1. what are the character choas represented by Agons, Mimesis and chaos in an Ancient Greeks.

The remarkabe endurance of play and games across centuries, generations, cultures and countries is quite a story. Both natural and man-made playgrounds change with geograohy, time, and necessity. Technology, culture, and interest change children's toy choices, but their games, laws and seasons for playing them endure in modified fashion.

Frost, 2010

In my previous write up, I had mentioned three words, 'Agon, mimesis and chaos', which are the three routes for understanding play. It was Spariosu (1989), who had interpreted these words, explained it's meaning and significance for the present situation. A more detailed explanation is available in his book on 'Play and the aesthetic dimension in modern philosophical and scientific discourse'. Let's look in brief the significance of these three words.

'Agon', meaning conflict, is one way of considering play. It was a belief that, it was the Greek Gods, who put humans to challenges in the form of war, politics and other forms of conflict, that would test the physical and social capabilities. It was believed that the one who was able to overcome the challenges, had the blessings of god. The Ancient Greeks created a sport version of Agon, where different groups would compete against each other, instead of fighting real war, like throwing lances (javelins), heaving stones (shot put), shooting arrows (archery), and other forms of physical competition to know which individual or group had the blessings of god. These form of competitive play in the form of sports and games is still practised.

'Mimesis' meaning mimicry. It is believed that the Ancient Greeks would mimic Gods, in various representational forms , to show their devotion towards God. Spariosu says that the greeks acted in ways that were thought to be pleasing to gods. The Greeks imagined God's way life and interpreted it through dance forms, which they felt would bring them closer to Gods and would possibly beget God's favour. The Ancient Greek players used masks to take on new roles, scenes of Gods were depicted as symphonizing human actions has evolved into theatre (plays) ,rituals (religious rites) and other symbolic or dramatic portrayals. Mimesis may be interpreted as imitative or expressive, but it involved acting. Imitation, dramatic presentations or enacting by adults or children are forms of symbolic play which is still seen even today as a form of recreation.

'Chaos' or the order and disorder of nature, is a way by which ancient people tried to relate to Gods and understand the purpose of humans in the world. Predictions were considered as a way in trying to understand the actions of gods. By predicting, Ancient Greeks took a trust in ***chance***, that all actions had godly interventions and will mark one's path of life. Predictions were done by tossing bones, studying patterns and drawing lots which was believed to reveal the future of a person. According to Spariosu, this games of chance is also another form of play, that is seen to this day in the form of gambling, board games, flipping coins and so on.

The Ancient Greeks were very clear about the fact that these three forms are a basis for their philosophy of life and had no relationship with play. But thinkers like Spariosu and Lonsdale interpretation has led us to think of the links between play and agos, mimesis, chaos. In the beginning of the blog there is a quote about play by Frost, where he also opines, that with changing times there is definitely a change in the choice of games, but the rules and ways of playing it will

always reamin the same, maybe modified to suite particular conditions. For example, a game called Pagade got modified as Ludo, but people play both forms of games.

The forms of play that the ancients have discussed applies to both children and adults. However, there is a lack of supportive literature and recordings of children's play in ancient times. Children's play came into limelight during the 17th century, where thinkers began to reconsider, and shifted their focus from religion and beliefs. So wait up for the next blog to see the wave of these thinkers magic wand on the philosophy of child's play.

2. How did the following theorists contribute to how you think about play:Locke, Kant, Schiler, Frobel, Groos and Hall.

3. Describe the characterstics of play and give your own example for each one.

Characteristics Of Play

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Any attempt to assess play needs to find a balance between preserving the spontaneous characteristics of this behavior and the need to impose some structure for the purpose of facilitating interpretation. The spontaneity of children can usually be counted on, given sufficiently attractive and developmentally appropriate materials. The need for structure or standardization is usually accomplished through the use of predetermined materials and developmentally referenced or normed scoring systems (or both). In this way, the structure is imposed on the assessor, and it is hoped that spontaneity within the child is preserved. However, interpretation of thematic content remains relegated to the artistic aspects of theory-based clinical experience and insights, all the while maintaining awareness of the potential consequences of social-cultural contexts and attitudes. Most play assessment relies heavily on approaches developed for behavioral observation, regardless of theoretical bases for interpretation of thematic content. It is of primary importance in conducting play assessment that

assessors generate accurate, reliable behavioral observations. What these may or may not mean is a relatively separate issue.

