falling, escaping from being tagged, alertness in guarding the team’s base.

**Emotional-Social Development:** Admitting when tagged, good-natured acceptance when tagged, control during the exciting parts of the game, waiting one’s turn, and courtesy regarding others’ mistakes, cooperation among group members in guarding the base.

**Venue:** Outdoors; wide open smooth flat surface

**Players:** Children; group

**Materials:** Slippers

**Mechanics**

1. Members of each team will go to their respective homebase or territory. Each player will guard his/her homebase so that the members of the other team will not be able to touch the base.

2. In cases that a player is tagged by a player of another team before touching the home base of the opponent, the tagged player will be a prisoner of the team. The prisoner will only be saved if a member of the other team touches the home base of the opposing team.

3. The winner is based on the number of touches made to the home base of the opposing team.

**Palpagay**

The name of the game is taken from the vernacular word *palpag*, which means to strike or hit something with another thing. Another name of the game is a vernacular term *Lampas* which means to go beyond the line.

**Place retrieved:** Tacloban City

**Objective:** The objective of the game is to let the other pair of slippers reach the other end of the line by means of *palpag*—hitting the slipper with the other slipper for it to move and reach the finish line.

**Fitness Development:** Arm strength, flexibility

**Play Skills Development:** Running without falling, escaping from being tagged, and alertness in guarding the team’s base.

**Emotional-Social Development:** Accuracy in hitting the slipper on the ground, control during the exciting parts of the game, waiting one’s turn, courtesy regarding others’ mistakes, courage in making the slipper reach the finish line.

**Venue:** Outdoors

**Players:** Children; Individual

**Materials:** Slippers

**Lay-out of the Playing Area:** Wide open space
Mechanics:
1. Lay out the court on smooth, flat ground. Each player will place one slipper on the line.
2. Players in the game will have the pa-ulot-throwing a slipper to the other end of the line. The slipper which is near or at the line will be the first to strike the slipper and followed by the other players.
3. The player will hit one’s own slipper for it to move nearer to the other line. The player has also the choice to hit the opponent’s slipper to be moved away from the other line.
4. The procedure will continue until a slipper will reach the other end of the line.
5. The last slipper to reach the other end of the line will have a “consequence.” The consequence will depend upon the agreement of the players who won in the game or one already agreed before the start of the game.

Rizal-Rizal
The game is played with a player stoned at the end of the game as a consequence of losing the game. The game depicts the execution of Jose Rizal, our national hero.

Place retrieved: Tacloban City

Objective: The objective of the game is to shoot the ball in the hole in the ground and to escape being hit so as not to lose a life.
Fitness Development: Endurance, agility

Play Skills Development: Running without falling, escaping from being hit, accurateness in shooting the ball.
Emotional-Social Development: Accuracy in shooting the ball, control during the exciting parts of the game, waiting one’s turn, and courtesy regarding others’ mistakes, admitting when hit.

Venue: Outdoors

Players: Children; Individual

Materials: Small ball, pebbles

Lay-out of the Playing Area: Wide open space

Mechanics:
1. Prepare the holes in the ground and the service line away from the holes. Each player must have a hole. A ball will also be used in shooting it to the hole and in hitting a player.
2. Players will have the palagunting or hurumpyang to determine the sequence of the play.
3. Each player will throw the ball to the hole from the service line. If the ball was shoot to the hole, the owner of the hole would pick the ball and run towards the other players to hit them. If the player is hit by the ball, a small stone will be placed on the hole of the hit player as a mark that the player looses one life. If the player missed to hit another player, the player’s own hole would be the one to be placed with a small stone as a mark that the player loses a life.
4. The player who was hit by the ball will lose a life. Each player is given five lives. If the five lives are lost, that player will be the Rizal. Rizal is the player who will be hit/stoned at the end of the game.
5. The Rizal will maintain a distance and face away from the other players. The other players will stone the Rizal depending on the life left by each player. For example, if a player has already four small stones in one’s own whole, that player is entitled to one shot. If the players have three small stones in the hole, that player is entitled to two shots.

6. A play will start from the beginning once the Rizal is already punished.

**Samit-Dangaw**

*Samit* in the vernacular means to fall on the line or hit the line and *dangaw* means a distance measured by a full stretch of the thumb to the small finger.

