

# The Authorship of Teachers

## *Jissen kiroku* as the Core of Professionalism in Japanese *Jugyo Kenkyu*

### **Purpose**

This paper aims to discuss the significance of teacher authorship (*jissen kiroku*) developed during *jugyo kenkyu*. Specifically, it explores the structural conditions of *jugyo kenkyu* that enabled the flourishing of *jissen kiroku*.

### **Approach**

To find how *jissen kiroku* developed in *jugyo kenkyu*, this paper settled triad of authors-text-readers as the analytical perspective. *Disputes* through 1960s to 1980s are adequate to inquire because it can elucidate how readers read *jissen kiroku*, which is typically challenging to observe.

### **Findings**

*Jissen kiroku* is a powerful tool for semantically preserving, reconstructing, and consolidating professional values and knowledge in *jugyo kenkyu* with deepening connoisseurship. Voluntary Educational Research Associations (VERAs) encourage teachers to write and read *jissen kiroku* to develop their professionalism, which also helped develop exclusive semantics within the field. These developments were possible due to the public nature of *jissen kiroku*, disseminated to LS actors, thereby strengthening discussions both inside and outside VERAs.

### **Research implications**

The paper proposes shift in views on educational science and emphasizes authorship as authority in that professionalism of teaching can be protected and elevated through authoring.

### **Originality**

The significant roles of writing practice have not been explored enough. This paper finds the value of authorship in terms of public nature and openness to all teachers which enable the enhancement of professionalism of the LS field.

### **Keywords:**

*jugyo kenkyu*, *jissen kiroku*, authorship, voluntary educational research associations, semantic preservation and reconstruction, connoisseurship  
(232 words)

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## 35 1. Introduction

36 A form of teacher professional development (PD), the lesson study (LS) model,  
37 has earned great recognition worldwide. Research on and practice of LS has  
38 already broadened its perspective to all range of educational stages, subjects,  
39 regions, and various topics, including pedagogical content knowledge, board  
40 writing, and teacher collaboration (cf. Yoshida *et al.*, 2021a).

41 Despite there being numerous reports regarding the model and process through  
42 which a teacher develops his or her professional skills and understandings  
43 through LS, the significance of teacher *writing* does not yet acquire its appropriate  
44 values. This is because literature focuses on PD mainly in the context of oral  
45 communication such as collaborative discussion (), consultative relationship  
46 (Lewis, 2000), or learning communities (Doig and Groves, 2011). Transcript of  
47 lesson may be the only written form of LS practices that literature often finds  
48 significant (Perry and Lewis, 2009; Doig and Groves, 2011, p. 90; Yoshida 2021b,  
49 p.255). However, the direct link between transcript alone and PD is limited. There  
50 needs to be a further exploration on the significance of authorship in lesson study

51 A conventional form of writing in the practice of Japanese *jugyo kenkyu* will  
52 provide international LS practice with a unique and exemplar model of how  
53 authorship of teachers develops professionalism in individual teachers and the  
54 LS field as a whole. Those who have examined the Japanese *jugyo kenkyu* may  
55 soon find that *countless number of teachers write about their practice, and many*  
56 *of them publish books about their ideas and philosophy of teaching*. This text is  
57 called *jissen kiroku*<sup>1</sup>.

58 The concept of “Teacher as researcher” is a sound framework for PD, highlighting  
59 the teacher’s autonomous inquiry and problem-solving abilities with writing  
60 process (Bevely, 1993). Along with action research (Elliot, 2019) or cooperative  
61 research in degree programs (Gomez et al., 2015), teachers are conceived as a  
62 researcher inquiring issues in their practice and document strategy and  
63 achievements in an academic manner. However, the acquisition of academic  
64 skills is not accessible to all teachers, and therefore has a limited significance for  
65 practical application into LS. Instead, when teachers engage in the practice of  
66 writing within the context of LS, it is essential to appeal to the field of educational  
67 science by acknowledging an alternative writing style that cannot be adequately

68 assessed by academic standard but hold significant value for LS and PD.  
69 Likewise, Shteiman et al.'s (2010) work provides empirically well-structured  
70 notion for the linkage between writing and PD. However, it primarily addresses  
71 *teacher educators* already proficient in teaching. In contrast, *Jugyo kenkyu*  
72 emphasizes that even *ordinary* teachers are encouraged to read and write *jissen*  
73 *kiroku* to enhance their connoisseurship or “learning to see” (Lewis 2000, p.14).

74 Along with the need to examine the value of writing for all teachers, publicness of  
75 writing in the field should also be counted as an essential feature of teacher  
76 authorship. McLennan (2012) emphasizes the role of “educators as authors” that  
77 benefits *personal* growth including “feeling passionate” and motivation for  
78 improving practice (p.2). However, the establishment of *jissen kiroku* rests on its  
79 solid foundation of impactful publishing practice, *shaping professional knowledge*  
80 *and skills as the public common* for teachers (cf. Whitney 2019).

81 The practice of writing can trace back to figures like Dewey, Pestalozzi, or Freinet,  
82 but they were not school teachers at ordinary public schools. It is challenging to  
83 identify any school teachers who published influential books<sup>2</sup>. *Jissen kiroku*  
84 tradition is not confined to prominent author teachers but is deeply embedded in  
85 the foundation of *jugyo kenkyu*, open to all schoolteachers. To take a sample, a  
86 journal published by national association for life guidance counted 23 *jissen*  
87 *kiroku* and 11 short essays (brief *jissen kiroku*) with 11 commentaries by 27  
88 teachers in 2022. These *jissen kiroku* were initially reviewed in district *jugyo*  
89 *kenkyu* conference before being selected for the nation-wide journal. This is  
90 practiced in every journal, enhancing discussions in each association.

