

主 論 文 の 要 約

論 文 題 目	The explication of cultural scripts of Japanese classrooms through bansho analysis
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Recent research in educational practices has consistently expressed concern about the persistence of classroom practices (Dorn, 2018; Goldenberg & Gallimore, 1991; Tocci, Ryan, & Pigott, 2019). As worded by Tyack and Cuban, “To bring about improvement at the heart of education – classroom instruction . . . has proven to be the most difficult kind of reform” (1997, p. 134). However, classroom practices' persistence is not due to teachers and researchers' failure to identify effective classroom strategies. It may indicate that “we are dealing not just with psychological and pedagogical issues. We are dealing with cultural matters”(Gallimore, 1996, p. 230). One of the factors needed to achieve a real change in the educational setting is the relevance of considering a particular community's beliefs and values(Fullan, 2015). The challenge, however, lies in the fact that these beliefs and values function in the background of the classrooms hence making it difficult to be studied. This obstacle does not discourage researchers' effort to unveil the unseen, invisible and unnoticed classroom cultures. For instance, Stigler and Hiebert (1999)have termed this element as the cultural scripts- “the generalised knowledge about an event that resides in the heads of participants. These scripts guide behaviour and also tell participants what to expect” (1999, p. 95).To understand the classroom from this point of view also means that we should take the roles and impact of cultural scripts in determining the effectiveness of a lesson seriously. Equally important is to realise that, many of these implicit rules underlying classroom practices are yet to be made explicit.

This thesis explored the cultural scripts underlying Japanese primary school classrooms by drawing upon Stigler and Hiebert's (1999) concept of cultural scripts and prominent classroom practice in Japan, bansho. Using the Cultural Historical Activity Theory (CHAT) as the theoretical framework, this study aims to build a better understanding of the cultural scripts that facilitate the classroom activities by both teachers and pupils, through an analysis of bansho. The study employed qualitative methods through classroom observations, including attention given to pupils' utterances and bansho formation processes. The whole data collection process has taken three years and involves three schools, twelve lessons, twelve teachers and 380 pupils. All the lessons observed in the study were recorded in audio, video, photograph and note forms. Based on the data collected, three focal areas of research were established. The first area was the principles of teacher’s decision-making in bansho formation bansho. In this stage of the study, the relationship between pupils’ utterances and bansho content were examined to understand how the teacher chose what to be written as part of bansho. Then, the study progressed in the second area, the development of bansho analysis methods. Here, two bansho analysis methods were developed to visualise pupils' thinking processes in the lesson and understand the nature of a lesson. Subsequently, the third stage of the study explored the bansho styles present in different school subjects. All the findings obtained in the three stages of the study were combined to construe an understanding of the cultural scripts present in Japanese primary school classrooms. A detailed description of each chapter is presented in the following paragraphs.

Chapter 1 presents the background of the study concerning the "unseen" cultural scripts and classroom practices. By taking seriously the notion that classroom activity is a cultural

activity, improving teaching and learning should take into account the cultural scripts governing the classrooms. However, the challenge is how to get into the heads of the classroom members to discover their beliefs, values, and attitudes. Merely asking teachers and pupils to describe their values often fail to capture the insider's perspectives (Feiman-Nemser & Floden, 1984). Besides, classroom cultures are intangible, and hence, verbal descriptions are inadequate to capture them (ibid). As one of the most prominent and deep-rooted classroom practices in Japan, bansho, is reckoned to be a useful probing indicator to examine Japanese classrooms' unseen cultural scripts. Hatta (1971) reinforced this notion with his statement that bansho practice implies something more substantial than the presentation of teaching materials; it implies the beliefs and values attached to the lesson as a whole. Therefore, in this study, bansho is employed as a tool in the mediating system of a Japanese classroom to detect the underlying commonalities that define classroom cultures which otherwise function behind the classroom.

Chapter 2 discusses the elements, theoretical background and related literature review on cultural scripts and bansho independently. Firstly, the rationale of employing Cultural Historical Activity Theory (CHAT) in the study, along with its origins and applications in education, is presented. A literature review that focuses on cultural scripts in teaching and learning and bansho is performed. By combining all the insights gathered and analysed from the past studies, it is clear that the investigation to make the invisible cultural scripts is deemed feasible through a thorough examination of the visible bansho practice using the lens of CHAT. Significantly, the framework provides rich grounds about the dialectical relationships between the subject (teacher and pupil), object (teaching and learning), tool (bansho) and the underlying cultural aspects present in a classroom.

Chapter 3 dwells on the research methodology and methods of the study. Considering the study's research objective, which is in line with the idea of relativism in the interpretivist paradigm, this research, therefore, takes an interpretivist approach. The research started with a broad aim of identifying the cultural scripts in Japanese classrooms and an initial immersion in the Japanese education system setting. On the basis that as new insights and new theoretical ideas emerged, more data were collected to explore deeper into the area as a means to amplify particular concept and theoretical points (Gibbs, 2002). Data for the study collected from 2014 to 2017 in three different primary schools in Japan, was analysed using Transcript- Based Lesson Analysis (TBLA), content analysis, inductive content analysis and deductive content analysis.

