

A Study on the Process of Formation of Thought of Plays and Songs in Japan

—A History of Changes in Songs and Plays for Young Children—

Tomoko Nasukawa*

(Received 21 9, 1998)

Introduction

Young children in these days in Japan are exposed to the globalization, information-intensive trend, etc., besides being drawn into the whirlpool of early education, thus young children now have less free time. The environment surrounding young children is not necessary optimum as proven by the lack of space as a result of urbanization, the dwindling size of brothers and sisters and reducing chances of getting associated with other children of different ages as a result of dwindling number of child population, and also the change in the quality of plays, like the entry of computer games. Under such situation, for the early childhood education, it is desirable for a child to nurture sensitivity for learning from various phenomena, in addition to intellectual information, then to acquire such sensitivity as an ability of expression. For this reason, it will be a primarily important task to focus on the field of "expression" mainly concerning the sensitivity, in order to study about historical facts regarding the contents of the curriculum in the existing kindergarten education system. From this viewpoint the author tried to clarify the body expression activity, which is hardest to be kept in a tangible form, in other words, the relationship between songs and plays as a process of formation of thought on plays in Japan. It is aimed at reaching the fundamental approach to the theory of contents of nursing in the future from the viewpoint of nurturing sensitivity through plays.

Methods of Study

Contents of songs and plays were analyzed in nearly 200 plus books on nursing published in the

past, which are the primary reference materials now. The period of time running from 1876, when our nation's first kindergarten was opened, till sometime around 1965, or 20 years after the end of WWII, was analyzed, divided into four stages as follows, by focusing on changes taking place in children's songs and plays contained in the kindergarten's curriculum.

Results and Discussion

I. Introduction and Translation Stage (1876 - 1887)

The first kindergarten was established in Japan at Tokyo Women's College of Education in November, 1876. In the Meiji Period, the educational system in Japan achieved a rapid development with the introduction of the new School System in 1872. The introduction of the Western educational thoughts and methods were encouraged as the educational system was modernized. Fujimaro Tanaka, the Minister of Education, was sent to Europe and the United States as an official director between 1871 and 1873 to study the educational system in the Western countries. Tanaka made a great contribution to the establishment of kindergartens in Japan. On July 7, 1875, Tanaka submitted a written proposal to Saneyoshi Sanjo, the Chief Cabinet Minister, which inquired about the opening of kindergartens, but this proposal was declined on August 2. Tanaka submitted the second written proposal in the end of August, clearly explaining the necessity of kindergartens. This proposal stated that Tokyo Women's College of Education would be responsible for management and the building of the kindergarten. On September 13, the proposal was approved. Masanao Nakamura, the president of the

* Department of Childhood Education, Hyogo University of Teacher Education

Women's College, was one of the proposers of the establishment of the kindergarten and therefore he cooperated. Shinzo Seki, one of the English teachers in the Women's College, became the first president of the kindergarten. Seki introduced to Japan Froebel's idea of Education from the United State by translating *The Kindergarten—A Manual for the Introduction of Froebel's System of Primary Education into Public Schools and for use of Mother and Private Teachers*⁽¹⁾. The Japanese translation was titled *Youchien-ki* and was published by Tokyo Women's College of Education in 1876. The stamp on the 4th edition of the English version in the Parliamentary Library in Japan suggests that Seki actually used this copy when he translated the book into Japanese. Shinzo Seki also translated *Moral Culture of Infancy and Kindergarten Guide, with Music for the Plays*⁽²⁾ which was titled in Japanese *Youchien-ki Furoku* <*The Supplement to Youchien-ki*> (Tokyo Women's College of Education, 1876).

1) The Introduction of Froebel's Idea in *Youchien-ki*

The first volume of *Yochien-ki*, "The Introduction to Kindergarten", introduces Froebel's idea of education as follows, "Mr. Froebel, a great educator, established kindergartens for three reasons; to invite younger children to schools, to combine play and study, and to nourish and develop the minds of the children by feeding their minds in the same way as we would nourish and develop the bodies of the children by feeding their bodies"⁽³⁾. Seki insisted that if the children would enjoy learning, it would positively affect children's mental and physical growth. As for the content of education, Seki mentioned, "Mr. Froebel says that for the above purposes, physical exercise is needed for the development and the strengthening of the body, while music, songs and daily conversations are important for the development and the strengthening of the mind"⁽⁴⁾. As for the songs and plays Seki wrote, "In a kindergarten, for the children's physical exercise, running and walking should be connected with songs. I recommend this method developed by Mr. Froebel and introduce many kinds of these activities for the boys and girls"⁽⁵⁾. Seki translated the following part into difficult Japanese⁽⁶⁾. "Among the dancing experiences, we recommend the