91 Sharing the significance of teacher authorship for PD by *jugyo kenkyu* culture in  
92 terms of its impact on personal and field-wide professionalism could prove  
93 valuable for the broader international educational community. LS emphasizes PD  
94 and community enhancement but does not allocate teacher's writing process at  
95 its core. Given the scarcity of PD researches regarding the importance of writing  
96 practice, a more precise argument on teacher authorship should benefit the LS  
97 practice. Therefore, this paper aims to discuss the significance of teacher  
98 authorship (*jissen kiroku*) developed during *jugyo kenkyu*. To better understand  
99 this topic, this paper investigates the structural conditions that enabled the  
100 flourishing of *jissen kiroku*, nurturing numerous author teachers. This inquiry on  
101 culturally embedded practice will also request altering the idea of writing

102 commonly shared in the international educational science.

## 103 **2. Pragmatic definitions and scope of inquiry**

### 104 **2.1 What is *jissen kiroku*? A pragmatic definition**

105 Due to inherent unfamiliarity of the subject matter, this paper is compelled to  
106 simplify complex contexts and provide pragmatic definitions suitable for inquiry.

107 The primary focus of this study is to clearly identify the subject of investigation:  
108 publications. Japanese scholars, researchers, teachers, and educationalists of  
109 *jugyo kenkyu* assign great importance on a certain text: *jissen kiroku*—which  
110 translates to a practice (*jissen*) report (*kiroku*)<sup>3</sup>. *Jissen kiroku* can be published  
111 as a book or be a periodical. Essays on educational thoughts, commentaries, and  
112 academic articles are not generally included. It is neither a transcribed document  
113 of one lesson, a summary of LS conferences, nor a technical report that precisely  
114 describes events in a lesson and conference. A broad definition states that *jissen*  
115 *kiroku* is a longitudinal report of teaching practices, wherein challenges,  
116 remarkable transactions among teachers and students, and especially the  
117 transformation of students are described *from the perspective of the teacher*  
118 (author) (Usui, 1990). Traditionally, *jissen kiroku* is described as “teacher’s diary”  
119 that “contains problems and conflicts that the teacher confronts in practice and  
120 challenge for overcoming them” (Katsuta, 1955, p.85). The content can focus on  
121 one lesson or be a year-long struggle report to show changes in students, both  
122 of which should state the aims, practices, and achievements (cf. Inagaki, 1974,  
123 pp.213-214)

124 Many scholars have previously described the essential features of *jissen kiroku*.  
125 Asai (2008; 2019) perceives it as a certain form of teaching record where  
126 *teachers in the first-person aspect narrate the story of their teaching practice*.  
127 Due to its narrative nature, *jissen kiroku* addresses children by their own names  
128 using the expressions “I (teacher)” and “you,” and tells day-to-day experiences  
129 as a story (Asai, 2019, p.126). Along with this *narrative nature*, *jissen kiroku* does  
130 not aim to describe exactly what happened in the classroom, but rather to  
131 propose an alternative way of practicing teaching. In this regard, Asai (2008)  
132 maintains that the *jissen kiroku* describes the “*actual*” teaching practice—the  
133 *state of issues* in the current classroom, *structural problems* that are present in  
134 the classroom and *human-relational complexities*—to explore an “an alternative

135 way of education to reality” with *hermeneutic* interpretation, while a mere *record*  
136 tells the “*reality*” which calls for *scientific* inquiry. Her contrast may imply the  
137 difference between the one who sees *the surface of reality* as it is and the one  
138 who sees *the state of reality* (cf. discussion about “subtext” to read “teacher’s  
139 intent, hidden part” in “teacher’s action and children’s response,” (ASRE390<sup>(4)</sup>,  
140 pp. 97-100)).

141 Who writes *jissen kiroku*? Teachers do. Due to the inherent ambiguity and  
142 diversity of stakeholders associated with LS (Takahashi, 2008; Yoshida *et al.*,  
143 2021a), this study classifies actors into three categories: teachers,  
144 educationalists, and researchers. Teachers are practitioners dedicating to  
145 teaching throughout their *entire* careers at schools. Educationalists are LS  
146 stakeholders who support teachers, guiding and encouraging teaching practices.  
147 In its wide range from subject specialists (scientists and mathematicians),  
148 professors, educational critics, and leaders of civic-human-rights movements,  
149 many educationalists are engaged in *jugyo kenkyu* as leaders of voluntary  
150 educational research associations (VERAs). Researchers are scholars at  
151 universities specializing in curriculum studies, didactics, and teacher education.  
152 They collaborate with author teachers within VERAs, use *jissen kiroku* for teacher  
153 education, and publish academic papers. While they lack direct teaching  
154 experience, they are motivated to initiate LS, promote teachers to publish *jissen*  
155 *kiroku*, and write commentaries on *jissen kiroku* to deepen insights into the  
156 practice.

