A decorative header consisting of a 2x5 grid of colored squares. The colors are: dark blue, red, gold, green, and red in the top row; and orange-red, cyan, yellow, maroon, and orange in the bottom row.

国際学術研究

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A decorative footer consisting of a 3x5 grid of colored squares. The colors are: magenta, orange, gold, olive green, and blue in the top row; light green, dark blue, dark blue, red, and gold in the middle row; and green, red, orange-red, cyan, and yellow in the bottom row.

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私立大学におけるコロナ禍の国際交流の現況と課題

桜美林大学グローバル・コミュニケーション学群

山崎慎一

はじめに

大学における留学生の受入や送出しといった国際交流は、高等教育におけるグローバル化の潮流のもと、留学生 30 万人計画の目標を達成するなど順調な拡大を続けていたが、2019 年から発生した新型コロナウイルス感染症により、その様相はこれまで経験をしたことのない困難なものとなっている。2022 年時点においても、未だに多くの国々で感染者を出しており、留学をはじめとする人々の移動は感染症流行以前とは程遠い状況にある。また、新型コロナウイルス感染症の流行は、ウイルスの変異などによって先を読むことが難しく、各国においてもそれを取り巻く事情は大きく異なっている。日本においては、留学生の受入や送出しに関する政策も二転三転し、大学関係者は文部科学省、法務省、外務省といった様々な行政機関の動向をフォローしつつ、学習機会をどのように確保するかに腐心している。

こうした背景を踏まえた上で、新型コロナウイルス感染症が私立大学の国際交流事業に及ぼしている影響を調査し、現状の確認と今後の動向を把握し、協会加盟校の発展への寄与と政策的な支援の可能性を検討する観点から、「コロナ禍の国際交流事業に関するアンケート調査」を実施するに至った。なお、本調査結果の概要については、令和 3 年度（通算第 19 回）日本私立大学協会国際交流推進協議会において、「国際交流事業の現況と課題」と題した発表の中で報告している。

研究方法

筆者が研究協力者を務める日本私立大学協会国際交流委員会及びその ASEAN 部会のもと、日本私立大学協会加盟校を対象に、2021 年 8 月 6 日～9 月 6 日の間に「コロナ禍の国際交流事業に関するアンケート調査」を Web フォームにて実施した。対象校は日本私立大が協会の全加盟校であり、調査回答校は 254 校（全体の約 62%）、そのうち国際交流活動を実施する機関は 225 校である。アンケート調査は、留学生の送出しや受け入れに関する今後の見通し、国際交流関連予算や学内規程等の整備状況、コロナ禍の留学の運営上の課題、単位認定プログラムの現状や、オンラインプログラムの活用状況、必要とする支援策や要望等の自由記述欄から構成されている。これらの単純集計結果の考察に加え、私立大学の経営状況に影響を与えるデータの一つである学生数の規模に着目し、規模別の比較検討も試みている。

研究結果

(1) 現状と課題

コロナ禍の国際交流の現状について、アンケート結果をもとに説明する。

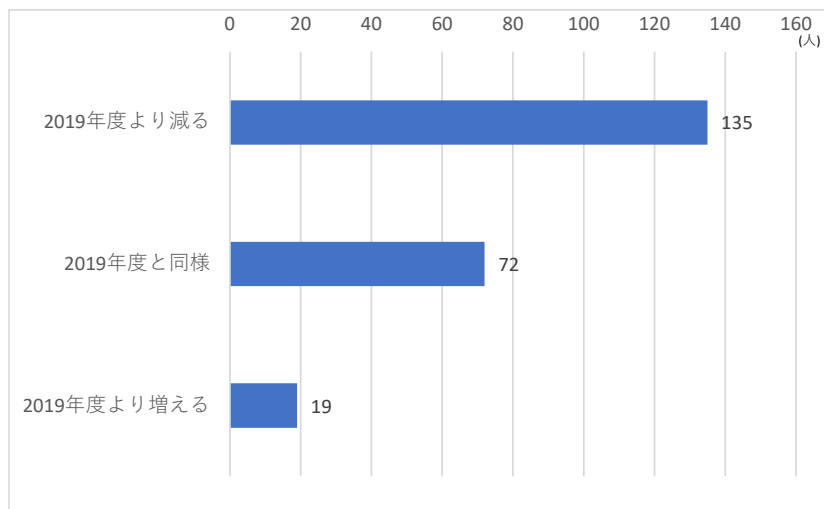


図1：2019年度（コロナ前）と比べた時の2022年度（次年度）の国際交流プログラムの実施見込み

図1は新型コロナウイルス感染症の流行前後の国際交流プログラムの実施の見込みである。135大学が2019年度よりプログラムが減少するとしており、2022年度以降も厳しい状況が続くと見込んでいる。

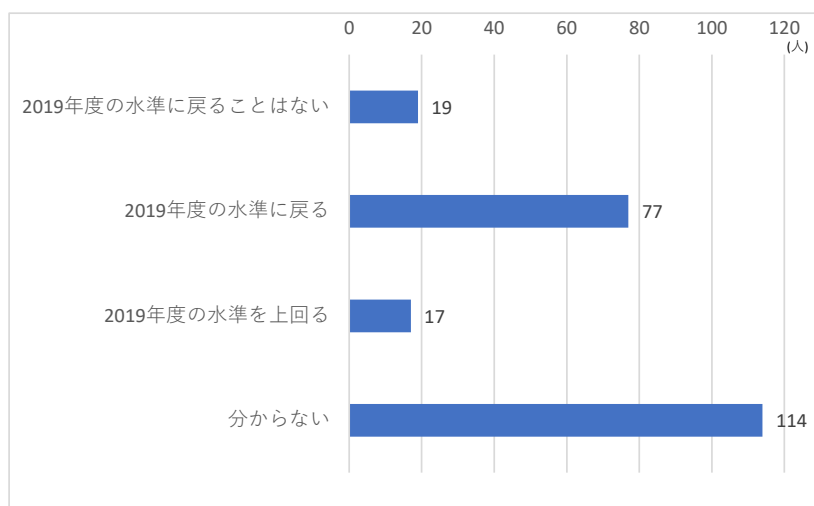


図2：今後3年以内の間に、2019年度（コロナ前）の水準に国際交流プログラムの実施状況が戻るかの見込み

図2は、図1よりも将来的な見込みを聞いた問いであり、今後3年以内に新型コロナウ

ウイルス感染症の流行前の水準にプログラム実施状況が戻るかを聞いているものである。回答機関の3分の1程度は2019年度の水準に戻るとしているが、およそ半数は分からないと回答しており、新型コロナウイルス感染症の流行の影響を読む難しさが示唆されている。

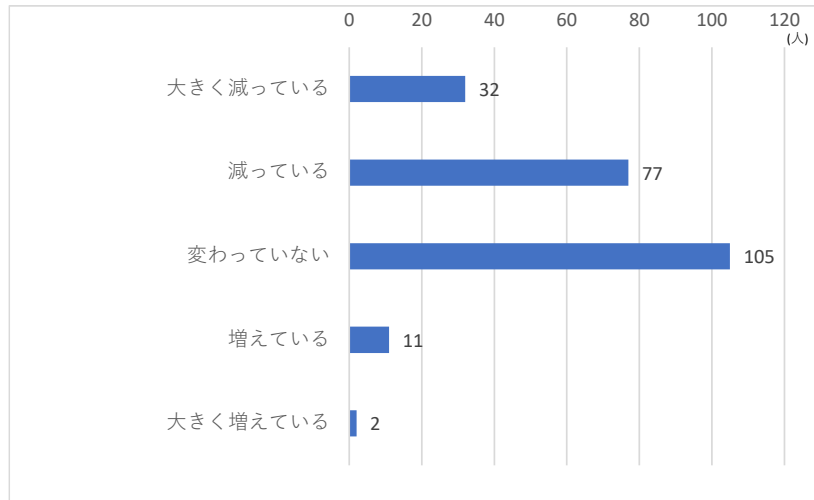


図3：2019年度（コロナ前）と比べた時の2021年度の国際関連予算

新型コロナウイルス感染症の流行前後の国際関連予算の状況を示した者が図3である。半数程度は変わっていないと回答しているものの、大きく減っているが32大学、減っているが77大学となっており、国際交流プログラムの減少に伴い、予算も削減されている傾向にある。

