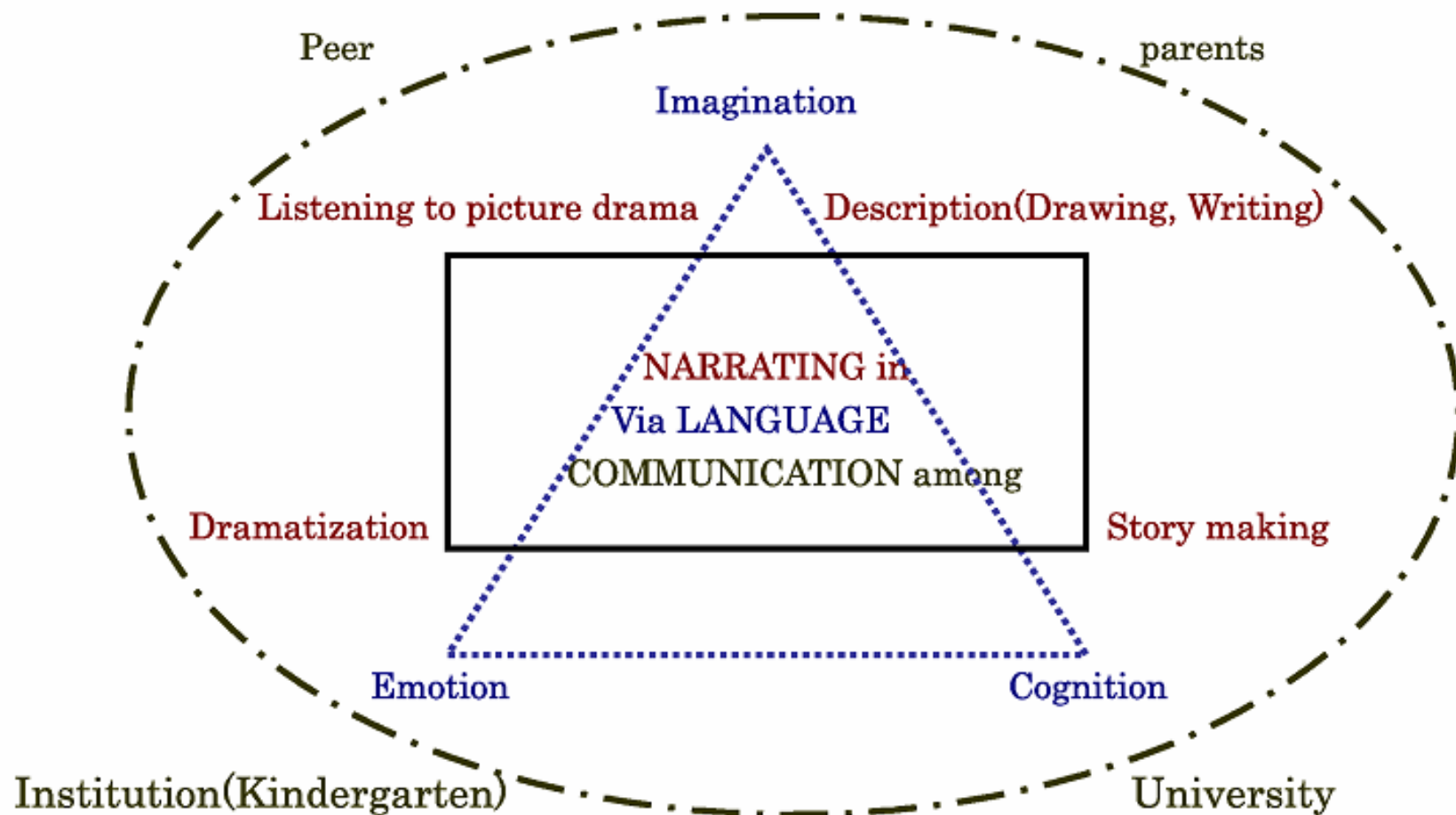

Theoretical and methodological
issues based on Play-shop of
KODOMO project:
Current state for research

Hiroaki Ishiguro (Hokkaido University,
Graduate School of Education)

1. What's the play-shop?

- Shortly speaking, it is a place for play for participants with an emergent or situated negotiating curriculum. It is held once a week for two hours program in after-preschool program for the KODOMO club members who are volunteering to participate in Play-shop.
 - Strictly speaking, it is a crossing point among several axes as following conceptual map.
-

Conceptual Map of Three Dimensions on Psychological, Practical, and Human Resources in Play-shop of KODOMO Project



- Notes: Triangle indicates the dimension of psychological relationship among mental functions
 Rectangle indicates the dimension of practical or expressive mode in Play-shop
 Circle indicates the dimension of human resources to participate in play-shop.

2. Current interests for researchers

- In the present course, four university staffs including two graduate students and two researchers commits to the play-shop. Azusa Kobayashi focuses on improvisational collective story making process in dramatization with actions. Sachiko Uchida is interested in drawing pictures. She compares drawn pictures and actions in dramatization in referring to any narration in drawing and story telling. Yuki Fujino participates in Play-shop since the second course in 2005 which started from this October. She is interested in the role of adults in playworld. Hiroaki Ishiguro is interested in the imaginative development.
-

3. Research questions

- I analyzed in improvisational collaborative story making process of the second course in 2004 and reported it in the ISCAR conference of this year.
- In sum, it is concluded that the picture drama narration contributed to the development of linguistic devices and the narrating style such as the formula “once upon a time” but not to the development of the dramatized world. The narrating activity was just as "a language play with pictures" or "a reporting play. It did not have a close relationship with the development of thinking. It was not a tool to reconsider the experience in the dramatization in the linguistic frame. The motive to narrate in the picture drama making might have a relationship to the audience at the floor but it was not a strong connection to the drama play experience in the past. Consequentially, the narrating in story making could not mediate thinking and imagination.
- How can the drama play and the narrating in story making for it meet? It is the next inquiry for me.

4. Theoretical background

- 4.1 Play is the source of development and creates ZPD (Vygotsky, 1933)
 - 4.2. The development of imagination is essentially connected to one of children's language
 - 4.3 imaginative activities are not random but purposeful one.
 - 4.4 The emotion is strongly connected to the imagination.
 - 4.5 The “emotional leap” from emotion to cognition can happen through the dialogue is the essential idea of Vygotsky. (Sacks, 1989)
-

5. Focused point: comparison study on children's narration among activities

- We can follow the transitional process in the theme for each child through the comparison among the four kinds of narration: the first person narration in the real world, the first person narration in the playworld, the second person narration, and the third person narration. The narrations are interconnected in each activity. The four kinds of narration will be resources to foster their literacy and imaginative development.
-