rhythmical walking on the forepart of the foot, one, two, or more steps forward and backward, with or without wheeling the body"⁽⁷⁾. Seki used the word "*choubutaisou*" as the translation of "the dancing exercises" and "*gouchou*" for "the rhythmical walking".

2) Translation of "God" in *Youchien-ki*

The Supplement of Youchien-ki refer to "God" many times. Yet, the word "God" is hardly ever translated, because this is an abridged translation of the original version, as Seki explained, "This part is the supplement to the *Youchien-ki*. I selected some important chapters from Ms. Peabody and Ms. Mann's kindergarten guide and made an abridged translation"⁽⁸⁾. In Chapter IV "Plays, Gymnastics, and Dancing" in the original version, after the song about the roses, there is a conversation as follows; "After it was over, I said, "What did God make the rose for?" They all smiled as if conscious of knowing; and one, more, —What is the reason that God makes things to give us pleasure?" — "Because God loves us"⁽⁹⁾. In the translation, "God" is referred to as "*zoubutsu shu* <the Creator>"⁽¹⁰⁾. Also we should note how Seki referred to "God"; "We do not have to give a long sermon on how we should thank and respect the Creator while the children are playing, yet it is a good idea to make them pay attention to that area without even knowing it. This is because when the children are aware of the true nature of creation, they would naturally have some sense of appreciation and respect in their mind"⁽¹¹⁾. Thus, the word "God" was literally translated as "the Creator", and the purpose of the teaching was clearly translated.

3) Songs and Plays in *Youchien-ki*

This part only makes an abridged translation of the words of the songs and how to play the games. The original version comes with the music but the translation omits all the musical scripts. Until 1881, Japan did not have an official regulation concerning preschool education, and the rules of Tokyo Women's College Kindergarten were to be followed. Kurahashi wrote, "What I would like to note in particular about this *Youchien-ki* is that the songs which were actually used at the time of the opening of the kindergarten were selected from the

plays contained in the fourth volume of *The Supplement to Youchien-ki*⁽¹²⁾. In the introduction of the plays in the first volume of *Youchien-ki*, Seki translates eight songs of the twenty-four songs that were contained in (A)Kindergarten Games, and all of the twenty-three songs of (B)Mental Exercises. In *The Supplement to Youchien-ki*, ten out of sixteen songs were translated. It is likely that the songs that had no relationship to the daily life in Japan at the time were omitted, (A)No.2 Baking and No.8 Sailing, for example. When the two books had the same songs, one was selected and translated.

As for the games, Seki writes, "The benefit of actually practicing these games in the kindergarten are beyond words,"⁽¹³⁾ and introduces the success of its practice conducted by Madame Vogler in Berlin. The effects of the games were not limited to its physical aspect. They were programmed in the way that children's attention would be guided towards the natural and factual phenomena. Seki mentioned this in his translated version⁽¹⁴⁾, and the original version describes this as to "call the children's attention to the facts and processes of nature and art, symbolized by the plays"⁽¹⁵⁾. As is mentioned in the original version, "The words and music are taught very carefully, and the dancing is gentle, so that there may be exhilaration without fatigue"⁽¹⁶⁾.

This part was not translated in Seki's book. These plays were adopted from *Mutter-und Kose-Lieder*⁽¹⁷⁾ by Froebel. The melody and the words are the same as those in Froebel's book, but the rules of the games are different. It is likely that the methods were learned from the kindergarten in Berlin. In Japan, "Plays like The Pigeon House, The Rabbit in the Cave, The Windmill, and The Playing Fish, were changed by the kindergarten teachers so that they would fit the needs of Japanese children"⁽¹⁸⁾.

IMITATION OF NATURAL AND ARTIFICIAL MOVEMENTS.

III.

THE PIGEON-HOUSE.

We o - pen the pi - geon - house a - gain, And set all the
hap - py sit - t'ers free. They fly on the fields and gra - ssy
plain, De - light - ed with joy - ous li - ber - ty; And when they re -
turn from their mor - ry flight, We shut up the house and bid them good night.