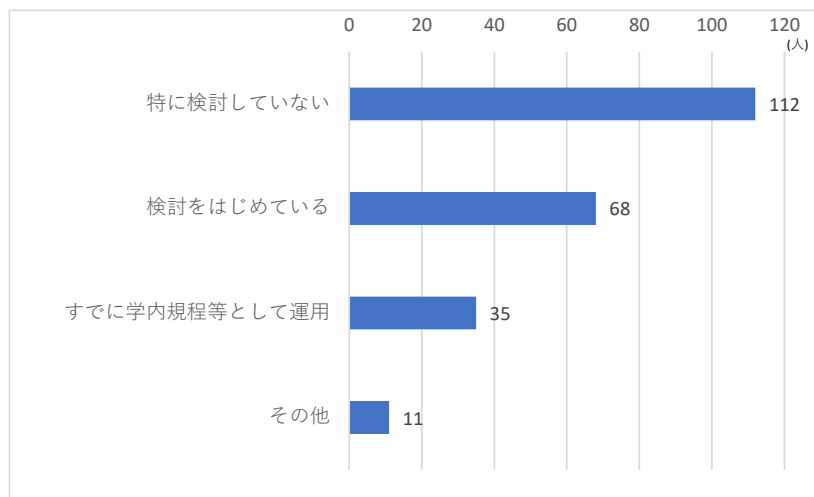


図4：コロナの影響を踏まえた上で、国際交流プログラムの管理運営に係る学内規程やルールの整備状況

新型コロナウイルス感染症の流行により、学生の受入れや送出し、また、オンライン教育を受ける学生の出現など、国際交流プログラムの在り方も変化を強いられている。図4はこれらのプログラム運営に関する学内規程やルールの整備状況を質問したもので、35大学がすでに学内規程等としての運用を始めており、検討をはじめているのは68大学、特に検討をしていないのは112大学である。

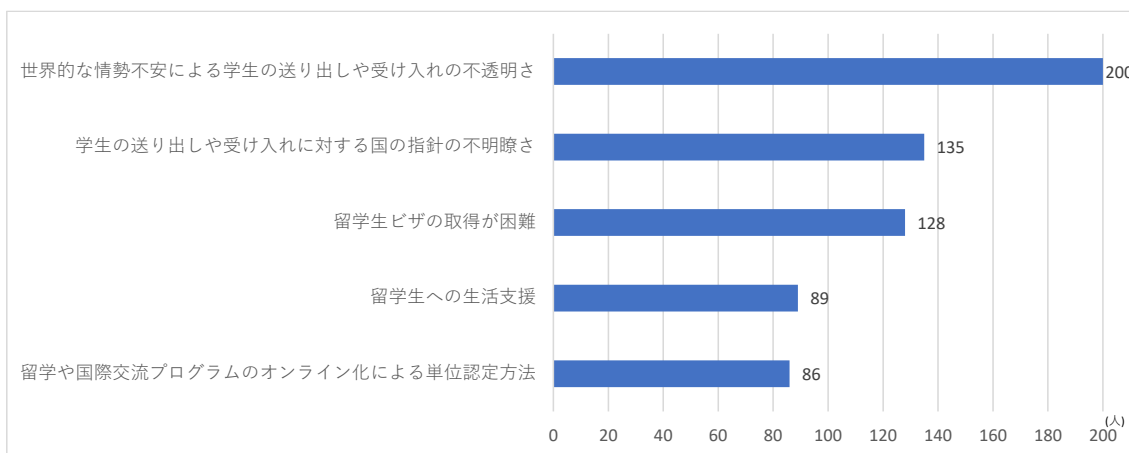


図5：コロナ禍の留学の運営上の課題について

コロナ禍の留学の運営上の課題は、世界的な情勢負担による学生の送出しや受け入れの不透明さ（200大学）、国の指針の不明瞭さ（135大学）といった先の見えない状況にある。また、留学生ビザの取得、留学生の生活支援、オンラインプログラムの単位認定方法の在り方なども課題として挙げられている。

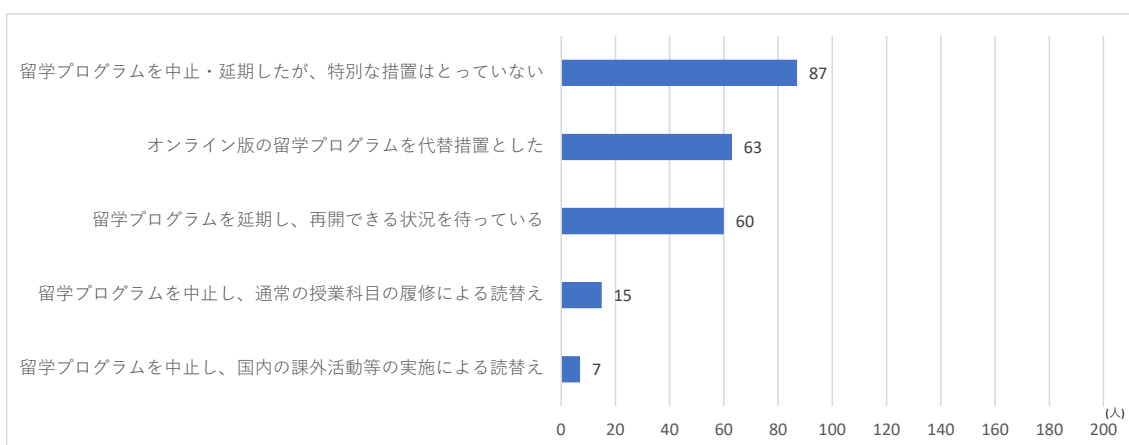


図6：単位認定をしている留学プログラムの2020年度の扱い

図6は予め単位認定をしている留学プログラムをどのように扱ったか質問したもので、

およそ 60 の大学はオンライン版の留学プログラムを代替措置とするか、あるいはプログラムの再開を待っていると回答している。その一方で、留学プログラムの中止や延期を決定したものの、特別な措置をとっていないと回答したのが 87 大学となっており、これは代替プログラムの展開の難しさが一つの要因であると考えられる。

(2) オンライン版国際交流プログラムの扱い

先に示した通り、新型コロナウイルス感染症の流行は高等教育の在り方を大きく変えており、留学などの国際交流プログラムもオンライン化が急速に進んでいる。本調査の回答結果を見ると、127 大学がオンラインの国際交流プログラムを実施している。ただし、どの程度積極的にオンライン化を推進しているかについては、以下の図 7 の通りの差が見られる。