## 157 **2.2 Brief summary of development of *jissen kiroku***

158 The practice of *jissen kiroku* can be traced back to the pre-war period in the 1910s  
159 or 1920s (see Asai, 2019). However, it is commonly said that the post-war period  
160 paved the way for the development of the unique traditions of *jissen kiroku*. In the  
161 1950s, right after the recovery from the devastation caused by the war, a  
162 canonical book “*Yamabiko Gakko* [School of Echoes]” was published by a teacher  
163 named *Seikyo Muchaku*. In this seminal book, Muchaku reports on his teaching  
164 practices in children’s diaries (*seikatsu-tsuzurikata* [daily life writing]). Muchaku  
165 appeared in journals involving many educationalists and researchers. Since then,  
166 teachers were encouraged to write *jissen kiroku*, resulting in intensive  
167 diversification in writing style in 1960s. Intensive discourses arose regarding the  
168 scientific nature of *jissen kiroku*: its subjective and literary nature was seemed not  
169 to satisfy the scientific validity. The publications in earlier generations, including

170 Muchaku and Kihaku Saito, were from the era of emancipatory education.  
171 However, this era gradually yielded to the post-modern period, in which society  
172 called for more non-ideological, more pragmatic-scientific theories (cf. Tanaka,  
173 2005, p.195).

174 Not only disputes about its scientific nature, but also disputes regarding the  
175 philosophy of teaching became intensive in 1970s to 1980s. *Jissen kiroku*  
176 became one of the major platforms to discuss better teaching methods. While the  
177 1990s experienced the great decrease in the number of author teachers, *jissen*  
178 *kiroku* is still practiced among teachers to elaborate on author's struggles and  
179 teaching philosophy for the sake of developing lesson.

### 180 **2.3 Aspects and scope of inquiry: triad of author, text, and reader**

181 Methodological reflection for analyzing the characteristic development of *jissen*  
182 *kiroku* suggests three essential entities based on the nature of the target:  
183 author/addresser, written material (text), and reader/addressee. By settling this  
184 triad as the analytical perspective on cases, this paper distinguishes itself from  
185 previous literature on the authorship of teachers. While literature has revealed  
186 the importance of authoring (aspect of the addresser) (McLennan, 2012;  
187 Shteiman *et al.*, 2010), it has barely pointed out to whom those writings are  
188 addressed (aspect of addressee) and where they are published (aspect of text).

189 These three aspects will be effective analytical perspectives when cast on  
190 *disputes* through 1960s to 1980s, as they can elucidate how readers read *jissen*  
191 *kiroku*, which is normally hard to observe. This is also because disputes trace the  
192 enhancement process in PD of teaching. *Jissen kiroku* stands for self-reflective  
193 practice in the first place, but it has also contributed to the development of *public*  
194 professional knowledge of teaching in the public field. Therefore, analysis on  
195 disputes will develop the mechanism (conditional structure) of the public  
196 enhancement of professionalism locating the triad at the center. Journals (ASRE,  
197 JK, MES) provide many controversies involving teachers, researchers, and  
198 educationalist throughout the post-war period (esp. see the special issue  
199 "learning half century of post-war education from disputes" MES460, 1995).  
200 Among many disputes (Kihara, 1992), the so-called *setsujitsu* dispute and  
201 *deguchi* disputes would be suitable for analysis, as these are discussed by  
202 teachers, while other disputes often involved researchers and educationalists.

203 **3. Jugyo kenkyu disputes stimulated by jissen kiroku: how jugyo**  
204 **kenkyu enhanced professionalism in its public discussion.**

205 **3.1 Setsujitsu Dispute: Arita and Nagaoka about the nature of teacher's**  
206 **question**

207 “What I am thinking about and practicing in lessons is that I present provoking  
208 material to surprise students at the introduction, try to shake what students  
209 already think and know, and seek to have them feel the strong need to inquire  
210 about the theme” (JK270, 1984, p.82). Kazumasa Arita was an extraordinary  
211 expert in *kyozai kenkyu* (content analysis), within the realm of social studies,  
212 aiming at capturing students' curiosity. In his writings, he consistently emphasized  
213 his teaching philosophy as *fostering the demon (oni) of inquiry*. *Oni* symbolizes a  
214 demon in hell that executes their work (torturing) with no mercy. Derived from  
215 such tough and relentless characteristics, Arita wanted students to be demon  
216 experts on a theme. To make students *oni*, he suggests that stimulating and  
217 provoking *questions* play the most important role. In his representative *jissen*  
218 *kiroku* about the job of a bus driver, Arita rejected “amateur” unprofessional  
219 teacher questions, such as “What do bus drivers do?” for such questions did not  
220 provoke cognitive conflicts. Instead, Arita asked “Where does a bus driver look?”  
221 (Arita, 1988, p.22,39), resulting in numerous students raising their hands to share  
222 their answers, including the front side, mirrors, handles, ticket machines, road,  
223 signals, doors, etc. The students noticed that the mirrors on the right and left sides,  
224 and the back mirror play crucially different roles in safety and security. Through  
225 this question, they had to learn about the job of a bus driver. This lesson was so  
226 influential that teachers were notified that a minor change with the considerable  
227 effort of *kyozai kenkyu* makes a great difference in terms of energizing students  
228 to discover and inquire “questions” in their daily lives to “open their eyes toward  
229 functions in the society” (ibid., p.37). Arita's suggestion reportedly transformed  
230 the conventional cycle of lesson planning. Normally, teachers settle goals first  
231 and determine suitable contents and materials, but Arita claimed that materials  
232 teachers produce through their *kyozai kenkyu* must be prioritized. (Tanaka, 2005,  
233 p.199).

