

Transcription on Traditional games. Skipping the rope.

1. Identification of the element

1.1. Name of the element, as used by community or group concerned.

Omuzaanho ogwo kubuuka akaguwa.

1.2. Short, maximally informative title (including indication of domain(s)).

Skipping the rope.

1.3. Community (ies) concerned.

This is a traditional game mostly played by children of seven and below however, even the adults play it interestingly and it should be noted that it is mostly girls game.

1.4 Physical location(s) of element.

This game is usually played either in the homesteads (compound) or in grazing fields and school compounds. The ground on which the game is played should ideally to be flat.

1.5 Short description.

This game is played during peoples' leisure time. It is very popular among the girls. The children's begin by knitting a rope usually from banana fibres, sisal thread or strips from the bark of the "*omugaire tree*". The rope used should ideally measure 2 meters in length. The minimum number of participants is three. As a prerequisite, rope is stretched to its full length by two of the participants. The rope is held between the two participants at knee height. These two individuals take up the role of swinging the rope in circular motions and in a particular direction. This creates a gap in which the third player carefully jumps in and starts skipping. It is however crucial that this player tries to avoid any contact with the rope for as long as possible. The skipping is accompanied with chants like "*wampologoma bweyali nga yebase, nawuliliza nga obudde tebukya, nalondayo kamu nasula abalenzi mulonde sukulu masita anaabakulilanga leero dhiiro*" loosely translated to mean "*When the lion was sleeping he felt that morning was not coming picked one, he picked one person to play*"

This game helps the children to attain physical fitness and strengthen the body muscles. The game also promotes children's talents and improves on their intellectual abilities. Further still, it promotes the solidarity of the children and they also appreciate the need for patience as a virtue that is important when executing plans successfully. Because the children come together in big numbers, they are kept busy and therefore avoid getting into mischievous activities which are a result of boredom and isolation. Through this the cultural heritage of the Basoga is upheld.

This out door game is played during the traditional events; for instance, they could play it while contesting for a boy for marriage. Here several village girls could skip/jump the rope in competition. The winner automatically takes the boy/man. It is believed that the game of skipping the rope started in Kamuli district in a place known as **Nabwigulu** because this place had most girls in Busoga region and the majority of them were mature and ready for marriage.

2. Characteristics of the element

2.1. Associated tangible elements.

When playing this game, banana fibers and sisal threads from which they knit the ropes have to be in place.

2.2. Associated intangible elements.

There is a practice when all the players stand together in a group. This shows the readiness of the players to participate in the game. The act of jumping in mid air, estimating and being accurate in as not to get into bodily contact with rope shows how physically fit the girl is. Also because the girl is being prepared for marriage and the domestic chores which require speed in whatever they do, then any girl who does this with speed will prove to the elder spectators that she will not be a shame when it comes to domestic work. House wives in Busoga are not supposed to be lazy. Still the act of doing a multiple tasks of singing and skipping with speed of the rope shows skill. It also creates co-operation among the children of the same age group. The singing or melodies also spice up the game and makes more interesting.

2.3. Language(s), register(s), speech level(s) involved.

There is no specific language that is used but the language depends on the direct of the participants.

There are no specific registers used.

At the speech level, there are certain concepts like “*okusuntumala*”- squatting, “*okufukamira*”- kneeling.

2.4. Perceived origin.

It's believed that this game originated from **Nabwigulu**, a sub-county found in Kamuli district. This area is believed to have had many girls ready to be married off by their parents. This game therefore was introduced to act as part of the selection criteria for the girls to marry a particular male candidate.

3. Persons and institutions involved with the element

3.1. Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc

Name	Age	Gender	Social status	Village
Nabirye Mariam	14	F	Practitioner	Kagera
Nabirye Musubika	43	F	Performer	Budhagali

3.2. Other participants (e.g., holders/custodians).

- The parents take up a passive role of encouraging the children to take part by cheering them and settling any disputes that may arise.
- Also the parents make sure that the girls don't play together with the boys, rather in isolation lest they indulge in pre marital sex.
- Teachers in lower institutions of learning help children to play the game harmoniously because most children spend most of their time at school.

3.3. Customary practices governing access to the element or to aspects of it.

- There are some cultural practices that are associated with the game, for instance if a child is jumping or skipping the rope and then by any bad luck she causes the rope to break, then she is supposed to stop jumping and passes over the opportunity to another player.
- It should be remembered that the players take turns at skipping the rope. One is allowed to keep skipping for as long as they do not trip over the rope.

3.3. Modes of transmission.

- The younger generations learn about this game through watching other children play. They also learn it from school during play time.
- The teachers also teach the children to make the jumping rope as part of the crafts making classes is embedded in the primary main stream school education curriculum.
- The children informally learn the game at home and here the parents play an important role in arbitrating in conflicts that may arise.

3.4. Concerned organizations (NGOs and others).

- The cultural institution of the Busoga kingdom
- Educational institutions, right from primary to secondary schools have also done a lot in promoting this game.
- The ministry of Education and Sports of the Uganda Government

4. State of the element: viability

4.1. Threats to the enactment.

- Most children these days have embraced modern westernized games like football and net ball.
- Most youths don't have free time to indulge in this game because they either go to school or take on jobs at an early age and the jobs take on the bigger part of their time.
- Also some parents don't allow their children to participate in this game because they could easily learn bad manners from their friends. They also have a lot of work to do at home.

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4.3. Availability of associated tangible elements and resources.

- The materials and resources that are used while playing this game are abundant and free to get from the community.

4.4. Viability of associated tangible and intangible elements.

- All the materials are still used in playing the game. There has not been any alteration whatsoever in the way the game is played.

- Generally the game is still viable among the communities of Budondo Sub County in Jinja district.

4.5. Safeguarding measures in place.

- The children have continued to play this game consistently. Also the ministry of education and sports is urging schools to emphasize sports as an extracurricular activity.
- Some parents have helped promote this game by urging their children to play from home and avoid playing with boys and from far away from home which may lead them into misbehavior.

5. Data gathering and inventorying

5.1. Consent from and involvement of the community/group in data gathering and inventorying.

- The older people willingly contributed to the data collection by giving the traditional concept of the game while they also accepted the field workers to interview their children on the contemporally version of how the game is played.
- The respondents accepted to have their photos taken and voices recorded for data inventorying.

5.2. Restrictions, if any, on use of inventoried data.

There were no restrictions on the use of the inventoried data.

5.3. Resource persons(s): name and status or affiliation.

S/N	NAME	AGE	SEX	RELIGION	RESIDENCE	TRIBE&CLAN
1.	Nabirye Mariam	14	F	Protestant	Kagera	Musoga Mwise Waguma
2.	Nabirye Musubika	43	F	Protestant	Budhagali	Musoga Mwise Kisuyi

5.4. Date and place of data gathering;

DATE	VILLAGE OF DATA COLLECTION
21/09/2010	Budhagali Village
23/09/2010	Kagera Village

5.5. Date of entering data into an inventory.

5.6. The inventory entry compiled by...

Byansi Ioy.

Kasoga peninah.

Kibombo salim.

Kyakulaga sam.

6. References to literature, discography, audiovisual materials, archives.