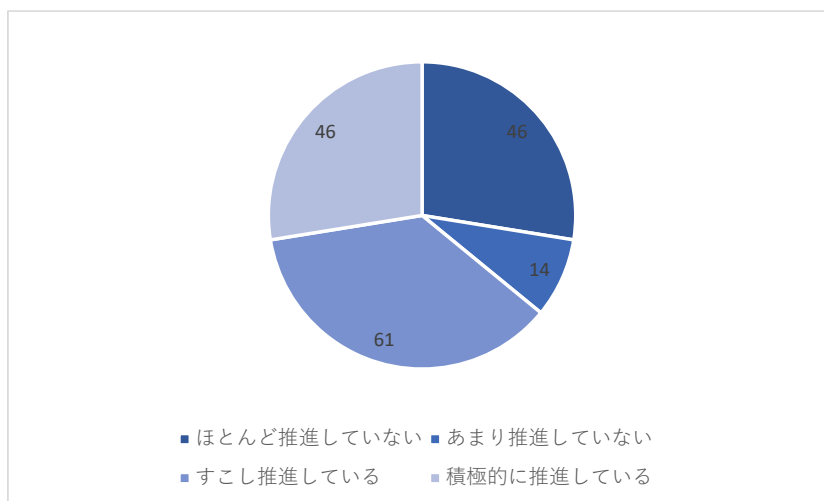


図 7：2021 年度時点における国際交流プログラムのオンライン化の推進状況について

「積極的に推進している」は 46 大学、「少し推進している」は 61 大学となっており、オンライン版国際交流プログラムを実施している大学は概ね意欲的に取り組んでいる。ただし、一部の大学については、オンライン版国際交流プログラムを実施しているものの、あまり推進していない例も見られる。

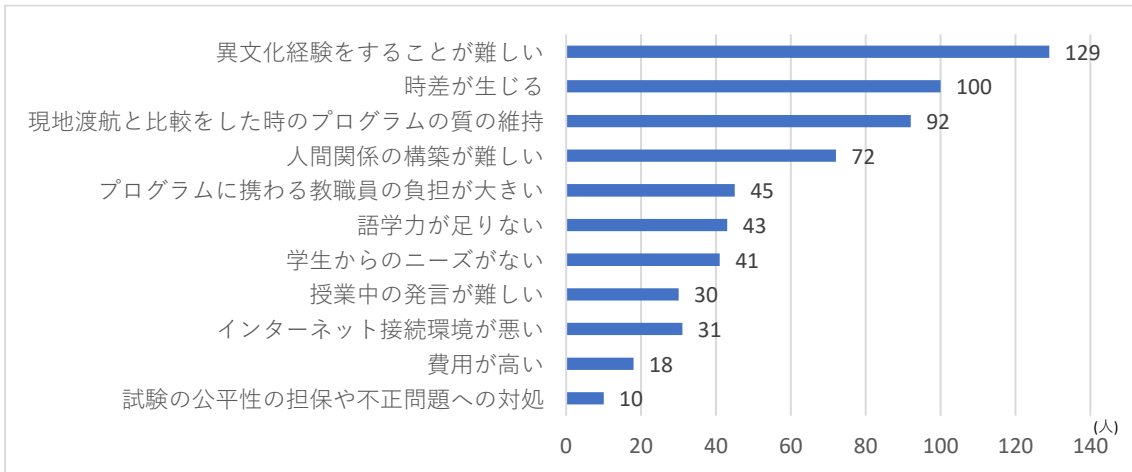


図8：オンライン版国際交流プログラムの課題

オンライン版国際交流プログラムの課題を見ると、最も多くの大学が難しさを感じている項目は「異文化経験をすることが難しい」であり、次いで「時差が生じる」、「現地渡航と比較をした時のプログラムの質の維持」、「人間関係の構築が難しい」と続いている。全体として、実際の留学と比べた時の経験や体験の質が異なる点に問題意識があると言える。

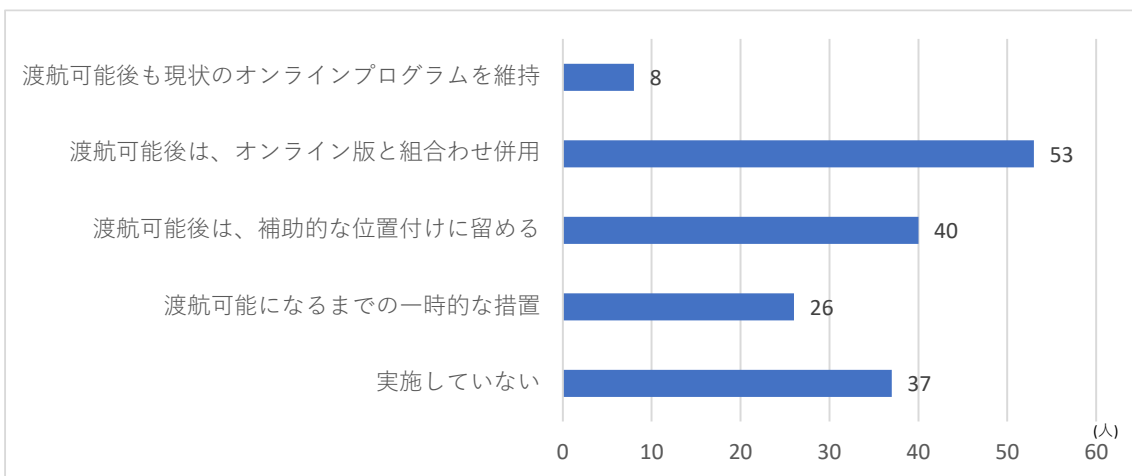


図9：オンライン版国際交流プログラムの今後の位置付け

先の問題意識を踏まえた上で、実際の渡航が可能になった後のオンライン版国際交流プログラムの位置付けについては、53大学が併用を検討しているものの、残りは補助的な位置付けや一時的な措置としており、オンライン版国際交流プログラムは新型コロナウイルス感染症の流行状況等によりやむを得ず実施していることがうかがえる。

(3) 規模別の比較から見た結果

ここからは、これまでの質問項目について学生数を2000人未満と2000人以上の大学で

分けた比較について、効果量（ d ）を用いて以下に示す。効果量は項目間の差の強さを示すものであり、目安としては、小が.02、中が.05、大が.08とされている（Cohen, 1988）。なお、本論における効果量の定義は以下のとおりである。

$$d = \frac{M_2 - M_1}{\sqrt{\frac{SD_1^2 + SD_2^2}{2}}}$$

表1：大学の規模別から見た各質問項目の比較

	学生数	n	mean	SD	F	t	df	p	d	95%CI	
										下限	上限
2019年度と比べた時の国際交流プログラムの実施見込み	2000未満	109	1.46	0.617	0.550	-0.368	213		0.05	-0.202	0.139
	2000以上	106	1.49	0.651							
今後3年以内に2019年度水準の国際交流プログラムの実施状況に戻る見込み	2000未満	47	1.94	0.528	0.084	-0.739	108		0.14	-0.293	0.134
	2000以上	63	2.02	0.582							
2021年度の国際関連予算の状況（2019年度比）	2000未満	109	2.35	0.809	0.218	-1.224	214		0.17	-0.359	0.084
	2000以上	107	2.49	0.840							
コロナの影響を踏まえた上での国際交流プログラムの管理運営に係る学内規程の整備	2000未満	109	1.42	0.737	2.831	-6.314	213	***	0.86	-0.932	-0.488
	2000以上	106	2.13	0.906							
オンライン版国際交流プログラムを実施していますか？	2000未満	108	1.60	0.492	19.735	5.513	210.469	***	0.75	0.225	0.474
	2000以上	107	1.25	0.436							
2021年度時点における国際交流プログラムのオンライン化の推進状況	2000未満	67	2.36	1.190	9.715	-3.222	131.435	**	0.53	-0.947	-0.227
	2000以上	91	2.95	1.047							
オンライン版の国際交流プログラムの位置付け	2000未満	46	2.04	0.842	0.288	-3.214	121.000	**	0.61	-0.811	-0.193
	2000以上	77	2.55	0.836							
今後国際交流事業を活性化していく必要性	2000未満	109	3.39	0.757	39.219	-4.712	177.939	***	0.64	-0.567	-0.232
	2000以上	107	3.79	0.456							