<Fig. 1> Music 1 "The Pigeon-House"



<Fig. 2> Music and play 1 "The Pigeon-House"

Let us see a typical play song "The Pigeon House" in Seki's translation, the original versions. (Fig. 1 and 2) This game was transformed and played in Japanese kindergarten as Kurahashi had pointed out. *Youchien-ki* indicated that in this game "the teacher should always play with the students. The teacher should have three quarters of the children form a circle and make a pigeon's nest, and the rest stay in the circle and imitate the pigeons"⁽¹⁹⁾. When the children sing the part "open the nest", the children inside will fly out of the circle, and when the song comes to "I came back from a pleasant journey" they come back to the nest⁽²⁰⁾. In the translation, the music was omitted, but the words and the rules of the game were indicated. The original version had two songs, "The Dove-Cote" and "The Pigeon House", and the latter was translated (See Music 1). The translation omitted the part where the teacher ends the game with a talk about the pigeons. Songs and plays for young children produced by kindergarten teacher partially reflect such influence.

II. Growth and Development Stage (1888 - 1911)

During this period of time Japanese teachers started creating plays. Publications on song and plays, in particular, increased in number from around 1897; and, the number of plays published reached 206. Themes of works included, for instance, "Everyday things around young children,"⁽²¹⁾ heroic personalities in those days, wars, etc. Many of plays consisted of parade-like plays including changing formation while on the go, or combination of movements of birds or animals. In many of these plays, a movement was accompanied by one or binary time; and, each movement was measured one so that kinds may play by following the order. There also were seen mimicking movements from the text. For instance, for the song and play entitled *The Moon*⁽²²⁾ (See Music 2),

(~) $\frac{2}{4}$ お 月 様 田村虎隠氏ノ作歌

	<u>5</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>3</u>	<u>1</u>	<u>1</u>	<u>5</u>	<u>5</u>	<u>3</u>	<u>5</u>	<u>1</u>	<u>2</u>	<u>3</u>
(2)	オ	月	サ	マ	ワ	カ	ナ	イ	モ	年	ヲ	ト	ナ	デ
(1)	お	月	さま		え	ら	い	な	お	月	様の	の	兄	弟

	<u>5</u>	<u>5</u>	<u>3</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>1</u>	<u>5</u>
	ク	シ	ヤ	ニ	ナ	タ	リ	鏡	ノ	ヤ	ニ	ナ	タ	リ
	ノ	ウ			ツ			ウ				ツ		
	み	か	月	に	な	た	り	ま	る	に	な	た	り	

	<u>5</u>	<u>6</u>	<u>5</u>	<u>3</u>	<u>2</u>	<u>3</u>	<u>2</u>	<u>1</u>	<u>6</u>	<u>5</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>2</u>	<u>1</u>
	ハ	ル	ナ	ツ	ア	キ	フ	ユ	日	本	中	ヲ	ラ	ス	
	は	る	な	つ	あ	き	ふ	ゆ	日	本	中	を	て	ら	す

<Fig. 3> Music 2 "The Moon"

in the first half part, children joining hand in hand realistically depict forms of the moon, like crescent or full moon, with changes in the formation; and, in the second half part, the text of "illuminating throughout Japan" is described by mimicking gesture of each individual child. Songs keep time with music and of western tone. But, as time goes, songs and plays, which had first started as translated plays, gradually came to be provided with play materials developed in our own nation; and, accordingly, works to suit themes, that would arouse interest among children, were created by teachers. The Imperial Rescript on Education (1890) also exercised a considerable effect, and the contents of texts keenly reflected its spirit⁽²³⁾. But, body movement mainly consisted of changes in formation by march, besides mimicking gestures of concrete everyday life movements, and the influence was not as remarkable as with the text. However perfunctory the movement, teachers' zeal can be felt in those creative works, and one can easily guess how happy children should have been singing and dancing hand in hand.