234 A VERA in social studies, which Arita had once learned from, posed skeptical  
235 questions regarding Arita's *jissen kiroku*. They placed great emphasis on  
236 children's *setsujitsu* [earnest / serious: if something is setsujitsu for one, he or  
237 she cannot help but tackling with this issue], which contradicts Arita's notion of

238 the *teacher question*. The dichotomized principle of a lesson, whether it should  
239 start with the children's earnest question or the teacher's provoking question, was  
240 disputed in numerous journals and periodicals involving researchers and  
241 educationalists (Katakami, 1985; as for its latest review, see Nozaki, 2019).  
242 Nagaoka, a prominent teacher in the group, proposed many *jissen kiroku* that  
243 children *have* earnest questions that they cannot help but confront. He opposed  
244 Arita, contending that "technical performance in teacher question to surprise and  
245 entertain students prevents students from autonomous earnest self-questioning"  
246 (JK274, 1985, p.98). Arita responded to this critique through *jissen kiroku*.  
247 Children in modern cities *do not have earnest questions* because they live in a  
248 society where every hurdle has already been eliminated and has become  
249 convenient. "I [Arita] have actually tried to raise children's questions from their  
250 lives as Nagaoka did, but it did not work at all on children in Tokyo. No crucial  
251 issues or earnest questions they had needed to be desperately solved...Children  
252 told me 'don't ask us such a stupid thing, just teach us more important things'"  
253 (JK270, 1984, pp.82-83). During the 1950s and 1960s, when *jissen kiroku*  
254 resonated with an emancipatory liberal philosophy, teachers and children could  
255 readily identify social issues in children's lives. Arita observed a paradigm shift in  
256 children, while Nagaoka believed in humanity, where one may find a great deal  
257 of *jissen kiroku*, in which authors see society and humanity in teaching practice.  
258 As such, *jissen kiroku* dispute between Arita and Nagaoka reflects how teachers  
259 perceive society within children and provides readers a pivotal standpoint of how  
260 teachers should structure lesson to foster students' inquiry.

### 261 **3.2 Deguchi Dispute: Teaching technique of Yusaburi and literary education**

262 Another case stems from the longitudinal dispute surrounding Kihaku Saito. He  
263 established a *research group of didactics* with researchers at the University of  
264 Tokyo and disseminated the art of teaching through his practice.

265 The contentious *jissen kiroku*, written by Saito during his time as a principal,  
266 pertained to a Japanese lesson. In this instance, teacher Akasaka led the class  
267 while Saito observed. During the discussion among children about the conclusion  
268 of the text "Children of the Mountain," where the two protagonists reach the forest  
269 exit (*deguchi*), Saito raised his voice.

270 "Akio and Miyoko finally reached the exit of the forest. They helped each  
271 other and had come to a point where they could finally see their house.



272           *Exhausted, they couldn't walk quickly."*  
273           The word "exit" became a point of discussion in this passage. The  
274           children interpreted "exit" as the very last part where the forest ended,  
275           that is, the point marking the boundary between the forest and the non-  
276           forest area. This interpretation was also correct.  
277           I presented an opposing interpretation to that. Rather than that very last  
278           part, I argued that they had reached the exit when the two had come to  
279           a point where the boundary line was *visible*. In this context, "exit"  
280           referred to a broader area much before the boundary. (Saito, 1969,  
281           pp.274-275)

282           Saito's intervention aimed to enhance the quality of children's discussions. He  
283           called this practice of challenging children's opinions with presenting opposing  
284           viewpoints as "*yusaburi* (shaking up)". Initially, children reacted "as if angry and  
285           vehemently opposed," but upon hearing Saito's argument that "exit" refers to a  
286           visible point, they gradually became convinced. The lesson concluded with  
287           Saito's opinion, and "children's facial expressions gradually transformed into a  
288           sense of complete satisfaction akin to the blossoming of a flower all at once, and  
289           the entire class was enveloped in an atmosphere of contentment that felt like they  
290           had made their own discoveries" (ibid.). Through these practices, Saito  
291           encapsulates his educational philosophy, stating, "not just teaching and having  
292           them learn about established facts, but using these as materials to encourage  
293           thinking, inquiring, and reconstructing their own new understandings at each  
294           moment are far more important as it is when we truly educate children" (ibid.,  
295           p.275, 277).

296           This "exit" *jissen kiroku* sparked numerous disputes. Chuji Ohnishi, a contributor  
297           to collective learning, life counselling, and Japanese language education, was the  
298           first to question Saito between 1967-1969. His inquiry at Saito's exit lesson  
299           revolved around whether conflicts arose *from debates among children* and the  
300           formation of supportive groups were occurring (ASRE, 1967, p. 32-34). He  
301           critically examined that "there is hardly any division within the class". While  
302           "impressive," this aspect merely reflected his adept instruction skill. The vital  
303           aspect lies, according to Ohnishi, in moments when "children who understand"  
304           turn their attention towards "children who don't understand" to extend help.  
305           Ohnishi believed that true significance lay in instances where understanding  
306           children helped those who didn't comprehend, focusing on whether group

307 learning was organically occurring. Ohnishi problematized Saito's one-sided  
308 teaching theory including, which centered on *yusaburi* thoughts and forcing  
309 students changing their perspectives.