* p<0.05 効果量 (d) 小 -0.20
 ** p<0.01 効果量 (d) 中 -0.50
 *** p<0.001 効果量 (d) 大 -0.80

効果量が高い項目は、「コロナの影響を踏まえた上での国際交流プログラムの管理運営に係る学内規程の整備」であり、2000以上の学生数を持つ大学の方が積極的に整備をしている状況にある。

オンライン版の国際交流プログラムに関しては、実施の有無自体は2000未満の学生数の小規模大学の方が多いが、その推進状況を見ると逆転をしており、今後の位置付けについてもより補助的なものと捉えている。これは、小規模ゆえに比較的フットワークが軽く運用が出来ているものの、新型コロナウイルス感染症の影響が収束した後に必ずしもオンライン版の国際交流プログラムを継続したいとは考えていないことを示唆している。なお、今後国際交流事業を活性化していく必要性については、2000以上の学生数を持つ大学の方が積極的であり、中程度の効果量を有している。

考察

図1~2から示されているように、私立大学における国際交流プログラムの今後の先行きは決して良いものではなく、感染症に加え、政策的な不安定さもまた状況を難しくしている。特に、大学の実務者レベルの意見として、省庁間の方針の違いや留学生の受入に対する明確

なガイドラインの不在は、不安定な傾向をより強めているという指摘も自由記述欄の中に見られる。留学生の受入と送出しは、言うまでもなく国家の発展、さらには国家間の関係性の強化などに関わり、グローバル化した社会における国際競争の一面も有している。その意味において、留学政策は一私立大学の抱える課題ではなく、国策としてその在り方を検討することが求められ、受入れや送出しに関するガイドラインの設定を通じ、学生をはじめとする大学関係者や関連する企業や団体の活動を支えていく必要がある。

オンライン留学の扱いについては、大学の方針にはばらつきがあり、学生数の規模別にも相違が見られる。全体的には、本質的な留学というのは直接現地を訪問し、生活を共にしていく中で様々な文化的な経験を重視している傾向にあるが、その一方で一定数の大学は今後も現地を訪問する留学とオンライン留学の併用を検討しており、オンライン留学は高等教育の新たな可能性を示したと言える。ただし、オンライン留学をはじめとするオンラインの教育プログラムは、コロナ禍の中で急速に広まったものであり、法やルールの設定が必ずしも追いついておらず、その教育効果についてもまだ議論の余地があるだろう。

おわりに

本論は、私立大学におけるコロナ禍の国際交流の現況とその課題に関する調査結果をまとめたものである。私立大学は、留学生の受入れや送出し方針が不明瞭な中にも関わらず、それらの人々の学びの継続を進めてきたと言える。例えば、ある大学は地方空港が閉鎖されているため、首都圏の空港まで留学生を迎えに行き、大学の所在地までの移動を支援している。また、留学生や新型コロナウイルス感染症の影響によって帰国できない留学生やアルバイト先を失った者に対する支援を行う大学も多くみられる。大学内よりも、むしろ省庁間の方針の不一致といった大学外の問題の方が大きく、留学政策をどのように展開していくのか、留学生受入れ30万人を超えた今こそ改めてその在り方を設定し、その上でガイドラインや指標となるものを大学が一体となって検討していく必要がある。

大学における留学生の受入と送出しを考える上で、留学生数という基礎的なデータを確実に収集していくことが求められる。留学ビザを基準とするのか、本国に滞在しながらオンラインで学ぶ学生を留学生とするのか、また、新型コロナウイルス感染症の流行以前の課題ではあるが、ビザなし交流をしている短期留学生の扱いをどうするかなど、情報が明確に定義づけられていない現状がある。新型コロナウイルス感染症の流行により、その先行きは不透明であるものの、留学をはじめとする国際交流の多様化が進んでいくことは十分に予測可能である。Evidenced-based Policy Making (EBPM) を実現するためにも、より正確な国際交流の現状を把握できる仕組み作りが必要不可欠である。

謝辞

日本私立大学協会加盟校の国際交流担当部署のアンケート回答者の皆様におきましては、新型コロナウイルス感染症の影響により極めて難しい状況に置かれている中、アンケート

へ協力頂けたことに感謝申し上げます。また、日本私立大学協会国際交流委員会の谷岡一郎委員長には、アンケート作成にあたり助言等を頂きました。改めて御礼申し上げます。

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Teacher Education In and Out of Classroom: The Power of Miyazakian Dialogic Pedagogy in a Canadian Postsecondary Context

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Introduction

Over the course of my (the first author, Shelly's) life, my interest in and enthusiasm for learning has waxed and waned. There have been times when learning has been joyful and inspiring. There have also been periods of learning marked by frustration and discouragement. To understand how I came to appreciate Miyazakian dialogic pedagogy requires a brief overview of my learning journey to date.

High school afforded me the privilege of being an honor-roll student. In light of this academic accomplishment, I received several scholarships to respected universities. Both my teachers and family expected I would pursue post-secondary studies immediately following graduation. Yet, I was more intrigued by the prospect of learning outside of the classroom context I had become accustomed to. I wanted to learn in unfamiliar spaces free from certainty and full of surprise.

Toward the end of high school, a unique opportunity presented itself and after weeks of negotiating, my parents eventually granted my request to study abroad. A month following high school graduation, I nervously sat in the window seat aboard a Boeing 767 en route to a traditional, rural city in Japan, where I would assume my new, unfamiliar identity as an international exchange student at an all-girls private school for the coming ten months.

My experience in Japan was nothing short of transformative. Much of the learning I engaged in was cultural in nature. Beyond studying the Japanese language, I practiced Japanese calligraphy, learned how to perform the traditional Japanese tea ceremony and prepare Japanese cuisine, and

explored Japanese silk printing and pottery. This drastically different cultural context was imbued with boundless curiosity and wonder.

Not long after the plane touched ground on the runway in Vancouver less than a year later, my mind yearned for a similar learning experience, one that would continue to expand the ways in which I created meaning in the world. I remembered my high school teachers reassuring me university was a space that embraced and encouraged deeper, exploratory learning. I hung on to that promise and enrolled in the same post-secondary school my father had attended and my sister had been attending.

For a while, I assumed my role as a diligent university student. The first and second terms of my university experience were an extension of the academic success I had experienced in high school. I attended lectures, memorized information, and shared the knowledge I had acquired on exams and in essays. This was far from the learning I had envisioned. Slowly, I began to experience the deflating effects of being entangled in a learning paradigm that, from my perspective, valorized the transmission of pre-determined knowledge over the collaborative co-construction of knowledge.

Soon it became impossible to maintain this artificiality. The tension between my ideal academic self and the academic self I was performing was no longer tolerable, and at the end of my third semester, I received a letter from the university respectfully requesting that I withdraw due to unacceptable academic progress. For me, dropping out of university was a blessing in disguise. I welcomed the opportunity to once again pursue learning in unexpected and exciting contexts. My next destination, Quebec City.

