

科 目	学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題	文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名		採 点	

【注意事項】 解答はすべて解答用紙の所定の欄に記入しなさい。

Ⅰ 次の文章に関する問いに答えなさい。右肩に＊印が付いている語句には、本文の後に注があります。

Popular manga artists have begun a project in central Japan to preserve their work in ink for generations to come, using durable *gampi* paper in Echizen, Fukui Prefecture, the birthplace of traditional *washi* handmade paper. “We can enjoy manga because we have peace. We will preserve manga drawings as a symbol of everlasting peace,” says Tamotsu Tanaka, who organized the initiative as the head of an association for the cultural preservation of washi and manga.

Famous manga artists such as Tetsuya Chiba, author of “Ashita no Joe,” Mari Yamazaki, known for the series “Thermae Romae,” Yoshikazu Yasuhiko, of “Yamato Takeru” and “Namuji” fame, and Motoka Murakami, illustrator of the “Jin” series, all participated in the first phase of the project. They did the ink paintings of the characters and other features from their work on *gampi* paper made entirely from fibers taken from the inner bark of the *gampi* tree. The drawings are being displayed in the “Manga Shoso-in Exhibition” at the Museum of Washi and Culture in Echizen from April 29 to June 26.

Also made from fibers taken from the *kōzo* and *mitsumata* plants, *washi* paper is highly durable. The Shoso-in treasure house at Todai-ji temple in Nara, western Japan, has documents written on *washi* dating back some 1,300 years. In particular, *gampi* has been used to keep important records since ancient times because of its strong resistance to insect damage.

Chiba, who drew the profile of Joe Yabuki, protagonist of the “Ashita no Joe” boxing manga series, says leaving his drawings much like the *Choju-Giga*, the Japanese ancient picture scrolls of frolicking* animals, to posterity* is a “dream” he never imagined. “It’s a great honor to be able to show people a thousand years from now the kind of manga culture that flourishes today,” he says.

Murakami drew a woman attempting to write a letter to a samurai warrior on a battlefield at the end of the Edo Period (1603-1868). “Manga is not something people can enjoy in times of conflict,” he says. “I made the drawing, hoping that peace will last a long time.”

The impetus* for the project came out of a fear held by Naho Murata, an Echizen *washi* artisan, that the future of *gampi* paper is in peril. Although long considered “the highest grade of paper,” *gampi*’s current uses are limited to printmaking and calligraphy. Afraid that paper-making skills would eventually die out if demand continued to fall, she consulted Tanaka, an acquaintance of Chiba’s, leading to the establishment of the association for the cultural preservation of manga and *washi*.

After the exhibition, the drawings will be kept in the custody* of the association. “We want many people to see them in various places,” Tanaka says. He adds that a museum in Poland has shown interest in holding a special manga exhibition. He also plans to expand the project to a network of 20 to 30 popular manga artists.

科 目		学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題		文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名				採 点

A collection box will be placed at the exhibition in Echizen to collect donations for refugees from war and disaster through the office of the United Nations High Commissioner for Refugees. The proposal was an ardent wish of Chiba’s, stemming from his experience of near starvation after his family’s escape to Japan from Manchuria, now northeastern China, following the end of World War II.

[Adapted from Kaoru Otsu, “Manga artists preserve drawings on washi for generations to come.”
The Japan Times, May 17, 2023. <<https://www.japantimes.co.jp/culture/2023/05/17/books/manga-artist-washi>>]

<注> frolick 戯れる posterity 後世の人々
impetus 勢い、はずみ custody 管理

<問い> すべて 日本語で 解答しなさい。

- (1) このプロジェクトの概要はどのようなものか述べなさい。
- (2) 田中氏はどのような思いでこのプロジェクトを手掛けたと話していますか。
- (3) 和紙や雁皮紙^{がんぴ}の特徴はどのようなものであると述べられていますか。
- (4) 漫画家の千葉氏はこのプロジェクトについてどのように述べていますか。
- (5) 漫画と平和の関係はどのようなものであると述べられていますか。
- (6) このプロジェクトの発端となった、村田氏が持っていた危機感とはどのようなものでしたか。
- (7) 今後はどのような展望があると述べられていますか。

Ⅱ 次の文章を読んで問いに答えなさい。

Books for children can serve an essential role in helping kids learn how to think, process, and analyze what they see, including issues like racism, immigration, and economic struggle. Recent calls for more diverse children’s books promote the idea of using books as “mirrors” to see yourself reflected, “windows” to witness another’s experience, and “sliding glass doors” to enter into imagined worlds. To extend ⁽¹⁾the metaphor, what if we also saw books as “a magnifying glass” through which young people can learn how to look more closely and “read” the world more deeply? Parents, educators, and other adults in children’s lives can model how to use books to examine the social, political, and economic causes and consequences of

科 目	学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題	文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名		採 点	

what’s depicted in a story, and explore how those stories can reveal broader realities.

For example, ⁽²⁾when characters are facing economic hardship, we can show kids how to understand why the characters may be in that situation. Are they working for poverty wages? What might happen if they ask for better working conditions or leave that job? Are there racial, gendered, or other patterns to who has access to economic advancement? What policies and systems perpetuate poverty?