III. Children's Songs and Rhythmical Play Stage (1912 - 1922)

The new education movement won a momentum worldwide in this period of time, and the new breath also gave a considerable impact on songs and plays. It was also the time when kindergartens were on the rise as they increased in number throughout the nation. As typically exemplified by the induced nursing theory of playing an emphasis on children's spontaneity and plays proposed by Souzo Kurahashi, people tried to find themes of songs and plays in the children's everyday life by focusing on their interest. Out of such movement focused on children are created children's songs by Akai-tori magazine and plays composed to the tune of those songs. About that time was also proposed the Rhythmic Expressive Plays by Goro Tsuchikawa. It was aimed at creating rhythmical expressive plays based on the texts by Ujou Noguchi and the music by Shinpei Nakayama and others out of "plays based on feelings."⁽²⁴⁾ These children's songs, unlike the so-far existing school songs designed to inculcate people, were lyrical songs with their own traditional world of natural feelings. Among them are counted sentimental songs and texts fomenting painful and melancholic feelings like "Akai Kutsu (Red Shoes)."⁽²⁵⁾ However, the "Tawara-wa Goro-goro (Straw Rice Bags Rumbling)"⁽²⁶⁾ published in 1925 was a rhythmical and lovely childish song with plenty of rhymes in the text. The song is still sung to these days, and the play matches the contents of the text. For instance, for the part of the text that says: "Starts, twinkling," children make a gesture by twisting their hands raised over their heads to express twinkling stars. In this stage of time, while following the legacy of the time before that period, melodies became lyric under the influence of the children's song movement in order to express composed feelings, while movement was slower and flowing; the sign of a new movement, freed from order-like rhythm, allows one to have a glimpse of the times.

IV. Musical Rhythm and Movement Rhythm Stage (1945 - 1965)

The post-war period was the time when rhythm was placed on the front side instead of music and movement. Attention is drawn to the

rhythm, which is entailed in songs and movements as rhythmical movements, matching the rhythm, or children always in contact with rhythm. It was also an intent of coming into contact with the inner world of children in harmony with the rhythm of children's life. Haru Tokura, who was a colleague to and a close friend of Souzo Kurahashi, describes "We, who are always with children, should try to learn more about children's mind and body so as to fully and smoothly help nurture children's growing capabilities."⁽²⁷⁾ She also tells about traditional children's songs "These plain plays are really enjoyed by children, and they are deeply harmonized with children's life."⁽²⁸⁾ Her feelings are reflected in her actual works. Her text was in spoken language easy to understand, and the movement was naturally produced too. But, there still leaves a room for each child to exert one's own ingenuity. For instance, for a play named "Koko-made Oide (Come here),"⁽²⁹⁾ for the text of "Hanako, hey, become a crow and come here," two children stand face to face, and one playing the role of a boy calls on "Hanako" by clapping hands three times, to which the other child playing the role of a girl answers "Yes," by clapping hands three times; and, when saying: "Become a crow," the boy backs up by clapping hands five times, and with "come here" part, he further back up with another five clapping of hands. In the part following the prelude, the girl raises her hands up to become a crow and goes closer to the boy. The word "crow" in the text may be substituted by almost any word. The two children play their roles alternately. As shown here, the play includes creative resourcefulness and clarify of word rhythm. And, above all, one should realize that this is a very natural-style play based on the children's everyday life. Tokura⁽³⁰⁾, who kept association with Tsuchikawa who had proposed the "expressive play," proposed works, that left a room for children to exert their ingenuity by placing an emphasis on the elegant, soft, and lyric texts and movements peculiar to this age.

Conclusion

Changes taking place over nearly a century in Japan in the relationship between texts and plays in songs and plays in day nursery in Japan. It was a gradual shift from complex and direct

translation-type texts and physical exercise-like movements consisting mainly of moving the four limbs to texts based on children's everyday life and feelings, and befitting soft and elegant movements. What is most characteristic of such shift, in the first place, may be the change in how to capture the rhythm. The change is made over the passage of time - the movement that can also be made even measured words of command changed into a flowing non-stanzaic rhythm, and the rhythm of movements by including feelings of phrase where one may feel the flow of a breath, then to a play involving relationship of response to others like Q&A. In the second place is the linking of movement and feeling, in other words, from simply moving to the tone of the music, to making movements by grasping the meaning of the contents of the text so as to respect feelings entailed therein; and, feelings in the text are fused into even the movement. Here one can feel the emotion of teachers who tried to create works to finely express children's feelings in line with their everyday life. And, in the third place is the fact that children themselves can have a room to elaborate a plan with text or movement, though still gradually. Almost impromptu adaptations may be made. The rhythm as mentioned in the first place evolves into a key word into the VI stage onward, as proven by the name "rhythm of movement." But, this also underwent a change as changes were introduced in the "expression" area in the kindergarten education manual in the revision introduced in 1989. Nowadays, it seems that songs and plays now at kindergartens are mainly voluntary plays of children; and plays and rhythms, that are likely to demand a simultaneous uniform reaction, seems to be on the decline. But, when watching children's voluntary plays, rhythmic songs and plays are observed here and there. Children act like cats and show their natural movements in their mimic plays⁽³¹⁾. The very everyday life of children may be marking rhythms of songs and plays. And, the problem rather lies with adults who are not aware of that fact. For the environment of play, songs, movements, plays, and rhythms may be one of the important environmental elements of playing. But, the method of providing such environment may have been unilaterally conceived by teachers. This is the time when we have to search