What play is and what it is not is not a straightforward issue. Usually, a play assessment procedure represents a specific definition or determination of the researcher's ideas about play. These may or may not overlap with the ideas of other researchers.

Several researchers have presented the characteristics most frequently associated with play. For example, Garvey in 1977 and Piaget in 1962 (in Gitlin-Weiner et al., 2000) suggested that play is "(a) pleasurable; (b) spontaneous, voluntary, intrinsically motivated; (c) flexible; and (d) a natural product of physical and cognitive growth" (p. 5). McCune-Nicolich and Fenson (1984) offered the following criteria: Play is

(a) pursued for its own sake;

(b) focused on means rather than ends;

(c) directed toward exploring objects in order to do something with the objects;

(d) not considered a serious endeavor because no realistic result is expected;

(e) not governed by external rules; and

(f) characterized by active engagement of the player (p. 5).

Developmentally, play shifts during the first two years from

1) undifferentiated activity toward simple objects. . . to 2) behavior that is modified to fit the characteristics of individual objects (i.e., functional play) and ultimately 3) functional play involving the interrelationships between objects. . . . Subsequently, 4) decontextualized and symbolic use of objects is displayed, first employing individual objects . . . and then involving multiple objects. (Bond, Creasey, & Abrams, 1990, p. 113)

We need to be aware that there is considerable evidence for gender differences in play—especially regarding toy preferences—that affect sociodramatic play in particular but may also be evident in object interaction (e.g., Fein, 1981; O'Brien & Huston, 1985). These appear to reflect the interaction of genetic predisposition and parental reinforcement. When selecting toys for observation of children's play, and when interpreting their play behaviors, we need to keep these in mind, as they occur very early in development. For example, boys are more likely to be interested in transportation and

active, aggression-related materials and to engage in more rough-and-tumble play, whereas girls tend to gravitate toward dress-up and more passive so-ciodramatic play. These tendencies are of course overlapping, and some parents make a concerted effort to avoid stereotyping their selection of play materials.

4. Compare and contrast Classical thorists of play.

that are commensurate with such energy due to restrictions from their parents or guardians (Smith, 2010). In ability to use the excessive portion of energy, when such a child is released from the clutches of the parent or the guardian, the inhibited energy beg for discharge. To find solution from this kind of mental disturbance, the child will naturally want to balance the equation through engaging in play.

Recreation

Propagated by one of the scholar is that this argument resonates with that of Spencer, but totally brings a new dimension into the discussion. He Further opines that children are new organisms that are likely to be subjected to fatigue if new tasks are brought to interact with them, thereby reducing the aggregate stock of energy they posses. The need to replenish the energy lost due to fatigue directs the child to find alternative measures realizable through playing.

Pre-exercise

Groos (1898) views play from a mirror perspective and openly argues that play is but an indication of what the child will be as he progresses in the coming stages of life. The scholar goes on to argue that aspects of play such as fighting and roughness are mirrored indicators of how the child is likely to survive the tumultuous features of life as in sets advance growth and developments processes.

Recapitulation

A proper diagnosis of the word indicates that it refer to the stages through which an organism undergoes during embryonic development so as to repeat its evolutionary structural changes present in its ancestral lineage (Johnson, Eberle, Henricks, & Kuschner, 2015). Its focus, therefore, is not to develop future instinctual skills for the child, but rather to rid the child of primitive and otherwise unnecessary instinctual skills emanating from inheritance.

Contemporary Theories

Psycho-analytic

This part of the contemporary theory of play allows a child to get rid of any negative emotions that he or she might have accumulated within the self in the course of the day or life, and substitutes such hindering emotions with others that are more likely to increase productivity in the young individual. Additionally, this theory allows the child to express inner feelings in a way that could have been difficult to do so through other channels. How the child views the past, the present and the future can equally be seen through this theory.

Arousal Modulation

This theory introduces a total paradigm shift unlike what the others tackled, the dilemma of play in children. It examines play from biological parameters by arguing that children, just like other human beings beyond their age bracket, possess a central nervous system, which produces an intense feeling of alertness and ease if taken to the optimal levels (Moyles, 2012). In this sense, the theory opines that the only reason children engage in play is to take their central nervous system to the optimal level so as to attain the said results.

