

立命館大学大学院
2021年度実施 入学試験
博士課程前期課程
文学研究科
人文学専攻・教育人間学専修

入試方式	実施月	コース	専門科目		外国語(英語)	
			ページ	備考	ページ	備考
一般入学試験	9月	研究一貫	×		×	
	2月		×		×	
	9月	高度専門	×			
	2月		×			
社会人入学試験	9月	研究一貫	×			
	2月		×			
	9月	高度専門				
	2月					
外国人留学生入学試験	9月	研究一貫	×			
	2月		×			
	9月	高度専門	×			
	2月		×			
学内進学入学試験	9月	研究一貫				
		高度専門				
学内進学入学試験 (大学院進学プログラム履修生対象)	2月	研究一貫				
		高度専門				
APU特別受入入学試験	9月	研究一貫				
		高度専門				

【表紙の見方】

×・・・入学試験の実施がなかった等の理由で入学試験問題の作成がなかったもの、または、問題を公開しないもの
斜線・・・学科試験(筆記試験)を実施しないもの

立命館大学大学院
2021年度実施 入学試験

博士課程後期課程

文学研究科

人文学専攻・教育人間学専修

入試方式	実施月	外国語 ※「独語・仏語」のうちから 1科目と「英語」の計2科目	ページ	備考
一般入学試験	2月	英語	P.1～	
		独語	P.5～	
		仏語	×	
外国人留学生入学試験	9月			
	2月			
学内進学入学試験	2月			

【表紙の見方】

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斜線・・・学科試験(筆記試験)を実施しないもの

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2022年度 立命館大学大学院文学研究科入学試験問題

2022年2月12日

博士課程後期課程 人文学専攻
教育人間学専修

「外国語」(英語)

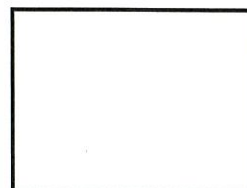
全 6 ページ

●受験上の注意

- ① 試験中、冊子をばらしても構わないが、終了後再び綴じて提出すること
(ホッチキスを貸与します)
- ② 全ての用紙に受験番号、氏名等を記入し、提出すること

●試験中の持込許可物件について

- ① 筆記用具、受験票、時計以外の持込は認めない



文学研究科入学試験答案用紙

専攻・専修名	課程	科目	受験番号	氏 名
人文学専攻 (教育人間学専修)	後期課程	外国語 (英語)		

◇次に挙げる文章に関して、以下の問いに全て解答しなさい。

Reprinted from *Creative Storytelling: Building Community, Changing Lives*, by Jack Zipes,
Taylor & Francis Group LLC. Copyright © 1995 Taylor & Francis Group LLC.

1. (A) の全文を和訳しなさい。
2. 下線部①に関連して、storyteller はなぜ ‘the big “bad” wolf’ や ‘a rabble-rouser’ (民衆扇動家) に似ていると言えるのか。著者の意見を説明しなさい。
3. 下線部②に関連して、‘alien’である storyteller だからこそできることについて、著者の意見を説明しなさい。
4. 下線部③に関連して、storyteller は単なる performer ではないと著者は言うが、学校において storyteller に求められる姿勢と、学校における storytelling の意義について、著者の意見を説明しなさい。

The Importance of Storytelling for Schools

Schools are always in a state of transition or crisis. In every city or country in which I have worked, the demands placed on schools and teachers are enormous because the public perceives that “they” are failing our children. In response, school administrators and teachers, who are under great stress, sometimes react defensively to parents and governments who provide little support and few initiatives to improve the conditions under which teachers labor—and they often labor with great frustration instead of having time to experiment with innovative teaching methods. There is much talk about “saving our children and schools,” but little evidence to show that people care enough to pay and to force governments to alter their priorities, which are geared toward making children into successful consumers and competitors in a “free” world dictated by market conditions. If there is a failing in