The years following my experiences living in Eastern Canada and Mexico were both emancipating and imprisoning. Learning outside the bounds of a fixed academic agenda fueled my intrinsic need for intellectual autonomy and nurtured the inquirer in me. Yet, the socio-economic reality of having a truncated employment path with no long-term career plans in sight was no longer sustainable. Whether I liked it or not, it was time to confront the identity of ‘university drop-out’ I had internalized and gather up the courage to return to an educational system from which I felt disconnected.

After a twenty-year university hiatus, I found myself registering in a Teaching English as a Second Language (TESL) program at a local college. I was far from ready to complete my Psychology degree, though a diploma certainly seemed within grasp. Surprisingly, it wasn't long before I reactivated the academic self from my earlier high school experiences.

Shortly after completing the TESL certification with high academic standing, I continued my educational pursuits and was awarded a Bachelor of Arts in Psychology, graduating first class with distinction. For better or for worse, I had become quite good at synthesizing information and reflecting it back to my professors. I can't deny feeling proud of my accomplishments however I still felt unfulfilled as a learner. Something about the learning process felt mechanical and superficial.

Nonetheless, my academic achievements had led to an invitation to apply to a master's program, to which I was immediately accepted. The graduate department had high hopes for me and I for it. I quickly became a research trainee under the guidance and supervision of a longstanding and respected associate professor. I even co-authored my first peer-reviewed journal article and had several other research projects and academic papers in progress.

During the first few months of the graduate program, I met with my supervisor several times to discuss my developing thesis. My supervisor politely smiled and nodded as I shared my nascent research ideas. Over time, my questions were quietly dismissed and my academic meanderings quickly redirected toward the interests of faculty members. Clearly, it was not my place to diverge from traditional knowledge pathways. Rather, I was expected to push forward the department's longstanding research agenda. Much to my disappointment, the inquiries I had hoped to investigate were not negotiable. Before the end of first term, it was evident the program was not a good fit and I withdrew.

I began to wonder if I would ever find my place in the education system. I felt frustrated and defeated. Defeated that I was no longer willing to 'play the game,' even to earn my master's degree, and frustrated that even higher education seemed to validate and value the product, rather than the process, of learning.

No longer having a clear direction and purpose led me to embark on a new adventure that would rekindle my passion for learning and restore my hope in the education system. I accepted a

temporary 6-month position as a fulltime teacher in a multigrade primary classroom situated in a rural, Indigenous community in Northern B.C.

When I arrived in the small community, the students had been without a teacher for four months. Far removed from the gaze of school district administration and lacking familiarity and experience with the mandated curriculum, I did the only thing I could. I created the type of learning environment I thrived in. I set up learning activities and experiences that invited inquiry and wonder, with one goal in mind, to inspire a passion for and love of learning.

As the days passed and I began to settle into a classroom routine, I discovered an unexpected dynamic within the space where our two worlds collided. The students and I were negotiating what learning could be. Together, we were redefining the process of knowledge acquisition and restructuring the student-teacher relationship. After all, I was not a ‘real’ teacher.

Weeks turned into months and before long, my teaching contract had come to an end. While my journey had not been without its challenges, it was nonetheless difficult saying goodbye. Recasting my educational experience in a novel, unfamiliar context had been both liberating and healing. A new journey lay before me, that of becoming a certified teacher.

Returning to the same university that had asked me to withdraw over two decades earlier required some mental preparation, not only for my emotional well-being, but also to ensure I would succeed through the Bachelor of Education program. I reminded myself that, as a certified teacher, I could be the educator I wished I always had.

Context of Our Inquiry

The first author, Shelly Davidson, is a teacher candidate in the Elementary and Middle Years Teacher Education Program at Western Vancouver University. Born and raised in Canada as a settler of Scottish and British origin, Shelly has lived in many other countries, including Japan, where she studied for ten months as an international exchange student. Prior to temporarily moving to Vancouver to complete her Bachelor of Education degree, Shelly had been working as a non-continuing fulltime teacher on a Letter of Permission in a rural Indigenous community in Northern B.C. The second author, Koichi Haseyama, has been an adjunct instructor in the

teacher education program at Western Vancouver University since 2016. Koichi was born and raised in Japan, is a father of two children with his Japanese wife, and has been living in Canada while working as an associate professor at a Japanese university for its Vancouver programs. Shelly has been taking Koichi's courses as part of her Bachelor of Education degree requirements.

It was during the first term of the teaching program that Shelly met Koichi. Koichi was Shelly's instructor for a foundational course on languages and literacies. What immediately captured Shelly's attention was that Koichi's instructional style and way of being in the classroom diverged from that of traditional education. Koichi centered relationship in his pedagogy and the personal stories of past teaching experiences he openly shared made apparent the sensitivity, compassion, and respect he had for learners.

Within that first term, Shelly felt a certain connection to Koichi, more than to other instructors. Perhaps in part because of her experience as an exchange student in Japan. More so though, Koichi naturally fostered a warm and caring learning environment in which multiple voices were respected and valued. Shelly became intrigued by the possibility of integrating Japanese pedagogy into a Canadian educational context.

The next term, Shelly was fortunate to again have Koichi as an instructor, this time for two core courses. It was during this term Shelly and Koichi began to correspond on a regular basis. Koichi embodied the kind of teacher Shelly aspired to be and she wanted to better understand his ideas and perspectives, curious to know how they might inform and enrich her own teaching practices.

Shelly began seeking Koichi's mentorship, at first, by sharing lesson plan ideas with him. Unlike her previous experiences in post-secondary education, Koichi encouraged Shelly's ideas and gently guided her in developing them further. Koichi caringly and respectfully challenged her understandings, and in doing so, created space for the possibility of multiple interpretations and meanings to coexist.

As the term continued, the trust between Shelly and Koichi developed further. Their correspondence became more frequent and their dialogues more in-depth. Comments Koichi made during lecture often inspired wonders and inquiries in Shelly and learning more about his

research provoked Shelly's curiosities further. Shelly began sharing with Koichi deeper thoughts and personal reflections that emerged during their conversations and while interacting with research articles Koichi had referred to her. What unfolded between them was a wonderful journey of learning that extended beyond the traditional four walls of the classroom and was to become the basis for this research paper.

Miyazakian Dialogic Pedagogy as Analytical Framework and Inquiry Methodology

We co-inquired and co-interpreted our ideas, which illustrates the co-constructive nature of the data collection and analysis in this paper. Anchored in the dialogic pedagogy of Kiyotaka Miyazaki, a retired professor at the Faculty of Human Sciences at Waseda University in Japan, we seek the potential of his dialogic pedagogy as both the interpretational and methodological frameworks in this paper. Referring to the work of Bakhtin and Kihaku Saitou (1911-81), Miyazakian dialogic pedagogy analytically values the triangle of learners, teachers and study materials (e.g., Miyazaki, 2005, 2009, 2011, 2013).

[A good classroom lesson] should be one in which contradiction, opposition, or tension between the teaching material, teacher, and students occur first. Then, the teacher and students should overcome the tension to discover and create something new. (Saitou, 1969, Miyazaki's translation, Miyazaki, 2011, p. 37)

Miyazaki (2013) claims educators should engage with the teaching/learning materials “with awe at the knowledge that they themselves may or *may not* be able to find the covert meaning of the learning artifacts and materials. *Getting lost* by making the familiar unfamiliar is achieved through digging into the materials deeper and deeper, and is also as such, a new finding” (Haseyama, 2021, p. 68).