Likewise, ⁽³⁾when reading stories of challenges faced by immigrants and refugees, we can encourage children to explore those situations further. What are the dynamics forcing people to migrate, including those created by our own political and economic policies? Did these characters have any option to migrate with a different status? Are there racial, geographic, or other patterns to who migrates and why? How has citizenship been defined historically, and how have immigrants of different races been treated?

In each instance, we should encourage kids to consider three central questions: Who benefits? How can these systems and policies be changed? What is already being done to make things more just?

Some books are designed for those discussions. Others require more on our part to make the connections. There are ⁽⁴⁾a growing number of organizations curating book lists and developing lesson plans to support educators and families ready to engage.

Most of us have not been trained to ask these questions or to guide children through this process, unless we’ve had the rare opportunity to be part of a community that wants to equip young people with these tools. And now, many politicians are actively discouraging these conversations by trying to prohibit teachers from addressing systemic racism.

Some see it as essential to preparing young people to understand their society and play an active role in making things better. Others feel threatened by it. Teachers know that ⁽⁵⁾books are some of the most effective tools to help children better understand the world, and this is essential to ensure the next generation is fully informed and civically engaged. Here are some of the arguments against teaching the truth and how to respond.

⁽⁶⁾“Kids are not ready to confront social issues.” Children are already impacted by or witnessing these issues and are processing what they mean. The issue is whether we give them the space and support to do so or whether we leave them to cope alone. Even those children who you think have not been exposed to such issues are ready to talk about them. From the time they can speak, children ask “Why?” and are quick to point out “That’s not fair.” Kids are wired to wonder, instinctively rebel against unfairness, and have an untainted impulse to do the right thing, given a real choice.

⁽⁷⁾“It will make some families uncomfortable.” Millions are already uncomfortable with the status quo. In fact, much more than that: the lives of Black, Indigenous, and other people of color, disabled people, low-wage workers, housing insecure people, LGBTQ+ people, immigrants, and other marginalized groups are negatively impacted by these unexamined systems. One group’s comfort can’t be at the expense of another’s basic rights. We can’t avoid discomfort; we can use it as a guide to identify what is not working for

科 目		学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題		文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名				採 点

everyone. What seems uncomfortable to us now may become less so as we build our capacity to address difficult issues and allow ourselves to be motivated by a commitment to the common good.

(8) “This critical approach will lead to young people wanting to change things.” It’s true that looking closer and learning new things can often change our views and cause us to take different actions. But if we want to nurture new generations that participate actively in democracy, decision-making, and community engagement, do we actually want them to do it from a place of limited knowledge and analysis? We have to trust that shining a light on the dark places will give the next wave of leaders greater awareness of where they might be ignorant and willingness to be corrected and do better.

[Adapted from Alejandra Domenzain, “Children’s Books as a ‘Magnifying Glass’ for Injustice.” September 8th, 2021.
〈<https://prismreports.org/2021/09/08/how-parents-and-educators-can-use-childrens-books-as-a-magnifying-glass-for-injustice/>〉]

<問い> すべて 日本語で 答えなさい。（本文の下線部と問題番号は対応しています。）

- (1) 筆者は本を何に喩え、どのようなものと説明していますか。
- (2) 「登場人物が経済的な困難に直面している」物語を読んでいる子どもに、どのような問いかけをするように筆者は述べていますか。
- (3) 「移民や避難民が直面している問題」を描いた物語を読んでいる子どもに、どのような問いかけをするように筆者は述べていますか。
- (4) これらの団体はどのようなことをしていますか。
- (5) 何をするために、「本がもっとも効果的な道具」だと筆者は述べていますか。
- (6) 「子どもたちは社会的課題に向き合う準備ができていない」という主張に対する、筆者の反論・反応はどのようなものですか。
- (7) 「居心地が悪くなる家族(戸惑う家族)もあるだろう」という主張に対する、筆者の反論・反応はどのようなものですか。
- (8) 「物事を変えたいという若者が出てくる」という主張に対する、筆者の反論・反応はどのようなものですか。

科 目		学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題		文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名				採 点

Ⅲ あなたが今までに読んだ英語圏の文学作品（※注）のうち印象に残った作品について、①作者名と作品名②あらすじ③どのような点が興味深かったかを 日本語で 述べなさい。

※英語圏の文学作品とは、作者が英語圏出身であったり、原文が英語で書かれたりしている作品です。取り上げる作品は、英語原書で読んだものでも翻訳で読んだものでも、どちらでもかまいません。

Ⅳ 小学校・中学校の義務教育で「英語」を勉強する意義に関して、あなた自身の考えを 英語で 述べなさい。

科 目	学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題	文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名			採 点

- I (1)
- (2)
- (3)
- (4)
- (5)
- (6)
- (7)

科 目	学 部	学 科	専攻・専修・コース	
英文読解および英語学・言語学、 英語圏文学に関する問題	文芸学部	文芸学科	英語・英語圏文学専修	
受験番号	氏 名			採 点

Ⅱ (1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