(A) Western society, the blame must be placed not on schools and teachers but on our attitudes toward schools and teachers and on a socioeconomic

system that tends to make children into “consumers” of education who are expected to cultivate consumer attitudes based on spectacle, competition, and success. Consequently, if storytelling is to be introduced into schools, it must be in cooperation with teachers and librarians, and it must be done in a manner that helps teachers, librarians, and children to question the values of our society and the contradictions—why they are where they are—and to change the conditions in the school and community. Storytelling that is not engaged in the everyday struggles of the teachers and children is just another form of commercial amusement, and a school could save more money by installing more TV sets and computers in classrooms to divert the children than by hiring a storyteller who simply wants to perform or talk about the “gift of story.”

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人文学専攻 (教育人間学専修)	後期課程	外国語 (英語)		

If storytellers are to be effective on behalf of children in schools—and if teachers and librarians are to use storytelling themselves—it is important to try to instill a sense of community, self-reflecting and self-critical community, in the children to demonstrate how the ordinary can become extraordinary. The storyteller is in many respects like the big “bad” wolf, a rabble-rouser^① whose stories are meant to incite, not to destroy, to provoke thought and curiosity; to point a way toward creating a network within a community that brings people together around the concerns they may have for the future of their children.

Schools are an ideal setting for this “subversive” type of storytelling, and such storytelling is ideal for schools, if schools want to create a sense of community and show that they can be other than the institutions of correction, discipline, and distraction that they tend to be.

In America, the busing of children to schools from different places in a city or area has led to the diminishment of neighborhood input and to the alienation of the children in the schools. In many respects, school is an alien world. The children in a school come from different neighborhoods and backgrounds, and the school building itself is different from the structures that the children call home. The rules and requirements are not of the children’s making, and they do not get to choose their teachers. Moreover, even in their neighborhoods, if they have any, the children do not know whom to trust or what communal cooperation means. It is often the school that has the function of providing a sense of identity or community to compensate for the lack of community that the children bring with them. Paradoxically, the alien world of the school is supposed to provide a home for the children for the better part of the week, but teachers often

shy away from creating such a home or community because everyone—children and teachers alike—wants to leave the school building as fast as they can when the day comes to an end. The stress of the day tears away the possibility for creating community at school. And yet, everyone knows that if school provided a real sense of community, the work of teachers and children would be more effective and pleasurable.

Teachers—and clearly I include principals and librarians as teachers—do not need storytellers to build their own school communities. They do not need storytellers to help them solve the numerous problems that they confront every day. However, storytellers can play a key role in developing a sense of community among children within the classroom and school and among the teachers. Moreover, storytellers can improve and strengthen the literacy of the children, and by this I do not mean that the storyteller can turn children into “better” readers or “get them” to read, but that the storyteller can animate them so they feel a *desire* to read, write, act, and draw, so they want to express themselves critically and imaginatively with techniques they may learn from the storyteller and teacher.

文学研究科入学試験答案用紙

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人文学専攻 (教育人間学専修)	後期課程	外国語 (英語)		

Paradoxically, it is from the storyteller, who comes from the outside into the school—that is, it is from the alien, who comes from some unknown place—that the inside can be made known, that children can learn who they are and what their school is. They can sense what they want to conceive and realize. It is the alien figure, the mysterious stranger, who can bring the children together to learn skills through play and who can use story in such a way that they gain insights about themselves. However, the storyteller's work is incomplete without close cooperation with the teacher and, if possible, the administration and outside community.

