

外 国 語 要 旨

学位論文題目 The interactive relationship between a teacher and children in creative movement.

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This study aims to investigate the interaction of a teacher and children in a creative movement session in Kindergarten, and contribute to consider the method of this instruction.

In the first chapter, based on a review of the literature on the theory of D.N. Stern and KUJIRAOKA Takashi, I considered the interaction of a teacher and children in a creative movement session. As a result, there are vitality affects in the session, and affect attunement occurs between a teacher and children in this session. In addition, the experience is a present moment of a chunk and it changes the intersubjective field between a teacher and children. However, it was suggested that in addition to intersubjective interaction by affect attunement, there is also a form of intersubjective interaction accepting each other's independence.

In the second chapter, I interviewed three kindergarten teachers using Personal Attitude Construct (PAC) Analysis method. The results are further discussed based on the ideas in the first chapter. As a result, there were three forms of physical imitation, intersubjective interaction arising affect attunement and interaction accepting each other's independence that is possible for accumulation of the session's experience. The interaction of the teacher and children moves between the three forms in the session.

In the third chapter, I observed creative movement sessions of three classes in Kindergarten. And I wrote out and analyzed the teacher's dialogues and motions and the children's movements and reactions. As a result, the teachers' instructions were classified as (1) a dialogue and motion that leads the world of expression, (2) a dialogue related to the movement. Looking at the elements in detail, in (1), it occurred intersubjective interaction arising affect attunement with dialogues as onomatopoeia that create rhythms, and it occurred interaction accepting each other's independence with dialogues onomatopoeia such as BGM and sentences to invoke the image. Her motions with these dialogues were giving hints to the children or imitated by the children. In (2), there were cue in children, instruction about movements and appreciation of children's movement.

In the fourth chapter, I observed a series of creative movement sessions leading

up to a recital in a kindergarten for about three months. The results showed that if the children focus on the challenges to the physical limit and ingenuity of a movement, they cannot immerse themselves into the imagery of the subject, and the vitality affect possessed by the subject to be expressed will be lost. However, if the children participate in activities that allow them to experience imagery through their bodies, or given an imagery and impression of expression subjects led by the teacher, the children regain vitality affect possessed by the subject to be expressed. The children were able to feel and express vitality affect of subjects to express more freely in creative movement sessions by experiencing such a process.

From the above results, it can be seen that there are (i) the interaction between a teacher and children that draw in the imaginary world and (ii) the instruction about movements.

In (i), the teacher interacts with children using the three forms properly in the session, and the study showed the elements of teachers' dialogues and motions in each three forms. In (ii), when they challenge to the physical limit and diversely children's movement is, it may lead to losing the imagery of the subject. However, if children regain the imagery of the subject by teachers' encouragement, a creative movement to express richer vitality affects is fostered.

The interactive relationship between a teacher and children in a creative movement creates their own imaginary worlds accepting each other through their dialogue and motion and movement. On the other hands, the instruction of teacher hope for development of children looks like non-interactive relationship. However, when a teacher designs the session in tune with reactions of children, it is suggested that the interactive relationship between a teacher and children arises.