

Using the Lesson Study to Foster the Creativity in the Teacher Training

John M. Didier, *University of Teacher Education Lausanne, HEP Vaud, Switzerland*

This paper explores the role and contribution of the lesson study (Lewis, 2002; Takahashi & McDougal, 2015) in the development of teaching for creativity (Jeffrey & Craft, 2004) as part of the training of generalist teachers (Didier, 2016).

Developing creativity as a learning object requires teachers undergoing training to gain awareness of new professional techniques (Didier, 2016). By creativity we mean a capacity to generate innovative ideas that are adapted to the context (Lubart, Mouchiroud, Tordjman & Zenasni, 2003). Teaching for creativity is based on the promotion and encouragement of the learner's creative identity, on the identification of his or her creative capacities, on creative processes that foster sensitivity, general capacities, curiosity, skills and the transposal of these capacities into practical situations (Jeffrey & Craft, 2004). This teaching for creativity encourages the learner to take decisions about the type of knowledge to investigate and how to investigate it when faced with complex tasks (Craft, Jeffrey, & Leibling, 2001). Teaching for creativity leads to a learner inclusive approach whereby the teacher adopts a greater collaborative approach between teaching and learning in which the knowledge is explained and reinvested in new and fresh situations (Jeffrey & Craft, 2004).

The lesson study approach allows teachers to change their professional position (Lewis & Hurd, 2011) and, in our training context, to start positioning themselves as the designer of innovative and adapted sequences (Didier, 2016). This paper proposes an overview of the role of the lesson study in the identification and planning of knowledge allowing the development of creativity in lesson study sequences. The lesson study approach makes an active contribution to the process of building up the teacher's professional position (Lewis & Hurd, 2011).

In the context of training teachers in creative and manual activities, the various skills mobilised to develop creativity come into play both upstream of the sequence construction and during the collective analyses performed among peers. The lesson study accompanies the teacher undergoing training by allowing him or her to develop professional techniques that until then were perceived in an intuitive manner. The lesson study approach encourages teachers to solve complex tasks, to take decisions, and to identify which knowledge is worth investigating and transposing into practical situations (Takahashi & McDougal, 2015). Lesson studies prompt the teacher to adopt a greater inclusive and collaborative approach between teaching and learning by finding out how to identify and better understand the learning process of the pupils and its transposal into practical situations (Soto Gomez, Servan Nunez & Capparos-Vida, 2016). As such, the lesson study seems to make a valuable contribution to teaching for creativity as part of the training of generalist teachers.

Using the 'Conception-Realisation-Socialisation' theoretical model (Didier & Leuba, 2011; Bonnardel & Didier, 2016), we will explain how the teacher is positioned as a designer of innovative and adapted lessons whose role is to identify various key moments in order to develop teaching for creativity and thus improve

the lessons dispensed to the pupils.

Our observation method within the framework of this research is qualitative and is based on case studies. This paper will try to show how the lesson study makes an active contribution to the process of transforming the teacher's professional techniques and to the implementation of creativity as a learning object (Didier & al., 2016), focused on teaching for creativity (Craft, Jeffrey, & Leibling, 2001).

Participant Lesson Studies and Blending Narrative Storytelling

Eun Kyoung Yu, *Daesan Elementary School*

Ho Seong Cheon, *Jeonju National University*

Our children's lowest happiness ratio shown to the public has alarmed many educators and researchers causing them to delve into classrooms. They have investigated meanings and new ways of classroom lessons. These lesson studies have disseminated some conductive aspects such as watching through a child's eye, lesson critique, learning community, etc. However, most of them emphasize whether students learn the subject, the given texts. They assert they value a child's view but evaluate it by the standard. Children's life stories are excluded from the lesson as out of context. This lesson bias seems to have one goal: sending students to the SKY, the most prestige universities in Korea. Though the prospect of graduating from the SKY has become dark because of the employment barrier, the curriculum bias never loses its grip strengthened by anxious parents and provocative private-Ed marketing. Children are lost.