We see co-learning as co-analysis in this paper. Such a process occurs each time through learning and teaching between us. As an analytical lens that is process-based in educational settings, we looked into Miyazaki's (2005) notions of “現実態としての子ども声 (children's voices in real modes)” (=observable representation of how and what children may be thinking) and “可能態としての子ども声 (children's voices in possible modes)” (=observable representation of how children think; made observable through the educator's *authentic facilitation-ship*), borrowing the idea of *revoicing*, coined by Mehan in 1976 (Miyazaki, 2002). According to Miyazaki:

The authentic facilitation-ship is based on teachers being “proto-learners” (Miyazaki, 2002), who themselves inquire into the materials they teach, as well as their skills of treating the learners’ prima facie answers. Questions teachers ask often request expected answers that are backed up by academically validated knowledge. Thus, answers that are different from those expected are often regarded wrong and valueless. Miyazaki (2013) claims the opposite. He claims that any idea that children provide as answers to questions is valid. When they are not validated, it is merely because their questions are still ‘unknown questions’ when they should, in fact, be read as valuable learning resources in the classroom and the key to “wonder-full education” (Miyazaki, 2013, p. 115), and a trigger for further discussion and negotiation of meanings, and direction for learning. In sum, learners’ voices are not correct or wrong. They have their own unique meanings, which can generate contextual inquiries new to all. (Haseyama, 2021, p. 69)

With this educator-as-learner lens in mind, our data has been produced organically, and the analytical discussions in this paper are some of the extensions of our collaborative metacognitive exploration of our own educational inquiries.

This paper also employs autoethnography (Allen-Collinson & Hockey, 2001; Doloriert & Sambrook, 2009) as its methodological construct. According to Ellis (2004), autoethnography is "research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political" (p. xix). This paper represents a fraction of our collaborative educator-as-inquirer practice. Our data and analytical accounts evident in this paper are nothing far from our ordinary, everyday practices. This paper illustrates ordinary reflective educator dialogues amongst colleagues.

Asynchronous Communication 1: Questions Live in and Emerge Amongst Our Lived Experiences and Beliefs

The following is a piece of a sequence of personal correspondence between the authors that was put into a Word document where Koichi replied to Shelly’s ideas, and later Shelly responded to his comments. The portions in **bold** are Koichi’s replies and those that are underlined are Shelly’s responses to Koichi’s replies.

Still, I persisted, trusting in my ‘process. >>> **I love it. End-products are also valued, but the end-products such as written essays, lesson plans, results of exams, art pieces are all to become aged, re-interpreted, valued, and made different meanings over time and in different contexts. And, revised, redesigned! Then, whose**

products are they? This is how we may be enjoying products. So, to me, I simply enjoy my process of learning, as no one can take it away. I agree. End products really are just physical (or virtual/mortal) evidence that a learning process has occurred. While they lose intrigue, the process of learning on the other hand remains alive. It is transformative in that it rewires the brain by altering neural pathways. More, and more efficient, neural connections augment learning further. The release of the neurotransmitter dopamine, especially during new learning, makes the learning process particularly satisfying/joyful. (This is why our conversations have me in a constant state of learning 'pleasure'!)

I continued my Kyouzai-Kaishaku but considered why I felt so compelled to embark on a lengthy and seemingly meandering journey of inquiry only to arrive at a destination where no definitive answers were readily apparent nor immediately foreseeable. The familiar had indeed become strange. Yet, it was in this state of unfamiliarity that the potential for meaning-making was vibrant and favorable.>>> **I really liked you articulate as “state” of unfamiliarity. If a question had in fact existed, then, realization or emergence of it may be a guiding key for us both to inquire more to possibly becoming more unfamiliar to a matter in question, or the question itself may transform continuously. But, here, I think if we did not have our ‘intention’ on making meanings, such inquiry around ‘unknown questions’ may not be fueled as much. I guess it is more about cultural-historical theories like Vygotsky’s, where we as humans seek our knowledge evolution like a ratchet. When we co-create a ratchet of human knowledge over the long time of human history, how to share, negotiate, interpret etc amongst social members all will matter. Of course, a piece of knowledge can be produced by an individual within their multiple voices, but what triggers their own wonder? I think, being dialogic with others, each individual can also be dialogic within a self. What do you think? I am always dialogic within self. My knowings are constantly under negotiation as I attempt to interpret and synthesize information that disrupts/disturbs a type of cognitive equilibrium or slumber. How does one become aware of or recognize a potential “unnoticed puzzle that is worth exploring” (Miyazaki, 2013)? Why does one choose to explore it? Why does one seek answers to questions that have not yet been asked? What drives such motivation?**

Eventually, I was ready to pose a question/set an intention for the lesson, one that had sense and from which a sense of direction was evident. The surprising discoveries I made during my inquiry of the topic had indeed fostered exciting new pathways>>>
Love this “new pathways” discovery! What is it? We can talk about it more later in person. How and what do you think made you recognize the new pathways? These YOUR new pathways you found..., how would you imagine these may inform your educator practice with the children’s learning? Perhaps I recognize a heightened attentive state which indicates new learning. In other words, this physiological response alerts me to the existence of new pathways and provides the motivation to pursue it. What enhances motivation? The potential for novel experiences? Perhaps wonder promises the unexpected, the novel, by removing certainty. A state of ‘wonder’ is playful and inquisitive. How can educator’s foster an environment that facilitates playful curiosity? Maybe MY new pathways themselves are irrelevant? Maybe it is understanding how to catalyze or trigger curiosity that matters? The pathways I discovered through exploration may not be the same ones the learners will discover. To provoke unexpected questions necessitates providing the right conditions for wonder to emerge.

... for knowledge co-construction. The stage had been set for authentic exploration>>>>
I am curious about what you mean by authentic exploration, well, more precisely, what do you mean by ‘authentic’?
By authentic, I mean not pre-determined. Lacking a specific destination. Exploration that arrives organically, void of a pre-meditated outcome. Imbued with childlike curiosity and wonder. A willingness to explore unexpected curiosities that arise.

The wonderful lesson begins with a provocation for learners to explore what they think they know about a topic through personal story telling>>>**Activating their funds of knowledge. YES!** As learners come to discover new knowledge by way of collaborative exploration and inquiry, an unexpected story will be woven>>> **Love it. Unexpected story... I see this is a huge chance to find a valuable, so-called, essential question. That is exactly the hope! To me, ‘unknown questions’ are all essential to learning, anyway.** Together, these narratives will represent>>> **only to represent? maybe the narratives themselves are the process AS LONG AS they are being revisited and engaged continually= Re-told. YES!** The hope is that the narratives

will be dynamic living documents that invite continual intra-action and meaning-making. Perhaps this ‘product’ too will eventually lose its appeal? Will it lose its appeal when self is no longer reflected back? For a time, self will be recognizable and familiar. Eventually the narratives will represent an old version of self and will perhaps become less familiar and even ‘unknown’. (The ‘novelty’ will wear off!) wonderful learning, wherein the learner can simultaneously reminisce about the lived self and reflect through the observed self.>>> Nice;

As the article suggests, my exploration was very much about “interpreting the teaching material.” It was not for the purpose of knowledge accumulation but more so to discover spaces where new learnings could emerge. Perhaps it is in the spaces between the familiar knowings where unexpected questions and unfamiliarity entangle to create the conditions for novel understandings?>> **I agree. Between the familiar knowings of the children “and especially that of the teacher”. How we as educators reflect on our knowings may be key to our dialogic approach to education. Is our approach to our own epistemology agency for knowledge co-construction (and the knowledge itself)? Or our approach to our epistemology is the structure of co-inquiry itself? I think the layer of thinking of ‘how to approach’ our epistemology may be interesting to explore. Like, meta-epistemology? But, well, epistemology can already be that. Then, perhaps, ‘how to know’ can only exist in our inquiry of how to know.**

My question is: Do we acquire knowledge? (knowledge is outside of self) Or does knowledge already exist in self and is awakened through dialogic experiences? Is knowledge collective or individual? Or both? Collective knowledge implies it exists outside of self. I think your position on this will inform how you approach your epistemology.