310 Saito, however, fiercely criticized Ohnishi's response, asserting that he has  
311 entirely missed the focal point and digressed into tangent discussions. Saito  
312 mocked the classroom with group dynamics as akin to "Japan's old military  
313 tactics" (Saito, 1970, p. 260). He declared that transformation and growth of  
314 children in mutual support *only arise within the intellectual struggle in lessons*  
315 (ibid., pp. 64-66).

316 The focal point here revolves around a dichotomy in teaching philosophy:  
317 teacher-led *yusaburi* versus student-led autonomous group dynamics. The  
318 conviction that children within a classroom, as a group, support each other to  
319 foster democratic personalities remained unchallenged. The contention rested on  
320 the methods to cultivate such ideals—whether it should be through teacher's  
321 initiative in lesson (Saito) or spontaneous solidarity through extracurricular school  
322 life (Ohnishi). Dispute did not mark the winner, but this dichotomy had been  
323 repeatedly questioned through the history of *jugyo kenkyu* (Yoshida *et al.*, 2021c).

324 Yet, this was not the end. In 1977, an educational critic Usami initiated questions  
325 about Saito's *yusaburi* concept. Usami's notion gained traction and triggered  
326 countless counterarguments later on (MES 261, 266, 270-272, 277, 279, 288,  
327 304, 371. Usami's response in MES 257, 264, 268, 274-276.) Following an  
328 intense debate between researchers Usami and Yosida  
329 (MES266(Yoshida)→268(Usami)→270-272(Yoshida)→274-276(Usami)), Yoichi  
330 Mukoyama posted a critical review of *yusaburi* disputes (MES277, 1978, pp.97-  
331 108). This review included his *jissen kiroku* retesting Saito's practice.

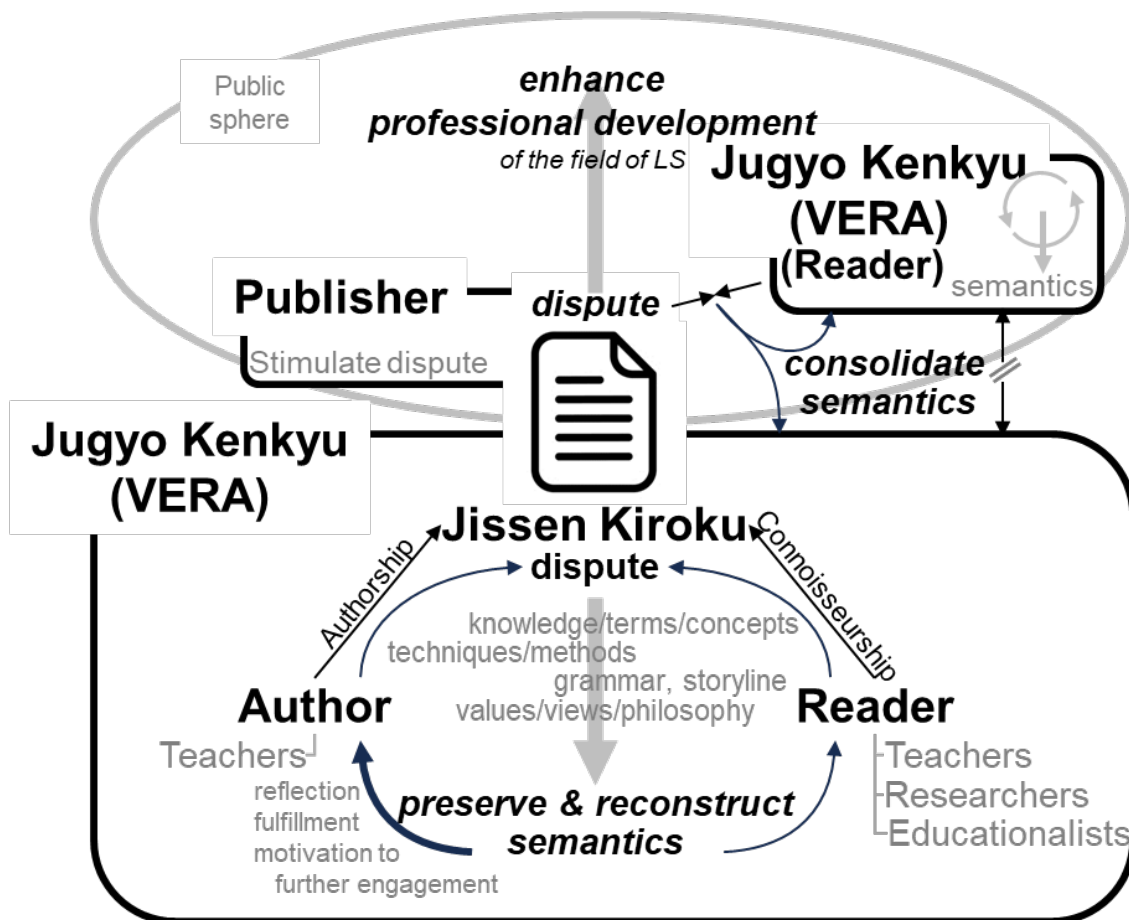
332 For Mukoyama, the significance of literary education lay not in artistic aspects  
333 like emotions and appreciation proposed by Saito, but in analysis and critique.  
334 He criticized Saito's art-oriented educational theory, stating, "I began to think that  
335 the literary education was comprehension-centered but might lack something.  
336 Reading literature might include both emotional and analytical aspects. It is the  
337 analytical aspect that deepens literature within the limited times of lesson."  
338 (Mukoyama, 1986, p.15) Mukoyama asserts that literature should be subject to  
339 critical analysis. He criticizes the lack of teaching methods offering analytical

340 perspectives in literature, rather than merely expanding the imagery of where the  
341 "exit" might be. Thus, he posits that the exclamation "finally" in the text should be  
342 regarded as the *storyteller's emotion*, distinct from the two *protagonists'*  
343 *subjective experience*. Mukoyama criticizes Saito for lacking such fundamental  
344 interpretative methods.