③ Storytellers are not just performers. They may perform, but they are first and foremost listeners and animators. They listen to tales before telling or performing them. They listen to phenomena, experiences, and conditions, and they observe. Then they share experiences and animate people to learn something from the shared moment of the telling. In schools, their tales will have no real effect, no impact, no meaning, unless the teachers first share their own experiences with the storytellers and find ways to make the storytelling part of the class program or curriculum. Ultimately, teachers themselves can become storytellers, as Betty Rosen has admirably shown in her book *And None of It Was Nonsense: The Power of Storytelling in School*, based on her experiences as a teacher in London during the 1980s. Other helpful books, such as Bob Barton and David Booth's *Stories in the Classroom*, Margaret Read MacDonald's *The Storyteller's Start-Up Book*, Edie Garvie's *Story as Vehicle: Teaching English to Young Children*, and Patsy Cooper's *When Stories Come to School*, also illustrate how teachers can make use of different methods of storytelling in their classes. In fact, Kieran Egan argues in his book *Teaching as Storytelling* that one can model practically any kind of curriculum on storytelling to make teaching more exciting and commensurate with children's needs. He says, "A model for teaching that draws on the power of story ... will ensure that we set up a conflict or sense of dramatic tension at the beginning of our lessons and units. Thus we create some expectation that we will satisfy at the end."7 Indeed, I believe that it is clear to anyone who has had experience with the use of storytelling in schools that it can bring teachers and children closer together by focusing on issues and conflicts, thereby forming a bond of understanding that benefits the entire class.

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2022年度 立命館大学大学院文学研究科入学試験問題

2022年2月12日

博士課程後期課程 人文学専攻
教育人間学専修

「外国語」(独語)

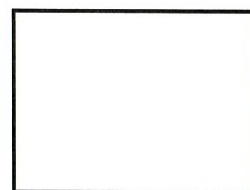
全 2 ページ

●受験上の注意

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●試験中の持込許可物件について

- ① 独語辞書の持込は認める
(電子辞書・専門用語辞書は不可)
- ② 上記①の他には、筆記用具、受験票、時計以外の持込は認めない



文学研究科入学試験答案用紙

専攻・専修名	課程	科目	受験番号	氏 名
人文学専攻 (教育人間学専修)	後期課程	外国語 (ドイツ語)		

以下の問題文を読んで、後の設問に答えなさい。なお、解答はすべて答案用紙に書きなさい。
(問題文は O. F. Bollnow の “Anthropologische Pädagogik” の一節です。)

So fragen wir im Rahmen unsrer allgemeinen Fragestellung nach der anthropologischen Funktion des Hauses und antworten darauf, daß menschliches Leben nur dann gesund bleiben kann, wenn es einen solchen Raum der Geborgenheit hat, in dem der Mensch mit den Seinen, aber abgesondert von den Fremden, in Frieden und Sicherheit leben kann, in den er sich von dem „Sturm der Welt“ zurückziehen und wieder zur Ruhe kommen kann, wenn er sich in den Geschäften der Außenwelt aufgerieben hat. Das Haus, so betont darum der französische Philosoph Bachelard, „hält den Menschen aufrecht alle Gewitter des Himmels und des Lebens hindurch,“ das Haus „ist ein Werkzeug, dem Kosmos die Stirn zu bieten.“ Das ist kein falscher Überrest einer vergangenen „bürgerlichen“ Lebenshaltung, sondern ist im bleibenden Wesen des Menschen begründet. Es ist darum auch für die Erziehung von größter Bedeutung. ^① Was an früherer Stelle über die frühkindliche Geborgenheit ausgeführt wurde, gewinnt hier eine allgemeinere Bedeutung, und wo der Mensch in der Entwicklung seines Lebens die Sicherheit in einem bestimmten Raum, etwa dem elterlichen Haus verliert, entsteht die Aufgabe, ihm einen neuen bergenden Raum zu schaffen. Ihm dabei zu helfen, ^② ist eine wesentliche Aufgabe der Erziehung. ^③

【出典】

Reprinted from Anthropologische Pädagogik, by Otto Friedrich Bollnow,
Tamagawa University Press.
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設問

1. 下線部①の Es の示す内容を要約して説明しなさい。
2. 下線部②を和訳しなさい。(注：文中の an früherer Stelle は同書中の前の章を指す。)
3. 下線部③の Aufgabe に応える教育的な営みとして、どのようなことが考えられるか、あなたの考えを書きなさい。