Something that may not have been clear in my previous email is my intention of using a collaborative/co-created classroom storybook as the loci to express and negotiate the contradictions, oppositions, confrontations, and conflicts generated through the Saitou pedagogy. I envision the storybook to be an artist's canvas upon which creative knowledge co-construction is represented.>>>> **Nice metaphoric view! I see here**

what questions can be are: Who can be the artists? Who contribute to the piece of art? Story creator? Drawing artist? Paint and paper manufacturers? I just got a dopamine hit with this question. Why? Because it is unexpected. I had not considered this and it promises an interesting and exciting opportunity for exploration and new meaning making. And, more interestingly, how and whose meaning-making is it?

[Personal correspondence on university's online platform]

Authors' Collaborative Inquiry on Asynchronous Communication 1:

This piece of data is an asynchronous communication between Koichi and Shelly that reflects an organic Miyazakian dialogic exchange. With an educator-as-learner lens in mind, Koichi and Shelly collaboratively explored their own educational inquiries through questions that live in and amongst their diverse experiences and beliefs. How this piece of data came about is as follows. Shelly had been preparing a cross-curricular unit plan for her teaching practicum classroom. During this planning phase, Koichi suggested Shelly read a chapter from a book centering wonder in teaching and learning. The chapter, by Kiyotaka Miyazaki (Miyazaki, 2013), is entitled From “Unknown Questions” Begins a Wonderful Education Kyouzai-Kaishaku and the Dialogic Classroom. After reading the chapter, Shelly became inspired by the concept of Saitou pedagogy, a Japanese dialogic pedagogy founded by Kihaku Saitou (1911 – 1981). Saitou proposes the process of knowledge acquisition as a creative one in which teachers and learners collaboratively investigate unknown questions to engage in deeper, exploratory learning. Such a dialogic classroom, Saitou claims, characterizes traditional teaching styles of Japanese teachers in elementary education who embody “the reflective practitioner” (Schön, 1983).

Preparing for a dialogic classroom first requires teachers to engage in Saitou's Kyouzai-Kaishaku procedure (Saitou, 1975), literally translated as “interpreting the teaching materials.” Learning materials are interrogated by the teacher prior to the classroom lesson, not to “seek the correct answer(s)” or determine the most effective teaching approach, but rather to discover novel lines of thinking and inquiry.

First of all, a teacher should encounter and confront wholeheartedly the teaching material in all its respects as one person. A teacher should wholeheartedly interact with the teaching material, analyze it, have questions about it, ask himself/herself, discover something, and create something, as one person. Through these endeavors, he should accumulate new thinking, new

logic, and new development (Saitou, 1969, Miyazaki's translation, Miyazaki, 2013, p. 219).

A second mode of Kyouzai-Kaishaku is listening to the learners' answers during the classroom lesson, particularly the erroneous and unexpected ones. As the process of Kyouzai-Kaishaku unfolds, a teacher may discover a question to which the teacher himself does not have an answer. The question emerges through inquiries into the learners' voices. The voices may, at first, not be what the teacher expected as a 'correct' answer to their question. Such a question represents an "unknown question", a term coined by Miyazaki (2005, 2013). Unlike "known-information-questions," which typify questions posed by teachers to learners in western pedagogical contexts to determine if learners have acquired pre-determined knowledge that has been transmitted from teacher to learner (Hicks, 1995), unknown questions activate a collaborative investigation of the question between teacher and learner. This collaboration makes possible genuine inquiry, creating space for the negotiation of meaning. In this context, knowledge acquisition is redefined as a creative and generative process rather than a transactional one, engendering dialogic pedagogy.

Shelly was intrigued by the possibility of creating a dialogic classroom and wondered how Saitou pedagogy might play out in a Canadian educational context. She decided to attempt Kyouzai-Kaishaku on her own prior to conducting a lesson on mason bees that she had designed for a multicultural classroom of 21 grade one learners. Shelly reflected on and documented her experience engaging in Kyouzai-Kaishaku and shared her reflection with Koichi.

What unfolded was collaborative co-inquiry and co-learning between Shelly and Koichi that is representative of ordinary reflective educator dialogues amongst colleagues. Specifically, the questions posed by Koichi allowed for the emergence of additional questions in Shelly's thinking, where Shelly began to acknowledge all of her voices as valid answers to unknown questions. For example, in her reflection, Shelly emphasized that the state of unfamiliarity she felt as a result of undertaking the Kyouzai-Kaishaku process led to the discovery of an unknown question. To develop the conversation into a dialogic type, Koichi challenged Shelly's view by reflecting on and presenting his own beliefs around knowledge co-creation and how wonders might emerge within an individual's multiple voices. Further to this, Koichi found within Shelly's voice, an unknown question. That is, "can an individual be dialogic within a self?" Provoking Shelly to consider the possibility of a dialogic self birthed new and unexpected

questions and ideas within Shelly. These emergent ponderings represent the entanglement of Shelly's and Koichi's lived experiences and beliefs and reflect a novel voice within Shelly.

Such an isomorphic relationship (Miyazaki, 2011) between the teacher's learning and learner's learning becomes possible only where the teacher validates learners' voices, presupposing that their unique meanings generate contextual inquiries new to all (Haseyama, 2021). As a Teacher Educator, Koichi regards all Teacher Candidates' voices to be valuable learning resources that are worthy of further investigation. This is because where Teacher Candidates' voices appear to be erroneous or irrelevant, Koichi believes there exists some logic that permits encountering the teaching material anew. In this way, learner voices ignite deeper thinking in Koichi that resultantly inform his educational practices as a Teacher Educator. Exploring such voices allows Koichi to revisit and revise his own ideas, and at the same time, enables Teacher Candidates to expand into a direction of their own.

The direction Shelly found in light of the new voice that emerged through dialogic exchange with Koichi allowed her to reevaluate her teacher posture to create a more fruitful dialogic learning environment in her practicum classroom. Several days following their dialogic exchange, Shelly used the *Kyouzai-Kaishaku* procedure during a science class. As part of the introductory lesson on bees, Shelly showed learners various pictures of insect homes and asked them to determine if the homes in the pictures could be possible mason bee homes. Much lively discussion ensued as learners negotiated each photo. One by one photos were placed in either of two columns: 'Yes, this could be a mason bee home' or 'No, this could not be a mason bee home.' One photo in particular stimulated more dialogue than others resulting in the addition of a "Maybe this could be a mason bee' column. In response to a photo of bamboo sticks bound together by twine and hanging amongst the branches of a tree, a learner suggested that the bamboo sticks themselves could not be a mason bee home but that the mason bee home could exist in the branches and spaces around the bamboo sticks. Some learners disagreed and a cacophony of voices broke out as learners contested and negotiated their ideas about what a home is. The concept of home, though seemingly simple, had suddenly become more complex. The question "what is a home?" created a sense of the "familiar feeling unfamiliar" (Miyazaki, 2011, 2013), producing deeper, unexpected views of the teaching material that were stimulating and provocative to both Shelly and the learners.

Asynchronous Communication 2: Learning In and Out of Classroom

The following data is a sequence of private correspondence between the authors. This conversation emerged in the middle of a term.