for an environment for making the best of children's own engineering resources by focusing our attention to natural rhythms of songs and movements in their life.

References

- (1) Douai, A.: *The Kindergarten*, 4th ed. (New York:E.Steiger, 1872)
- (2) Mann, H. and Peabody E.P.: *Moral Culture of Infancy and Kindergarten Guide with Music for Plays*, 6th ed., New York, J.W. Shermerhon, 1876
- (3) Douai, A. (translated by Shinzo Seki): *Youchien-ki. The kindergarten*, Tokyo Women's Normal School, 1876, p. 2
- (4) *ibid.* p. 6
- (5) *ibid.* p.22
- (6) *ibid.* p.21
- (7) Douai, A.: *The kindergarten* p.17
- (8) Mann, H. and Peabody E.P.: *Youchien-ki Furoku<The Supplement to Youchien-ki> Moral Culture of Infancy and Kindergarten Guide with Music for Plays*, 6th ed., New York, J.W. Shermerhon, 1876, p. 1
- (9) *ibid.* pp.32-33
- (10) *ibid.* p.14
- (11) *ibid.* p.15
- (12) Kurahash, S. and Shinjo, Y.: *History of Kindergarten in Japan*, reprint ed., Rinsen Books, 1980, p.365
- (13) Mann, H. and Peabody E.P., *op.cit.*, p.12
- (14) *ibid.* p.12
- (15) *ibid.* p.31
- (16) *ibid.* p.31
- (17) Froebel, Friedrich: *Mother-Play, and Nursery Songs [Mutter-und Kose-Lieder German, 1844 (reprint ed., Bristol, Thoemmes Press 1944)]*, Boston, Lee and Shepar Publishers, 1888
In Japan, Howe, A.L. translated and published this work as the *Mother-Play and Nursery Songs*, Shoei Kindergarten, 1897.
- (18) Kurahasi, S. and Shinjo, Y.: *op.cit.*, p.365
- (19) Douai, A.: *op.cit.*, p. 6
- (20) Mann, H. and Peabody,E.P.: *op.cit.*, p.28
- (21) Yajima, S.: *Friend of Children's Songs and Plays*, Hobundo, 1905, p. 5
- (22) This theme Moon is introduced in 18 books since 1820; and, here reference is made to: Takai, T.:

- Newly-Edited Expressive Plays for Children's Songs*, Asano, H., Gifu Pref., 1902, pp.77-80
- (23) Matsumoto, C. and Nasukawa, T.: *Dance-like Plays in Meiji Period-Its Spirit and Technical Aspects*, Study of Dance, Dance Study Society, 1981, vol. 4, pp.1-9
- (24) Tsuchikawa, G.: *Once Again on Rhythmic Plays*, Young Children's Education, reprint ed., vol. 19 No. 1, Meicho-Kanko-kai, 1979, p.6
- (25) Akai-Kutsu: text by Noguchi, U., and melody by Motoori N., published in 1921.
- (26) Tawara-wa Goro-goro: text by Noguchi, U., and melody by Motoori N., published in 1924.
- (27) Tokura, H.: *Children's Plays*, vol. 1, Sumi & Co., 1952, preface
- (28) Tokura, H. and Kobayashi, T.: *Traditional Children's Songs and Plays*, Fumai-do, 1951, preface
- (29) Tokura, H. and Kobayashi, T.: *Songs and Plays*, vol. 2, Fumai-do, 1958, preface
- (30) Kiryu, K.: *Propagator of School Dance*, Modern History of Women's Gymnastics in Japan, Nihon Taiiku-sha, 1981, p.249
- (31) Nasukawa, T.: *Basic Study on Children's Expressive Lifestyle (II) -Focusing on Gestures in Mimic Plays*, Bulletin of Hyogo University of Teacher Education, vol. 12, 1992, p.117-130

