

# 大学院映像研究科映像専攻

## 学科試験(英語)

2016 年 10 月 29 日(土) 9 : 30 ~ 10 : 30

- ・ 表紙をのぞく全ての用紙に受験番号、氏名を記入してください。
- ・ 筆記用具、受験票、時計、本研究科が認めたもの以外の持込はできません。
- ・ 問題および答案を、持ち帰ることはできません。

## 映像研究科入学試験解答用紙

専攻	課程	試験科目	時間	受験番号	氏 名
映像専攻	修士課程	英語	60 分		

＜問＞次の英文は、デジタルゲームについて記述されたものである。本文を読んで、以下の設問に答えなさい。

Digital games, like all digital media, are also subject to obsolescence<sup>(注)</sup>. [1]Obsolescence occurs when older media formats are replaced by newer formats with greater speed, storage capacity, and functionality. When old media are replaced, there are no longer systems to support them, and they will not run on the latest software and hardware platforms. As a result, even if the medium on which a game's data is stored is able to last a hundred years, after only a fraction of that time, its data will be unreadable in the latest hardware and software environments. Additionally, media that are less durable and stored on obsolescent hardware will be more difficult not only to use, but to preserve for long-term use.

Every media format undergoes obsolescence, and the media of today are no exception. When the VHS tape was introduced, few foresaw how quickly it would be replaced by the optical disc. The optical disc, while currently backwards compatible from Blu-Ray to DVD to CD, may not be a viable format even 20 years from now. And so on. Format longevity is never guaranteed. Market forces, rather than the needs of long-term preservation, usually determine the survival or disappearance of media formats.

[2]Digital games are particularly susceptible to media obsolescence. Digital game technology evolves rapidly, and therefore game hardware becomes obsolete faster than most other technologies. Only a few game platforms have ever had backwards compatibility, and even then, compatibility of older games with newer platforms has rarely been 100%. Several competing game platforms are released with each generation so that the number of obsolete game systems presents a daunting challenge to those trying to preserve console games. Additionally, the personal computer platform is exponentially more complex, given the wide range of customizable hardware systems available, each of which affects game presentation and performance. These different hardware environments must also be considered when dealing with digital game preservation.

Software compatibility is also a significant issue for digital games. Personal computer games and other software are only compatible with specific versions of operating systems, such as Windows XP and Mac OS, and these same operating systems only function within specific hardware environments. Furthermore, all computer hardware use drivers, which are also only compatible with specific operating systems, further complicating requirements for preservation.

（中略）

[3]None of these problems can be solved without industry support. Indeed, the problems themselves are sometimes exacerbated by industry practices. Unfortunately, it is usually the case that the consequences of these problems are experienced by companies, consumers, and academic repositories only after the technical, marketing, or legal decisions behind them are themselves history. By then, it may well be too late.

注) obsolescence＝陳腐化

出典) Henry Lowood(Editor), *Before It's Too Late: A Digital Game Preservation White Paper*, International Game Developers Association, March 2009, pp.5-6. Reproduce with permission of the author.

Losing Digital Game History: Bit by Bit by Devin Monnens from Lulu.com. Reproduce with permission of the author.

問 1) 下線部[1]は、古いメディアのフォーマットが陳腐化する機能的な理由について述べているが、この文に続くパラグラフの記述を踏まえ、その理由についてより詳しく述べなさい。

問 2) 下線部[2]には、デジタルゲームがメディアの陳腐化を特に受けやすいという趣旨が述べられているが、それはなぜか。本文の記述を踏まえ、自分の考えも加えながらその理由について解説しなさい。

問 3) 下線部[3]では、ゲームの保存と産業界の関係について述べられており、産業によってゲーム保存の問題が悪化している面もあると書かれているが、それはなぜか。本文の記述を踏まえ、自分の考えも加えながらその理由について解説しなさい。