(1) From Shelly to Koichi

Hello Koichi,

The content of today's lesson allowed me to revisit some ideas I have around assessment, specifically the proficiency scale. What reawakened this inquiry was noticing that, even though the proficiency scale may have been intended to capture learner's growth and progress along a continuum of learning through a strengths-based lens, receiving/giving an “emergent” mark remains negatively perceived/interpreted by learners, TCs, and parents.

A comment I made in a previous course discussion post centered around envisioning the proficiency scale as cyclical rather than linear. A linear model implies learning occurs in predictable step-by-step stages, which I do not believe accurately reflects the learning process (sometimes we take two steps back to take one step forward - much like me with the Saitou pedagogy). The proficiency scale equally does not capture the ongoing process of learning in that it visually implies there is a final learning destination to arrive at.

From my perspective, the “extending” category is neither a destination nor an end point in learning. Likewise, I do not consider the “emergent” category to be indicative of a lower level of learning. As one ‘masters’ something, a new level of learning to reach for is often revealed. A learner, for example, may be in the extending category in terms of being able to recite the alphabet and recognize letters while at the same time be in the emergent category in terms of word formation. At any given time, learning is both extending and emerging.

Perhaps what I am negotiating is a single point of assessment versus a wholistic assessment???

I'm confuuuussed!

Have a wonderful weekend.

Shelly

(2) From Koichi to Shelly [Reply to (1)]

This addresses a foundational point of assessment. Is it still a labeling practice by others (usually teachers), or would it be co-constructed where young children are also seen as critical social actors already in our society. If we see children as capable beings, then how do we create our K-12 Ed together? If we can think about such, perhaps we are one

step closer to the co-construction of knowledge amongst learners and teacher (and all ppl in the community) in a sense. What do you think?

(3) From Shelly to Koichi [Reply to (2)]

Assessment as a form of labeling? Yes, definitely.

The earliest learning occurs between parents/primary care givers and infants (or even fetuses, I suppose). Is knowledge co-constructed in this context?

In my family, my parents believe that knowledge comes from the top down. My voice/thoughts were not heard or valued because I was a merely an inexperienced child who knew nothing. My father still holds this opinion. He is older and therefore wiser. (Monologic discourse) (NOW I see where the ratchet concept came from. Monologic discourse. I will look into this.)

I ABSOLUTELY consider children to be critical social actors in society and see children as VERY capable beings who should be valued. Is this viewpoint a precursor for dialogic pedagogy?

Does entering into dialogue/co-construction of knowledge with someone necessitate that you respect/value them? Otherwise, you are talking AT someone and not dialoguing WITH them.

Certainly it requires valuing the social process of learning!!! But that doesn't necessarily translate into an egalitarian ethos. It could still be hierarchical.

If learning occurs through dialogic pedagogy and one believes assessment IS learning, then assessment should be a dialogue, should it not?

Or, if assessment/learning occur simultaneously or are one and the same, then who needs formal assessment?

BTW: I always experience a jolt of anxiety before hitting send. I suppose because a part of me fears my ideas will be considered 'silly' (probably carry-over from my upbringing!). I actively and repeatedly choose to take a risk and share these meanderings with you because I do indeed believe that learning occurs through dialogue. And I do want to expand my thinking/understanding.

[Personal correspondence on university's online platform]

Authors' Collaborative Inquiry on Asynchronous Communication 2:

In this second piece of data, Shelly and Koichi collaboratively explored their educational inquiries on the topic of classroom assessment using a Miyazakian dialogic framework. While

this educator-as-inquirer practice began within Koichi's classroom, learning extended outside the classroom through the above dialogic exchange and through Shelly's metacognitive reflection.

During one of Koichi's lectures in which the fairness of assessment was being negotiated amongst teacher candidates, including Shelly, Koichi adopted an educational posture of *getting lost*. This was achieved by engaging with the teaching/learning materials with awe at the knowledge that he himself may or *may not* be able to find the covert meaning of the learning artifacts and materials (Miyazaki, 2013). By digging deeper and deeper into the materials with the teacher candidates through class discussion, the familiar was made unfamiliar for both Koichi and the learners, which itself unearthed novel findings (Haseyama, 2021). Later that afternoon, Shelly continued to explore her ideas and inquiries about classroom assessment. She documented her reflections and shared them with Koichi in the above private correspondence. Evidenced in her reflection is Shelly's understanding of her state of confusion from the earlier lecture, which is then provoked further through Koichi's reply.

An interesting realization that emerged through the dialogic exchange between Koichi and Shelly is Shelly's noticing that prior to sharing her thoughts with Koichi, she often becomes anxious. This she attributes to an ongoing family dynamic where knowledge is believed to be transmitted from the more knowledgeable parent to an inexperienced and less knowledgeable child. The underlying message perceived by Shelly is that her knowledge is neither valid nor valued which leads her to recurrently worry that her ideas may be considered 'silly'. A similar dynamic played out throughout Shelly's lifelong learning journey where she felt her ideas were frequently ignored or dismissed. Becoming aware of and voicing this dynamic led Shelly to reflect metacognitively. Through this reflection Shelly discovered that what had enabled her to overcome her fear of sharing her ideas with Koichi was the logic of Miyazaki's 'unknown questions' perspective which acknowledges all learner's voices as valid and valued.

Conclusion: Our Continuous Dialogues for Oneness within and amongst Selves

That Sunday following Koichi's lecture, I (the first author, Shelly) went to the university campus to study. It was a beautiful sunny day, so naturally parking on campus was busier than usual. I ended up parking beside Nitobe Memorial Garden, a traditional Japanese garden on

campus. I remembered visiting this garden during my undergrad studies at the university. Being so physically close to the garden took me back to my experience as an exchange student in Japan.

Since starting the BEd program, I had been meaning to revisit the garden but time had not afforded the opportunity. I adore Japanese gardens and had become fascinated by their design while living in Japan. I felt moved to enter the garden.

As I slowly strolled along the meandering pebble paths, I was reminded of how purposeful each element of design in a Japanese garden is. Every architectural and physical detail invites visitors to reflect inward, inspiring peaceful contemplation. The sound of the trickling water quiets the mind, and in that silent space can be found moments of clarity. In the simplicity can be found immense beauty.

When I came to the tea house, I recalled memories of learning to perform the tea ceremony. I remember the ceremonies feeling like they were suspended in time. Every action was intentionally delivered by the host and graciously received by the guest. There was a deep appreciation for the tea and for the pottery. There was a deep connection between the host and guest. I recalled how foamy the tea became when stirring it with the bamboo whisk and could almost smell the distinct aroma of the Japanese tea ceremony treats.

Nitobe Memorial Garden was envisioned to be a place where intercultural understanding could germinate and grow, where visitors from around the world could learn about each other and Japanese culture. It seems fitting then, that I came to appreciate the power of Miyazakian dialogic pedagogy in that garden. What I came to deeply understand that afternoon was that in the spaces between the familiar knowings, where individual voices collide and converge, wonderful new voices emerge to enrich understanding. I was awakened to the possibility that “when we let others live in ourselves, we can perhaps deeply engage with multiple voices” (K. Haseyama, personal communication, March 8, 2022). In that sense, dialogic exchanges never conclude, but continue indefinitely as a plurality of independent and unmerged voices and consciousnesses, with equal rights and each with its own world (Bakhtin, 1984).

In that surreal moment in the tranquility of the Japanese garden all my individual learning voices united into a beautiful chorus of healing and hope. The voice of the joyful and inspired

exchange student in Japan, the voice of the unfulfilled learner, the voice of the frustrated and discouraged university and master's drop-out, and the voice of the reflective teacher sang together in harmony for the first time, each with a different melody within a collective song.

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