Chapter 4 presents and discusses findings on the principles of teacher's decision-making in bansho process. Detailed analysis on a bansho from one sixth-grade social studies lesson was performed and led to conclusions to answer the first research question of "Is there any principle of teacher's decision-making in bansho process and if so, what are those principles?". Identifying the principles of teacher's decision-making in bansho process through an examination of pupils' utterances and bansho content has yielded three main results. The criteria include extracting/summarising ideas presented, highlighting new information and accentuating thought-provoking ideas. While the three principles of teacher's decision-making in the bansho process, identified in the study, are not an exhaustive list, they could serve as guidelines to study the teacher's actions' beliefs.

Chapter 5 is dedicated to answering the second research question: What are the methods to analyse bansho in the Japanese classroom? This part of the study report the processes in developing two bansho analysis methods and presents worked examples of the methods. The

first bansho analysis method, tategaki segmentation method, aims to visualise pupils' thinking processes in a lesson because it allows practitioners and researchers to clearly see the flow of the lesson and examine the tracks of pupils' ideas that occur in the lesson. However, due to its applicability limitations to a broader range of bansho, the second bansho analysis method was developed. The second bansho analysis method, bansho choreography and bansho transition method intends to examine the presence of bansho features in a lesson, leading to an understanding of the lesson's teaching. Both of the analysis methods proposed in this chapter are intended to serve as a framework to analyse bansho in classrooms. This is an endeavour to contribute to a more thorough and systematic study of bansho by providing a methodical coding process and identifying patterns of bansho.

Chapter 6 presents a discussion on the variations of bansho styles across school subjects, using the coding scheme of bansho choreography and bansho transition developed in Chapter 5. A total of 10 bansho of 10 lessons were analysed. Analysis of bansho in light of the school subject has given some insights about the different styles of bansho. Bansho of mathematics lessons has a constructive style that matches the nature of the teaching of mathematics lessons to co-create ideas by making connections between pupils' solutions and learning materials through whole-class discussion. Bansho of Japanese Language lessons, on the other hand, has an inventory-style; a style that incorporates tabulation of personal ideas and practice of notetaking. Lastly, bansho of moral education lessons that focus on pupils' self-reflections of moral values and their relationships with the surroundings have an evocative style. This style manages to evoke emotions from pupils but at the same time, keeping them guided with reasons.

Chapter 7 answers the main and final research question of the study, "Is there any cultural script that can be identified across Japanese classrooms and if so, what are they?". Discussion is based on data that have been analysed in the previous chapters, Chapter 4 to 6. The cultural scripts identified are co-existence of individualism-collaboration, de-emphasising correct answer, and intertwining openness and structure. These cultural scripts that manifest themselves in the classrooms are reflected in the bansho practice in everyday classroom interactions. Though both the teachers and the pupils might have different aims in a classroom, both parties utilised bansho to achieve their aims and help each other to reach specific goals. The cultural scripts underlying all the classrooms observed are reckoned to be the motivating factors that sustain the effectiveness of the bansho practice in Japanese classrooms.

Chapter 8 details the reflections on the research methodology and methods used across the study. Then, by reflecting upon the study's primary findings, how this study has contributed to the pool of knowledge in two areas, namely classroom cultural scripts and bansho, are presented. Finally, the implications of the study for the future in terms of teacher education, policymaking and research are also discussed.

From the findings of this thesis, it could be seen how bansho has impacted the classroom activity and in turn, how the cultural scripts of the classroom have affected the use of bansho. Identification of the classroom's cultural scripts, which consist of a tacit set of core beliefs relevant to classroom activities, is deemed essential. It is a way to support teachers' learning because cultural scripts provide understanding on "why teaching looks the way it does and why it is resistant to change" (Stigler & Hiebert, 1999, p. 144). Then the next step is to know that changes to cultural scripts are time and effort consuming, but possible. One possible way of making changes is to be aware of one's cultural scripts and understand it is possible

to modify the cultural scripts because some of these scripts come from choices that one makes. By comparing cultural scripts, we become more aware of our scripts that we tend to overlook, and we can learn from other scripts. Findings of this thesis might not provide definite answers as to what could be "the" cultural scripts of a Japanese classroom, but they could allow us some insights into what could have supported the classroom activities. The findings point to the observations that there are scripts that unify teaching and learning in the classrooms setting. This could hopefully lead to the awareness of the importance of cultural scripts in classroom settings and would be reflected in the future classroom research for I believe that research has always been and will always continue to be an enabler to empower educational change.

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