Meta-Communicative

Developed by Erickson in 1955, this theory argues that the role of play in the life of a

child is much deeper than assumed. The scholar believed that the possibility of someone losing his or her identity from childhood stages can be high if such an individual does not find a way to develop it (Pellegrini, 2009). In this context, play assumes the role of giving individuals the opportunity to find their identity before that individual reaches adulthood, where finding it can be problematic.

5. Describe contemporary and other theorists of play.
6. How can parents and caregivers can promote social play.

Social play happens when children are playing with adults or with other kids. In early childhood, play gradually gets more social and more complex. By about age four, children begin to engage in sociodramatic play, cooperating to take on roles and creating their own rules.

"Let's pretend we're at the grocery store. I'll be the shopper and you be at the checkout."

This is an especially valuable type of play. Besides having fun (which has value in itself!), children learn social skills that include: communication, cooperation, problem-solving, and perspective taking. Research shows that social skills help children succeed in school and in life, too.

7. How does play support motor development in preschool years.

8. Describe each stages of Mildred Parten social play and give your example for each one.

Parten's 6 Stages Of Play In Childhood, Explained!

1. Unoccupied Play.
2. Solitary Play.
3. Onlooker Play.
4. Parallel Play.
5. Associative Play.

6. Cooperative Play.

1.Unoccupied Play (Birth – 3 Months)

Unoccupied play can be observed from the earliest months in life. It is defined as sensory activities that lack focus or narrative.

Key characteristics include:

- Lack of social interaction.
- Lack of sustained focus.
- No clear story lines during play.
- Language use is non-existent or very limited.

Examples of unoccupied play include:

- A child picking up, shaking, then discarding objects in their vicinity.
- A child hitting and giggling at a play mobile in a cot.

2.Solitary Play

(3 months – 2 ½ years)

Solitary play follows on from unoccupied play. It is play that involves a child playing alone and with little interest in toys outside of their immediate vicinity.

It is more focused and sustained than unoccupied play.

During this stage, children will still have little interest in adults or other children during their play.

Key characteristics include:

- Increased focus and sustained attention on toys.
- Emerging play narratives, such as use of symbolic play (using objects to represent other objects, such as push around a block to represent a car).
- Disinterest in other children or adults during play.
- Unstructured play, lacking clear goals.

Examples of solitary play include:

- Two children playing with their toys but never looking at or showing any interest in each other.

- A child who has developed the ability to sustain interest in one toy for more than 60 seconds.

3. Onlooker Play

(2 ½ years – 3 ½ years)

Onlooker play is the first sign of children showing interest in the play behaviors of other children.

During this stage, children will observe other children's play without getting involved themselves. They will often sit within earshot so they can hear other children's play conversations.

Key characteristics include:

- Children showing interest in other children's play.
- Withholding from play due to fear, disinterest, or hesitation.

Examples of onlooker play include:

- Younger children in a multi-age Montessori classrooms will observe older children at play, but not get involved in the 'big kids games'.
- Adults watching a sporting event.
- A shy child watching others play without getting involved herself due to timidness.

Listening and observing are powerful forms of learning. Albert Bandura, for example, showed the power of observation through his bobo doll experiments. In these experiments, children would observe adults playing with dolls. Children who saw children being aggressive toward the dolls were subsequently more aggressive themselves when they played with the dolls.

4. Parallel Play

(3 ½ years – 4 years)

Parallel play follows onlooker play. It involves children playing in proximity to one another but not together. They will tend to share resources and observe one another from a distance. However, they will not share the same game play or goals while playing.

Key characteristics include:

- Playing in the same room and with the same resources, but not together.
- Independent exploration and discovery.
- Observing and mimicking.
- Having separate goals and focuses during play.
- Minimal communication with other children.

Examples of parallel play include:

- A brother and sister playing with the same Lego set, but constructing different buildings.
- Children sharing brushes and paints, but painting on different canvases.
- Early play dates where parents bring their children to play together. These dates are usually about getting children more comfortable with peers of the same age, but younger children will often not start playing together too well.

5. Associative Play

(4 – 4 ½ years)

Associative play emerges when children begin acknowledging one another and working side-by-side, but not necessarily together.

Associative play differs from parallel play because children begin to share, acknowledge, copy and work with one another.

However, it is not quite the next stage (cooperative play) because children do not yet share common goals during play – in other words, they're not yet playing 'together' in any cohesive way.