**Place retrieved**: Tacloban City, Dagami

**Objective**: The objective of this game is to let the *tarap* fall on or hit the line or fall nearest to the line to have an advantage to *dangaw* the other *tarap*. The *tarap* is a material used to throw to the line. It could either be a coin, *takop/tansan* (lid cover of the bottled soft drink), or stone.

**Fitness Component Developed**: Flexibility

**Play Skills Development**: Accuracy in letting the *tarap* fall on the line.

**Emotional-Social Development**: Starting with feet behind the line, waiting one’s turn, and courtesy regarding others’ mistakes.

**Venue**: Outdoors; indoors

**Players**: Children and adults; individual

**Materials**: *tarap* (coins, *tansan*, or stone)

**Lay-out of the Playing Area**: Open space

**Mechanics**:  
1. Each player will throw their *tarap* to the *samitan*. The tarap that falls to the line will automatically take all the other *tarap* which did not fall on the line.

2. If no *tarap* exactly fall into the line, the tarap nearest to the line will have the chance to *dangaw* the other *tarap*. The player will win the other *tarap* as long as the player reached the others’ *tarap* in a measure of one *dangaw*.

3. The tarap that falls to the other side of the line is not included in the *dangaw* if the one doing the *dangaw* is on the other side of the line.

4. The sequence will be repeated until a player has won many *tarap*.

**Saya-Saya**

*Saya* in the vernacular means a skirt. The layout of the court resembles a skirt. This is where the name of the game is derived.

**Place retrieved**: Dagami, La Paz

**Objective**: The objective of this game is to have ownership of the box in the court, known as *balay* in the vernacular, and to have as many *balay* as possible. The players must go through the stages in the *saya* before they can have ownership of the box or *balay*.

**Fitness Development**: Muscular strength, flexibility

**Play Skills Development**: Accuracy in making the flatstone fall inside the box, hopping skills.

**Emotional-Social Development**: Control during the exciting parts of the game, courage to hop a long distance, waiting one’s turn, and courtesy regarding others’ mistakes.

**Venue**: Outdoors; open area

**Players**: Children; individual

**Materials**: Flatstone
Lay out of the Playing Area: open space

Mechanics

1. Layout the court in a flat, smooth surface.
2. Players will have their pa-uloh. Player’s stone that is nearest to the pa-ulohan will be the first to play in the game. The pa-ulohan—a line in the middle portion of the saya.
3. The player will throw the stone to the first box and hop to the other boxes on top, then go back to get the tarap in the first box, then move out to the base of the saya. The step will be done until all the boxes/stages are passed by the player.
4. When the player finishes all the stages, the player will now have the pagbalay – throwing a stone from the base of the saya where the player faces away from it. The box where the stone falls is where the player has the balay. The player can write or draw symbols in the box as a sign of the player’s ownership.
5. The player should be careful not to commit mistakes like stepping on the line, and letting the stone fall on the line or outside the box. If a mistake is committed, the player will lose a turn and the tarap will stay on the box where the player committed a mistake.

Tamban-Tamban

The game is a chasing game where a player tags other players. The game is associated with the word from the vernacular tinamban which means to add manually.

Place retrieved: Tacloban City, Dagami, Palo

Objective: To tag all the players in the game.

Fitness Development: Endurance, speed, agility

Play Skills Development: Running without falling, quickness in escaping to be tagged.

Emotional-Social Development: Control during the exciting parts of the game, courage to skip from the IT, admitting when tagged, good-natured acceptance when tagged.

Venue: Outdoors; open area

Players: Children; individual

Materials: none

Mechanics:

1. Players will select the IT through palagunting or hurumpyang.
2. The selected IT will tag all the players. If the IT has tagged a player, the tagged player also helps in the tagging the remaining players until all players are tagged.
3. The next IT in the succeeding rounds of the game is the first tagged player. A variation for the next IT can be agreed upon. One variation is that if all players were already tagged, the players will try to touch the ground. The player who is last in touching the ground will be the next IT.

Tumbaw-Tumbaw

Tumbaw is a vernacular term which means to put something on top the other.

Place retrieved: Tacloban City, Palo

Objective: To let the rubber band fall over the other rubber bands on the ground and to win
many rubber bands as you can.