We propose Participant Lesson Studies and Blending Narrative Storytelling as the big shift to the most precious thing; our children. For the participant lesson studies, each person takes a specific role such as video-taping, analyzing teaching aspects, analysis of learning aspects watching a child, taking rapid notes of interactions, etc. After the lesson they confer to analyze all the meaning and aspects of the lesson over their observation and the synthesized data chart. Based on the teacher's intention and problem-posing they collaborate to solve the problem. The team analyze and understand the lesson with "the learner view seeing all the aspects of the lesson through the student's eye" (Cheon, 2014). This workshop helps participants become aware and recognize the importance of teacher's work and room to develop as a teacher. This is the paradigm shift in the direction and view of Lesson Studies. One of the participant teachers reflects, "The turning point is when we read children's feelings and listen to their words as they are."

Each child is a curriculum. Lesson Studies is a study of the child. It is not about applying something given. We want to help her live her life and understand the deeper meaning of the life stories of herself as well as of others. So teaching should be "listening to and understanding students' lived stories in relation to themes found in content areas like social studies that can then guide their authentic inquiries into learning as fuller human beings liberating themselves and others" (Yu, 2011) Blending Narrative Storytelling is not a strategy or a technique. It is learning by reviving together through the life stories of each other. These stories have been marginalized as one of items usually introduced at the beginning to bridge to the Subject. Now they become main themes and materials of lessons. When we recover true relationships and learning through life stories of each other our children truly attend to themselves, their own learning and growth. All the members in the community are the subjects of life and knowledge. All the Subjects given also intermingle and live in our stories naturally. Humanity works as a way of life to its authenticity. Only then they want to talk, live, and play here together.

The BNS approach helps us introduce dialogue into classrooms according to studies in many settings' seventh grade social studies and ninth grade American history in America, Korean History in Korea, etc. All helped the community better understand themselves and the content areas in a fun and attentive way.

We should not ignore the wake-up calls anymore that our students have been alienated by curriculum and lessons. Telling is learning as for the learners. Understanding each other is the only way to learning and teaching together.

Equalising by Differentiating: Second Graders' Learning about Social Justice

Aya Shofia Maulida, *Indonesia University of Education*

Tatang Suratno, *Indonesia University of Education*

Didi Suryadi, *Indonesia University of Education*

Endang Mulyana, *Indonesia University of Education*

Suppose that a sister is given more chocolate than her little brother. Is it the case of unjust? In general, just is closely related to generalise something as equal share. Whereas in daily life, being fairly differentiated might also be said to be just. Thus, basically the notion of just has situated meanings. Accordingly, it is indeed difficult to understand the meaning of justice for Indonesian primary students. Therefore, we set up lesson study cycle in one of private primary schools in Bandung (March 2017) to introduce the concept of division to second graders. In doing so, we designed the context of sharing the chocolate with the aim of providing the pupils with the experience about how to be just in daily life. We presented the lesson with the theme of 'Let's help Mrs. Emma'. In this case, Mrs. Emma got a package from her Japanese friend. The box contained 4 packs of chocolate. Her friend asked Mrs. Emma to share the 4 packs of chocolate to 5 members of Mrs. Emma's family: her father, mother, little brother, grandmother and Mrs. Emma herself. The teacher then asked pupils to work in group and make argument about the ways of dividing the chocolates. By drawing on group talk analysis, we identified pupils' ethical orientations and decisions pertaining to fairly sharing the chocolates: being equalised and being differentiated. Through this lesson, pupils learned situated meanings of being just in daily life. Moreover, they also learned about collaboration and respecting each other's opinions. Finally, we would argue that mathematics learning has ethical values particularly in engaging pupils to make meanings and decisions about social justice in their lives.

Keyword: division, fairly differentiated, fairly equalised, social justice