Key characteristics include:

- Negotiating the sharing of resources.
- Emerging chatter and language skills. Children ask each other questions about their play.
- Children are still playing independently with different objectives and strategies.
- Mimicking and observing continue to occur, but at a closer distance.

Examples of associative play include:

- Children asking one another questions about their play, what they're doing, and how they're doing it. The children are nonetheless working on different tasks.
- Children realizing there are limited resources in the play area, so negotiating with one another for which resources to use.

6.Cooperative Play

(4 ½ years and up)

Cooperative play emerges shortly after associative play and represents fully integrated social group play.

During this stage, expect to see children playing together and sharing the same game. The children will have the same goals, assign one another roles in the game, and collaborate to achieve their set gameplay goals.

This stage represents the achievement of socialization, but social skills will still be developing. Children may need support, guided practice and scaffolding to help them develop positive social skills such as sharing, compromise, and turn-taking.

Key characteristics include:

- Children work together on a shared game.
- Children share a common objective during game play.
- Children have team roles or personas during game play.
- There can be an element of compromise and sacrifice for the common good of the game.

Examples of cooperative play include:

- Imaginative play, where children take on the roles of their favorite movie characters to act out a scene or create their own new scene.
- Board games where children need to take turns in order for the game to proceed according to shared and agreed upon rules.

9. What are the roles of preschool teachers in planning, supporting and assessing play.

The teacher's role in supporting child-directed play

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Early childhood educators know that play is a critical component of healthy child development. Through play, children explore their world, try on new roles, solve problems, and express themselves. One type of play that is especially important to development from early infancy through to the end of the early childhood period is unstructured, child-directed play (Ginsburg, 2007). Child-directed play is similar to free play but includes more adult engagement. This kind of play may be facilitated by an adult, but is still totally under the child's direction and control. In an early childhood environment that is increasingly academic-centered and skill-based, this type of play may be on the decline, as many programs focus on more structured activities aimed at enhancing early literacy and numeracy skills. In response to increasing evidence of negative consequences for children because of this omission (Gray, 2011), this article offers support for teachers in maintaining child-directed play in

their programs by suggesting specific strategies to try across the early childhood period. The article also provides appropriate strategies for each age and stage of the early childhood period.

Beyond expanding skills in supporting child-directed play outside of setting up the physical environment, planning children's learning experiences, and observing children to learn more about their individual developmental needs, the early childhood teacher's role also includes cultivating an understanding of what child-directed play is and the important role adults play in supporting it. Paired with this developmental knowledge, easy-to-adopt strategies offered here can increase and encourage self-directed play in the early childhood setting. Many of these skills may also be helpful for caregiving adults in the family setting.

Child-directed play in infancy

Five-month-old Ava is laying on her back in her classroom's play area. Her teacher, Miss Noor, is sitting nearby and notices that Ava is gazing at her face. She says, "Hello, Ava! I see your eyes!" Ava responds by kicking her feet and cooing loudly. Miss Noor moves closer, asking, "Do you want me to pick you up?" Ava squeals and smiles, waving her hands in Miss Noor's direction. Miss Noor pulls Ava onto her lap, facing the baby towards her. Ava coos and babbles happily and Miss Noor responds in similar tones, gazing warmly into Ava's eyes and offering Ava her fingers to hold. When Ava begins to arch her back and look away, Miss Noor says, "I think you are ready for a break from this game. I wonder if you're getting hungry?" She shifts Ava into an outward-facing hold and the baby relaxes in her caregiver's arms, gazing around the room as Miss Noor prepares her bottle.

In infancy, child-directed play is directed by two innate developmental drives. The first is finding ways to communicate needs to caregiving adults, predominantly through nonverbal cues or crying out to communicate discomfort, hunger, or the need for holding or repositioning. The second is mastering motor skills to allow deliberate movement and control over their bodies. Babies' earliest self-directed play often involves learning how to bring their hands or feet to their mouths, moving their arms and legs, exploring their bodies to discover interesting or soothing sensations, or reaching for items in the environment to manipulate and explore with their hands and mouths.

