

大学院映像研究科映像専攻

〔一般入学試験〕

学科試験 (英語)

2017 年 2 月 11 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 <一般入学試験>

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、作品、ファン、ファン・フィクション（二次創作など）の関係について記述したものである。本文を読んで、以下の設問に答えなさい。

You probably won't believe in the Wikipedia unless you try it, but the process works. [1]The process works because more and more people are taking seriously their obligations as participants to the community as a whole; not everyone does so yet; we can see various flame wars as people with very different politics and ethics interact within the same knowledge communities. Such disputes often foreground those conflicting assumptions, forcing people to reflect more deeply on their choices. What was once taken for granted must now be articulated. What emerges might be called a moral economy of information: that is, a sense of mutual obligations and shared expectations about what constitutes good citizenship within a knowledge community.

[2]We might think of fan fiction communities as the literary equivalent of the Wikipedia: around any given media property, writers are constructing a range of different interpretations that get expressed through stories. Sharing of these stories opens up new possibilities in the text. Here, individual contributions do not have to be neutral; participants simply have to agree to disagree, and, indeed, many fans come to value the sheer diversity of versions of the same characters and situations. On the other hand, mass media has tended to use its tight control over intellectual property to reign in competing interpretations, resulting in a world where there is one official version. Such tight controls increase the coherence of the franchise and protect the producers' economic interests, yet the culture is impoverished through such regulation. Fan fiction repairs the damage caused by an increasingly privatized culture.

（中略）

Fans reject the idea of a definitive version produced, authorized, and regulated by some media conglomerate. Instead, fans envision a world where all of us can participate in the creation and circulation of central cultural myths. Here, the right to participate in the culture is assumed to be "the freedom we have allowed ourselves," not a privilege granted by a benevolent company, not something they are prepared to barter away for better sound files or free Web hosting. Fans also reject the studio's assumption that intellectual property is a "limited good," to be tightly controlled lest it dilute its value. Instead, they embrace an understanding of intellectual property as "shareware," something that accrues value as it moves across different contexts, gets retold in various ways, attracts multiple audiences, and opens itself up to a proliferation of alternative meanings.

注) sheer=膨大な dilute=希薄化する accrue=生じる、増える impoverished=貧窮化される proliferation=増殖

出典) Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York University Press, 2006, pp. 255-256.
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問 1) 下線部[1]によると、Wikipedia は多数のユーザーが参加しているのにも関わらず、オンライン上の百科辞典としてしっかり機能している。加えてその理由は、ユーザーが「責任」を果たしていることにあると説明されている。その責任 (obligations) とは何を指しているのか。前後の記述を踏まえ、自分の考えも加えながら解説しなさい。

問 2) 下線部[2]では、ファン・フィクションのコミュニティ（二次創作制作者のコミュニティなど）は Wikipedia と実質的に等価であると主張しているが、なぜそう言えるのか。前後の記述を踏まえ、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) 本稿の筆者が考える、フィクションにおけるファンの役割とは何か、適宜本文から引用しつつ、解説しなさい。