(本論文の一部を「幼児教育保育国際会議 (OMEP) アジア太平洋」(1997年)において発表した。)

要 旨

わが国における遊戯観の形成過程に関する研究

—唱歌遊戯の変遷を辿って—

名須川 知子

本研究は、わが国における唱歌遊戯の形成過程について検討し、唱歌と遊戯の関わりを明らかとし、保育内容論の基本的視座を身体の動きである遊戯の観点から得ることを目的とした。具体的に、現存している保育書を中心に翻訳、作成されている唱歌遊戯の内容から検討した。その結果、幼稚園が開設された1876年から第2次大戦後20年経た1965年頃までの期間を対象に、保育内容にみられる唱歌遊戯の変遷を遊戯を中心に以下の4区分した。

I. 導入・翻訳期(1876-1887)

1876年11月、わが国で初めて幼稚園が開設されたが、その時の保育内容は関信三の翻訳した『幼稚園記』からであった。これは、アメリカにおけるフレーベル主義教育をわが国に初めて詳細に翻訳紹介したものである。(1876年東京女子師範学校出版)。しかし、歌詞と遊戯方法だけが抄訳されており、原書にある楽譜は全て削除されている。曲、歌詞はいずれもフレーベルの『母の歌と愛撫の歌』から採用されているが、遊戯方法は異なる。当時のわが国では、幼児に適合するよう当時の保母によって作りかへられたものである(倉橋, 1980年)と言われている。

II. 生成・発展期(1888-1911)

わが国の教師の手で遊戯作品が創作され始める。特に1897年頃からは唱歌遊戯に関する出版物が増加し、遊戯作品数も206作品となる。作品題材は「幼児の日常身近なもの」(矢島鐘二, 1905)といったものや、戦争題材も含まれている。遊戯は、行進遊戯と身振りの組み合わせたものが多く、一拍一動作、二拍一動作による拍節的なもので、号令にあわせてもできる動きであった。翻訳遊戯から始まった唱歌遊戯は、時代が経るにつれわが国独自の遊戯教材の開発が行われ、それに伴い幼児の興味関心に沿った題材による作品が教師に拠って創作されていくのである。

III. 童謡唱歌・律動遊戯期(1912-1944)

世界的に新教育運動が盛んになされ、新しい息吹は唱歌遊戯にも大いなる影響を与えている。幼児の個々の興味を中心として生活の中に題材を求めようとする姿勢が見られる。このような児童中心主義から「赤い鳥」の童謡及びその歌に振り付けられた遊戯が創られる。また、土川五郎の「律動的表情遊戯」が身体の運動により「感情を表現しよう」と試みるこの情緒の発表としての舞踊が見られる。振りには歌詞に沿った、あて振りの的なものであるが、叙情的で優美なものとなっている。

IV. 音楽リズム・動きのリズム期(1945-1965)

戦後は、「音楽リズム」として、音楽と動きの関わりにリズムを前面に出した時期である。リズムカルな動作、リズムに合わせる、常にリズムに触れる幼児、といった歌や動きが内的に保有しているリズムに着目するのである。それは、幼児の生命のリズムと調和してより内的な幼児の世界にふれていこうとするものである。「常に子どもと共にある私どもは、子どもの心と体をよく知り・・・子どもたちの伸びようとする素質を遺憾なくすくすくと素直に伸ばしていただきたい」(戸倉ハル, 1952)と述べられている。

以上のことから、唱歌遊戯は、難解な直訳的な歌詞と、主に四肢を動かすことを中心とした体操のような動きから、幼児の生活、心情から取材した歌詞と、それにふさわしい優美な動きへと変化していったことがわかる。それは、第1にリズムの捉え方の変化、第2に、運動と心情のかかわりの深さ、第3に、次第に幼児が工夫できる余地がある作品へと変化していったことが明らかとなった。これからの保育内容は、幼児の生活における自然な歌と動きのリズムへの着目と幼児自身の工夫を生かした内容の在り方を問うていかななくてはならない。