Soon, play begins to centre on intentional communication skills, as infants learn to control the sounds they make and use those sounds to engage and interact with other people. Adults often initiate the serve-and-return aspect of early verbalisations, as babies coo, squawk, screech, or babble and attentive adults respond in kind. This particular interactive strategy has strong connections to healthy brain development during this important period and is widely encouraged as a frequent behaviour for all adults who interact with infants (Center on the Developing Child at Harvard University, n.d.). Such interactions serve as an intensely pleasant connection as well as practice for future communication. When this kind of play is reciprocal, it engages adults as much as it does babies!

Supporting healthy development through child-directed play in infancy starts with attention and time from educators. In order to support child-directed play, teachers must get to know babies well, individualising their own emotional and physical responses to each child's temperament, as

well as to their unique physiological needs. For example, some babies enjoy lots of face-to-face interaction, while others prefer to be held facing outward, taking in all the data that the world around them provides. Some infants need swaddling to fall asleep, while some babies want to wiggle and fidget to sleep all by themselves. Paying close attention to these individual cues can help teachers know when to facilitate child-directed play with babies and when to give children space and time to focus their attention on what interests them without the undivided attention of their favorite caregivers.

Babies' love of repetition typically makes supporting child-directed play fairly easy, and research shows that this drive has developmental benefits, as infants learn by doing things over and over again and through exploring and practicing motor and verbal skills (Newman, Rowe, & Ratner, 2016). As they age, babies are usually interested in being watched, getting reactions, and engaging with adults who are facilitating self-directed play. When supportive teachers embrace this interest, watch and comment, and change their facial expressions to communicate their interest and attention to what is going on, infants are likely to continue to engage with others and explore while they master their own bodies.

Interactive strategies

Return serves from infants; modify facial and verbal responses to match the child's expressions and vocalizations; observe carefully to match responses, individualise responses

Self-directed play in toddlerhood

Sam and his favorite friend Kaia, both two-and-a-half years old, are building with large cardboard blocks in the construction centre. Kaia stacks them one on top of the other, telling Sam, "BIG BIG!" Sam says, "Mine is high!", pointing to his own structure and adding another block. Their teacher, Mr Kaito, steps into the area carrying extra blocks he retrieved from the storage closet when he noticed how interested the two children were in this project today. He crouches down with the new blocks and begins to build a structure of his own, saying, "I'm putting this red block on top of the green block. I'm going to build a garage for this truck." Sam and Kaia are immediately interested in Mr Kaito's structure, adding blocks of their own and instructing him to make it "really, REALLY big!" As Sam and Kaia take over the new structure, Mr Kaito sits back, encouraging them to try out their own ideas, describing what he sees each child doing, and occasionally adding a block of his own.

In the toddler years, child-directed play centres on creative exploration of both the external, physical world and the internal world of thought and imagination. Toddlers are not constrained by adult rules about how the world works; instead they come up with their own novel ideas about how they can make things happen. Emerging language skills increase their problem-solving abilities, as well as their abilities to express and explore new ideas that interest them.

Children in this stage are just beginning to learn to play with each other, with parallel play (side by side with similar materials) dominating much of their time with peers. For example, the cooperative skills for building a single block structure together might be just emerging for children in this

age group, but two children might spend a surprising amount of time building towers next to each other, perhaps even comparing their creations, borrowing ideas as they observe each other or showing emotional responses to each other while they play.

Teachers can support child-directed play in toddlerhood by providing long stretches of uninterrupted time for children to explore their ideas and practice them on their own and with peers in a well-planned, safe environment, both indoors and outdoors. Children this age also love when adults join in or watch them play, listening carefully for their cues about when to join in and when to just observe instead. When teachers follow children's lead in their self-directed play, for example, holding the baby doll when it is offered or getting more wooden blocks when children's constructions use up what was available, they are facilitating self-directed play.

The same serve-and-return interactions loved by infants continue to thrill toddlers. When teachers respond to children's verbal and nonverbal cues by narrating and describing what is going on in their play without interpreting or directing it, they contribute to children's exploding language skills, introducing new and interesting words as they describe what they see. When children hear teachers talking about what they are doing and describing their interactions with each other, they learn about how their play behavior impacts their playmates and their interactions. This kind of talk can also suggest ideas about ways to play the children have not yet explored. Further, this type of teacher talk strengthens the teacher-child relationship, letting children know they are seen and appreciated for who they are by an important adult in their lives.