345 Mukoyama's distinctive critique lies in that he *retested* Saito's practice in his  
346 classroom. Mukoyama reports that, "in the children's discussions, the prevailing  
347 opinion overwhelmingly interprets 'exit' as representing a point or line of boundary.  
348 Students argue that it naturally becomes that way upon regular reading"  
349 (MES277, 1978, p.101). Mukoyama notes that even children who were "favorably  
350 acquainted" with Saito critiqued his interpretation of the exit's *jissen kiroku*, finding  
351 it lacking a coherent perspective. While Ohnishi discussed improved teaching  
352 methods for lesson and classroom management, Mukoyama's critique delved  
353 into the methodology of literary education. These disputes introduced a new  
354 perspective regarding whether literary interpretation or analytical critique should  
355 be emphasized.

#### 356 **4. Findings: *jissen kiroku* for the sake of professionalism and** 357 **publicity in the development of teaching practice**

358 Viewing the practice of *jissen kiroku* from three aspects may provide insights into  
359 what enabled *jissen kiroku* practice. Analytical perspectives (triad of author, text,  
360 and reader) may question what promotes teachers to write practice, where and  
361 how *jissen kiroku* are published, and how readers use *jissen kiroku*. The diagram  
362 at figure 1 describes the constellation of *jugyo kenkyu* practice: the triad put at  
363 the center of *jugyo kenkyu* practice by VERA involves authorship and readership  
364 (connoisseurship as discussed later) to develop VERA's unique values and  
365 semantics on the one hand, and promote public disputes among VERAs (another  
366 readership) that then contributes enhance the professionalism of the field.



367

368 Fig. 1 Constellation of *jugyo kenkyu* practice and professional development with  
 369 the triad of *jissen kiroku* at its core (Source: created by the author)

370 **4.1 Voluntary educational research associations as the semantic**  
 371 **preservation and reconstruction (Aspect author)**

372 First, it is no coincidence that authors constantly associated with *voluntary*  
 373 *educational research associations (VERA) jugyo kenkyu research group*. As  
 374 indicated at the lower part of the figure 1, *jissen kiroku* is used in *jugyo kenkyu*  
 375 practice. Through the discussion, it (re)produces and reconstructs the semantics  
 376 maintained by each VERA. In all cases, author teachers write their practices to  
 377 propose new ideas for lesson, including teaching *techniques (yusaburi)*, general  
 378 *methods* for subject didactics (artistic or analytical critique for literary education),  
 379 concepts (good lesson as letting students think deeply (Saito) or facilitating  
 380 students' mutual support (Onishi)), or *philosophy* of teaching (being or becoming  
 381 *setsujitsu* in inquiry, collective process or individual process in lesson). These  
 382 proposals develop based on a certain *grammar* and *storyline* that each VERA

383 preserves, such as emphasis on inquiry process in every child by Nagaoka and  
384 Arita, or teacher's behavior by Saito and Mukoyama. As such, each VERA  
385 preserves its own criteria of meaningfulness (semantics) through which authors  
386 learn to write *jissen kiroku*. *Jissen kiroku* simultaneously develop/break a  
387 semantics through creating new key terms. *Setsujitsu* proposed by Arita certainly  
388 criticized Nagaoka, and Mukoyama did the same against Saito, leading to  
389 establishing a new movement later.

390 Not only do the authors enjoy *personal* benefits of *jissen kiroku*, which  
391 "encourages teachers themselves a very deep reflection," but *jissen kiroku* also  
392 achieve its *public* contribution through "inquir[ing] together about the teaching  
393 process on the base of common *kiroku*" (MES282, 1980, p.6-7). This is how *jissen*  
394 *kiroku* is unceasingly practiced: teacher authorship directed at the public  
395 educational discourse provides author teachers with a strong fulfillment in terms  
396 of semantic significance and a feeling of contribution to communal *jugyo kenkyu*  
397 practice. Veteran teachers, educationalists, and researchers gathered at one  
398 place to discuss *jissen kiroku*. The nature of such mixture of readers inspired  
399 themselves to inquire more deeply about their practice. Arita held great  
400 admiration for Nagaoka, as did Mukoyama for Saito. Both followed their pioneers  
401 (semantic preservation) but eventually became independent, marked by fierce  
402 criticism (reconstruction), where more *jissen kiroku* were promoted to (re)produce.  
403 As such, semantic metabolism encourages *jissen kiroku* production and vice  
404 versa.

405 However, semantics persist as long as the text is received by addressee.

#### 406 **4.2 Learn to see: *jissen kiroku* for nurturing coonoisseurship (aspect** 407 **addressee)**

408 Second, texts sent to the public must be received by someone, and disputes  
409 clearly showed critical readers who boosted further professional discussion.  
410 *Jissen kiroku* is read within the same VERA group (case Arita-Nagaoka).