**Fitness Component Developed:** Flexibility

**Play Skill:** Accuracy in throwing the rubber to fall on top of the other rubber bands on the ground

**Emotional-Social Development:** Control during the exciting parts of the game, starting with both feet behind the line, waiting one’s turn

**Venue:** Outdoors or indoors; open area

**Players:** Children; individual

**Materials:** Rubber bands

**Mechanics:**

1. Players determine who gets to first throw the rubber band from the service line through *salagunting*, *palo hay*, or *hurumpyayang*.

2. Players then alternately throw their rubber band with the objective of letting the rubber band fall on top of the other rubber band on the ground. The game has also variations. Other variations place a rubber band beyond the service line before the first player throws a rubber band while others do not.

3. Whoever lets the rubber band fall on top of the other rubber band wins the game and taking all the rubber bands on the ground.

**Values Shown in the Games**

The games under study showed the values that can be learned by the players as they play in the games.

Values such as fairness, honesty and integrity, physical fitness, self-worth and self-esteem present in all the games documented. Additionally, courage, personal discipline, critical thinking, appreciation of cultural heritage, creativity, openness and respect for others, and trust are present in many of the games. Social responsibility and accountability are present in some of the games.

Concern for the common good, cooperation, and unity are present in minority of the games documented.

**V. FINDINGS**

There are many unpublished traditional games that are played in Leyte. The name of the games varies in some places, but the mechanics are the same. There are also many games not yet documented that were not included in the study.

The name of the games depends on the shape or layout of the court as shown in the games *Cruz ni Magellan* and *Saya-Saya* and on the movements/actions of the players in playing the game as shown in the games *Buras-Buras*, *Dampa-Dampa*, Latik-Latik, Palpagay, Riza-Rizal, Samit-Dangaw, and Tumbaw-Tumbaw.

All the games included in the study were played by children. Children learned the game through observation of the other players who played the game and others were taught by other children how to play the game.

The rules of games are often flexible and arbitrary. Players must come up with a consensus on the rules to adopt before the game starts.

There are different ways in selecting the IT and in determining the sequence of the players to play. The method used depends on the kind of game played and on the number of players participating. The most commonly used methods in the selection of the IT are *palagunting* (*jack en pay or bato bato pick*), *humpyang* (*paper, stone, scissors*), and *pa-ulo*.

Players develop skill in decision-making as shown in the games where the winner of the game has to decide on the consequence to impose to the loser. It also makes players be considerate by not imposing a consequence that is not doable by other players. It also makes players decide on things quickly while considering suggestions of the majority on the game rules to be carried out.
Leadership skills are developed. This is observed in group games where a team chooses a leader. The chosen leader organizes one’s own group so as to win in the game.

Players assume roles of make-believe such as being a leader in a group, a skilled performer in doing a task, a life saver of the other players who commit mistakes in the game.

Players learn to manage their feelings as they play the game. They learn how to accept defeat.

Several values were shown in the games under study as reflected in the DepEd Values Education Framework. These values include appreciation of cultural heritage, creativity, critical thinking, concern for the common good, cooperation, courage, fairness, honesty and integrity, openness and respect for others, personal discipline, physical fitness, self-worth and self-esteem, social responsibility and accountability, trust, and unity of all.

VI. CONCLUSIONS

The researchers concluded that:

- Many traditional games are found in Leyte, yet many of these games are not documented. The researchers believed that there have not been many studies conducted or documented in this field;
- The various names of the game in different places made the researcher understand the other local words which were not known to him before, thus enriching his vocabulary of the Lineyte-Samarnon dialect. It also helped the researchers know the common pastimes of people in this province;
- The different roles that a player may take as they play the game makes the player ready to face correlative life situations that the player may encounter; and
- The studied games showed several values that can be developed in the players. The games are an effective tool in teaching children good values which can be adopted in schools.

VII. RECOMMENDATIONS

The following recommendations were proposed by the researcher:

- A similar study be conducted by future researchers since there are still many games which are not documented. Doing so will help preserve our own local folklore;
- A documentation of other games in the locality or in the region should be conducted and a book be published for local games in Leyte or in the region;
- The guide in playing the traditional games made by the researcher be adopted in schools for instruction purposes and in the community organizing socio-cultural activities for it holistically develops a child participating in the games; and
- The output of this research, the instructional guide on playing traditional games be published.

REFERENCES