Interactive strategies

Provide long periods of uninterrupted time for child-directed play; support emerging social skills; join in play, watching and narrating play as it unfolds

Self-directed play in the preschool and early school age years

Miss Ana is outside with her class of five-year-olds. It is a particularly lovely day, so she has planned to spend most of the morning outdoors. Yesterday, there was some conflict between children who wanted to race toy vehicles on the sidewalk, so today she meets the children who want to play this racing game again in front of the toy storage area. She says, "Yesterday, children were driving their vehicles everywhere and there were lots of crashes! I wonder what we could do today instead?" Leila says, "We need a plan to go the same way!" Two other children chime in, "Yeah!" Miss Ana says, "I think that might work. I brought out chalkboards so children can make signs with arrows. Who wants to be in charge of signs today?" Ari raises his hand, jumping up and down, shouting, "Me, me!" Miss Ana says, "Ari, you look very excited about signs! Can you pick some helpers to make them so the job gets done quickly and you can all play?" The interested children quickly get to work designing signs with arrows and distributing them around the area they have designated as "the road." When the sign-making is complete, several other children decide to join in the racing game. Without all the crashes, they are able to stay involved in the game for the entire outdoor period, giving Miss Ana a chance to document their work with photographs to share with their families later.

In the preschool and early school age years, child-directed play becomes more sophisticated and language-based. It also requires less

involvement of teachers as children design and implement their own play ideas. Children begin to make up structured games on their own, with individual children playing negotiated roles in them (that is when playing house, children decide who will be the mummy, the sister, and even the pet cat). Plan-making also emerges during this period, and children benefit from having both the time and space to create games and projects that span over several days.

A common refrain for children this age is “Watch me!”, as they love to have teachers watch and respond to their ideas and notice their developing skills. Teachers can support self-directed play by saying yes! Watching children as they play and using non-judgmental language to let children know that they are seen is a key strategy to support child-directed play. When teachers remove their own opinions about a child’s activities, they give children space for self-evaluation and independent thought. (Stegelin, Fite & Wisneski, 2015). Other ways teachers can support children’s development through child-directed play in the preschool years include providing support and opportunities to sustain play over time, encouraging plan-making facilitating social problem-solving when challenges arise, and providing expansion to children’s play ideas (for example, by adding materials or suggesting new themes to include).

Interactive strategies

Provide long periods of uninterrupted time for child-directed play; support emerging social skills; join in play, watching and narrating play as it unfolds

Examples of objective, non-judgmental language

- “You are jumping!” instead of “Great job!”
- “You built a structure that is almost as tall as you are!” instead of “What a great tower!”
- “I see many colors in your painting.” instead of “Beautiful painting!”
- “You worked on that project all morning.” instead of “Good work!”

Creating structured time for child-directed play

Throughout the early childhood period, a particular kind of teacher participation is key for supporting development. The authors of this article recommend a technique that focuses on supporting and enhancing the teacher-child relationship through child-directed play in a planned, predictable context (Forrester & Albrecht, 2014). Working with children individually or in carefully selected dyads or triads, teachers invite children to join them in play with a few selected toys and materials in a designated area of the classroom. During this special playtime with the teacher, ideally planned for at least twenty minutes a week per child or small group, adults explicitly encourage children to lead in play, with the adult in the role of assistant. While basic classroom rules stay in place, there are no other special guidelines implemented during this time and all directed teaching agendas are set aside. Children benefit from the powerful experience of being in control while an important person in their lives watches, and teachers benefit from the opportunity to observe and learn about children in this child-controlled setting. All parties benefit from a stronger relationship that can serve as an anchor for children as they explore the world around them and take risks that can lead to learning.

In conclusion, child-directed play in early childhood helps young children develop critical skills that are essential for healthy development and later school success. When children play without adult instruction, they may

learn to solve problems, build and expand language skills, create solutions to challenges, and develop the persistence and focus needed for later academic activities and for life (Education Gazette, 2019). Research confirms that “play is not just about having fun but about taking risks, experimenting, and testing boundaries” (Yogman, Garner, Hutchinson, Pasek, & Golinkoff, 2018, p. 2). These skills begin to emerge in early infancy, and parents and teachers play an important role in supporting them. Supporting child-directed play is a key teacher role, but it is also one that has the potential to ease a teacher’s busy day, allowing both children and adults to attend to what interests children most and creating opportunities both for learning and relationship building.

10. Describe organizing and resourcing play Environment and their difference.