411 *Closedness* of VERA might earn more attention. Each VERA formulated their  
412 unique semantic structure with key concepts that *successfully exclude non-*  
413 *educational actors and actors from other VERA to elevate their own professional*  
414 *discussion*. Articles by Arita and Nagaoka, for example, were distributed among  
415 the members of the same VERA, and participants in district LS conferences read

416 and discuss them from the shared perspective. Such shared semantics may allow  
417 participants to elaborate on the values and meanings in *jissen kiroku*.

418 On this account, *educational connoisseurship* proposed by Eisner (1976) may  
419 explain why *jugyo kenkyu* teachers read *jissen kiroku*. Connoisseurship can be  
420 nurtured through extensive experiences of good practice and critical discussions  
421 with veterans seeking the essence of the practice. There was once a discussion  
422 linking *jissen kiroku* and Eisner, stating that

423       When it comes to connoisseurship and criticism, with Eisner, [...] I [Inagaki,  
424 researcher in Didactics Study Group] have been working with Mr. Saito and  
425 other teachers. *Mr. Saito was a master of teacher and critic of teaching*  
426 *practice and taught me his insights and viewpoints*, which was so  
427 enlightening. Based on his telling, I am now going into school by myself and  
428 making lesson plans for *training my eye*. [...] Through participating in *jugyo*  
429 *kenkyu* conference [...], I am learning *what fosters teachers in their self-*  
430 *cultivating process* and *what forms the pedagogical eye in teachers*.  
431 (ASRE390, 1980, pp.81-83, italics added)

432 Inagaki, a prominent researcher, revealed how he refined his connoisseurship in  
433 his *jugyo kenkyu* group. He acquired this skill through the critiques of Master Saito,  
434 enhancing his perception and insights. LS participants engaged in a closed  
435 communication, studying *jissen kiroku* to delve deeper into the practice of  
436 “learning to see” (Lewis, 2000, p.14). VERA invites *knowledgeable others*  
437 (Takahashi, 2014) to enhance participants’ connoisseurship. Veteran teachers,  
438 researchers, and educationalists connect teaching practices with various  
439 educational, social, and philosophical concepts.

440 It is also important to mention that *jisse kiroku* is disseminated to a broader  
441 readership in public sphere, especially by other VERAs (case Saito-Ohnishi,  
442 Mukoyama), as is indicated at upper right in the figure 1. Closedness did not  
443 deteriorate the communication among different VERA groups. Instead, it  
444 facilitated *inner-semantic-consolidation* as they upheld values and identity  
445 *against* others, exemplified by tangent dispute between Ohnishi and Saito about  
446 the group dynamics. Addressee Ohnishi may evaluate Saito’s *jissen kiroku*  
447 *through* his perspective of life guidance and criticize Saito, one can see Ohnishi’s  
448 consolidated beliefs and semantics in the reflection of Saito’s semantics.

449 Thus, the public nature of *jissen kiroku* stimulates *semantic consolidation* against  
450 each VERA. It can be said that addressee of *jissen kiroku* is *open* to anyone  
451 inside and outside the VERA. Thus, the nature of *closedness* and *openness* of  
452 *jissen kiroku* functions within VERA to *preserve, reconstruct, and consolidate*  
453 semantics in each group.

#### 454 **4.3 Where are *Jissen kiroku* published? Journalism as the platform to** 455 **promote discussion**

456 Third, publishers created journals and supported, and even directed, the  
457 production of *jissen kiroku* (see the upper left in the figure 1). Meiji Tosho  
458 published dozens of journals over time, where Ebe and Higuchi, the chief editors  
459 of Meiji Tosho Publishing, organized many disputes. For example, an editorial  
460 postscript in the special issue “Why We Write *Jissen kiroku*”, Ebe and Higuchi  
461 mentioned their purpose and summarized discussions of the volume, stating “this  
462 issue returns to the original question of why we write *jissen kiroku*, and think about  
463 the nature of *jissen kiroku* for teachers. This is how we made this special issue.”  
464 (MES282, 1980, p.132). One can identify the puppet master behind *jissen kiroku*  
465 authors. After the 1990s, Meiji Tosho severed connections with many VERAs.  
466 This radical stifled the economy of *jissen kiroku* culture. This may explain  
467 journalism as a crucial factor in fostering *jissen kiroku*.

468

469 In summary, VERA promotes teachers to write and read *jissen kiroku* as its core  
470 *jugyo kenkyu* activities. VERA accelerates semantic metabolism (preservation,  
471 reconstruction of values) by cultivate authorship and connoisseurship. The public  
472 nature of *jissen kiroku* impules diputes among VERAs that promoted  
473 consolidation of semantics against each other. Through disputes among VERAs,  
474 the entire field of LS enhances its professionalism.

#### 475 **5. Conclusion with remarks on a challenge of *jissen kiroku***

476 This paper argued how *jissen kiroku* developed in the history of *jugyo kenkyu*  
477 tradition, aiming to undercover the significance of teacher authorship for PD in  
478 terms of public nature and enhancement of professionalism both at the individual  
479 and field (public) levels. With the brief review of its historical development, this  
480 paper examined cases from three aspects: author/addresser, text, and  
481 reader/addressee. It seeks to understand how *jissen kiroku* developed, or more

482 precisely structural conditions including what motivates teachers to *write* practice,  
483 where and how *jissen kiroku* are published, and how *readers* use *jissen kiroku*.  
484 Two disputes were selected and analyzed, in which many key terms were coined  
485 that elevated the professionalism in discussion of teaching practice and were  
486 shared among many teachers, educationalists, and researchers.

487 Through an exploration of these cases, this paper revealed that *jugyo kenkyu*  
488 community, VERA, incubated *jissen kiroku* authors and readers. VERA  
489 encourages teachers to write their practices, facilitating the preservation and  
490 reconstruction of the semantics of teaching. Writing *jissen kirokus* is not only  
491 intrinsically rewarding and fulfilling, contributing to the collective understanding of  
492 teaching practices, but it also cultivates connoisseurship. Moreover, closedness  
493 and openness of VERA explains how VERA consolidates their own semantics in  
494 the reflection to others which surely contributes exclusiveness or professionalism.  
495 Text aspect highlights another indispensable facet of journalism, the place *jissen*  
496 *kiroku* was distributed. Journalism plays also a crucial role in opening up public  
497 discourse and fostering professional communication within the field of *jugyo*  
498 *kenkyu*. *Jissen kiroku* serves as a potent tool for engaging in semantic  
499 preservation, reconstruction, and consolidation of semantics in *jugyo kenkyu*  
500 practice of both each VERA and the field as a whole. These achievements are  
501 made possible because of the public nature of *jissen kiroku*, disseminated among  
502 LS actors, thereby strengthening discussions among inside/outside VERAs.

503 The achievements presented in this paper may have certain implication for LS  
504 practice. While LS has emphasized teacher PD through collaborative inquiries  
505 into lessons, the writing practice has scarcely been exercised as a core activity.  
506 This prospect would be challenging, considering that even researchers take  
507 almost decades to be professional authors. However, the endeavor is worth  
508 attempting. Authorship of teachers plays a pivotal role in enhancing  
509 professionalism of the LS field by creating unique grammatical structures and  
510 terminology. In the situation where many LS articles and LS practices are  
511 scattered without any tense *inward* arguments, LS practice risks diluting into a  
512 mere PD method akin to other approaches. In such context, the examination of  
513 *jissen kiroku* suggests that LS practice should clarify to whom is the practice  
514 addressed and by whom this practice is received in the medium of writings.

515 A challenge that the entire history of *jissen kiroku* has faced is worth mentioning



516 for further inquiry: its scientific nature. Even in its early stage, Shimizu (1955)  
517 outlined three “curses” in hermeneutic-oriented *jissen kiroku* in terms of its  
518 overweighing on *subjectivity*, *narrative-literalistic style* that sacrifices scientific  
519 requirement, and *heroism* that teacher always successfully solves issues in the  
520 classroom (see also Katsuta, 1955).

521 The methodological ignorance within *jissen kiroku* certainly sacrifices its potential  
522 significance in terms of capturing academic readers’ interest in educational  
523 science, a challenge shared by LS practitioners worldwide. Nevertheless, such a  
524 challenge may have the potential to re-design the nature of academic writing in  
525 educational science. In conjunction with the rediscovery of the narrativity by  
526 Manabu Sato in 1990s (Suzuki, 2022; Takahashi, 2008), one may refer to  
527 profound theoretical foundations by science sociology that argues falsity or  
528 constructiveness of truth-making in academia (cf. Latour, 1986). As Katsuta in  
529 1955 claimed that *jissen kiroku* is made through “emphasis and abbreviation of  
530 facts,” natural science indeed cuts and rearranges data to provide effective  
531 research results and findings. Social sciences are no exception. Methodological  
532 ignorance in *jissen kiroku*, therefore, becomes a potential methodological  
533 pluralism through which a new approach may be brought about.

534 This paper concludes by asserting that authorship is not only a matter of the  
535 status of teachers in the academic field, but also a matter of *authority* in teaching  
536 practice. Current educational reform involves education industries. Business-  
537 minded actors excel at promoting their practices through enticing slogans.  
538 However, the more slogans and reform agendas are commercialized, the more  
539 the superficiality and short-term focus of these reform encroach upon teaching  
540 practice, which undermines the professional exclusivity we discussed in the paper.  
541 Regardless of the depth or superficiality of one's voice, to write something has  
542 the power to accumulate authority due to its nature of engagement with the public.  
543 *Recognition of voice is equivalent to recognition of presence*. In a situation, where  
544 teachers are silenced and commercial agencies *represent* their voices,  
545 authorship should be retained by teachers through promoting *jissen kiroku*.

## 546 **6. Notes**

547 1) Several studies introduce the history of *jissen kiroku* in English (Ishii, 2017;  
548 Suzuki, 2022; Asai 2019). Asai discusses the practice of *jissen kiroku* in

549 special-needs education and early childhood education, but not in public  
550 schools.

551 2) Wagenschein in Germany and Kilpatrick in the United States may be  
552 exceptions who as school teachers devoted to their excellent practices and  
553 publishing. *Reformpädagogik* in Germany has also been producing pioneers  
554 and leaders in school reform, where some pioneer teachers documenting their  
555 innovative theories and practices. Nevertheless, they do not develop wide  
556 public community like LS, and scarcity in the number of *author* teachers is still  
557 marked.

558 3) Takahashi (2008, p. 49) translated *jissen kiroku* as a “Practice Record,” Asai  
559 (2019) and Suzuki (2022) did “narrative teaching records,” and Ishii (2017)  
560 calls “practical record[s]” (p. 60). However, *jissen kiroku* is not a technical and  
561 objective *record*, rather it is organized in a very constructive manner. Hence,  
562 *jissen kiroku* corresponds to the *practice report*.

563 4) Japanese LS journals are cited in a specific manner as explained in reference.

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