

立命館大学大学院  
2022年度実施 入学試験  
博士課程前期課程  
**文学研究科**

行動文化情報学専攻・文化情報学専修

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		P.1~	外国人留学生入試と共通	P.6~	
	9月	高度専門	×		/	
	2月		P.1~	外国人留学生入試と共通		
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		P.1~	一般入試と共通		
	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

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# 文学研究科

行動文化情報学専攻・文化情報学専修

入試方式	実施月	外国語(英語)	
		ページ	備考
一般入学試験	2月	P.11~	
外国人留学生入学試験	9月		
	2月		
学内進学入学試験	2月		

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※試験終了後、ホッチキスで綴じること(太線の4箇所)

2023年度 立命館大学大学院文学研究科入学試験問題

2023年2月11日

博士課程前期課程 行動文化情報学専攻  
文化情報学専修

「専門科目」

全 4 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 筆記用具、受験票、時計以外の持込は認めない











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「外国語」(英語)

全 4 ページ

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## 文学研究科入学試験答案用紙

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I 次の文章を読んで、[1] ～ [3] の問いに答えよ。

Since 2010, each year during autumn, small towns throughout Nara prefecture change into venues for contemporary art. The regional art project Art Festival Hanarart (奈良・町家の芸術祭はならあと) invites artists to towns in Nara prefecture such as Uda-Matsuyama, Imai-chō and Kōriyama – places with old townscapes where *machiya* and warehouses dating from the Edo period can be found. (a)The participating artists are encouraged to enhance the cultural opportunities in these townscapes through the creation and exhibition of contemporary art in the old houses. The organisation of regional art projects and the renewed interest in *machiya* are not entirely new trends in Japan.

Since the 2000s, regional art projects have been organised all over the country. 18 large art festivals and 330 projects are currently on the national art agenda, involving almost all of the prefectures. Well-known examples are the Echigo Tsumari Triennial (大地の芸術祭 越後妻有) and the Setouchi Triennale (瀬戸内国際芸術祭). Attracting four hundred thousand (Echigo Tsumari Triennial) to one million visitors (Setouchi Triennale), these large-scale art projects serve as a trigger for economic development and contribute to the revitalisation of local communities struggling with depopulation. The Setouchi Art Festival also became an occasion to draw attention towards the Art House Project on Naoshima. (b)This project, which began in the 1990s, aims to restore unused Seto Inland Sea houses and invite artists to turn them into works of art. This not only resulted in the preservation of valuable specimens of traditional architecture in Naoshima, but also promoted new connections between art and society, locals and visitors, and the creation of a communal affinity towards specific artworks. During the 2000s, the success of such large-scale art projects oriented towards heritage preservation inspired small-scale regional organisations to use the power of art to preserve *machiya* in their own regions.

Many of these art projects have adopted the theme of 'memories', suggesting the creation of occasions where both personal and shared cultural memories can be reclaimed. This idea reminds us of a popular image of *machiya* in the Japanese media as 'nostalgic' places where old lifestyles can be appreciated, and adopted, as illustrated by the 'retro boom' of the 1990s. However, the exhibitions that were built during the Art Festival Hanarart were not merely about nostalgia. The artworks that gradually took shape here were based on the personal involvement of artists who experienced living and working in *machiya* for the first time.

Most of these artists were young, came from urban areas, and did not have personal memories of living in *machiya*. The artworks they created may lead to new approaches to the use of *machiya*, and reveal new values for the status of traditional houses, as well as for contemporary art in Japan.

Lisanne Kleinjan, Contemporary art in machiya, Andon, 2017, vol.104, p.55

2023 年度入学試験（2023 年 2 月実施）

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〔1〕 下線部(a)を日本語訳せよ。

〔2〕 下線部(b)を日本語訳せよ。

〔3〕 「Art Festival Hanarart」が従来他のアートプロジェクトと違っている点について、本文に即して説明せよ。

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II 次の Spatial Humanities に関する文章を読んで、〔1〕～〔3〕の問いに答えよ。

(a)Once upon a time not so very long ago, it was all very simple—information technology (IT) was concerned with storing and analyzing databases of numbers. The discipline of statistics—which predated computing by centuries—provided suitable techniques for taking the large amount of numbers held in a database and summarizing them and the relationships between them, using a much smaller number of summary statistics and graphics. Thus the use of IT involved quantitative data and social science approaches, and, conversely, if you did not use quantitative sources or were suspicious of social science approaches you would not use IT. Developments over the past decade or so have means that this cozy dichotomy of mutually incompatible approaches is breaking down. Suddenly, and in many ways without much fanfare, (b)IT has become primarily the worldwide web, and digital archives that have the potential to contain every book ever written, IT has undergone a fundamental shift. Today the bulk of the content that is created for IT is, in fact, text. This presents a major challenge. While statistics was well suited to analyzing large numeric databases, there is no similar discipline for text. The disciplines that place the study of text at their center are those in the humanities. Unlike statistics, humanities disciplines have traditionally eschewed approaches that quickly summarize large amounts of content, and instead stress the importance using reading—close reading—to understand the subtleties and nuances within the text. (c)While this approach will rightly remain the gold standard for understanding texts, it has one fundamental flaw: it is far too slow to be the only approach to understanding large bodies of text in a world where the researcher has access to literally billions of words of content. This results in humanities researchers having to be highly selective, and this tends to be done in a way that is far more arbitrary than most humanities researchers would like to admit.

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[1] 下線部(a)を日本語訳せよ。
[2] 下線部(b)を日本語訳せよ。
[3] 下線部(c)について、文章を理解するうえで基本とされる手法とはどのようなものか、日本語で答えよ。

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2023年度 立命館大学大学院文学研究科入学試験問題

2023年2月11日

博士課程後期課程 行動文化情報学専攻  
文化情報学専修

「外国語」(英語)

全 4 ページ

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I 次の文章をよく読んで、[1]～[3]の問いに答えよ。

The commodification of culture that appears through the exercise of Japanese soft power, witnessed in the Cool Japan campaign, charts these processes. Building upon the character-world relationship of narrative consumption, cultural elements such as *kawaii* are treated as characters in a larger world constructing the country, one that can only be completed through consumption across multiple creative media. (a)In this cultural media mix, each discrete element in the network contains a portion of the grand cultural narrative that consumers are challenged to assemble through fragments found across multiple media, genres within these media, and individual differences between objects of the same genre. *Kawaii*, for example, appears in Cool Japan magazines as an expression of gendered fashion, and although these appear in *Tales of Xillia* <sup>※1</sup> *kawaii* is framed more prominently in terms of behavioral traits.

Like the media mix, this cultural media mix is an open system whose narrative is ever expanding--consumers can never assemble the whole story, can never get closure, as the culture industry constantly churns out new exemplars that are absorbed into the narrative. (b)JRPGs, and more broadly video games, aid in this regard through DLC, which allows players to purchase additional content that potentially restructures the gaming experience. The addition of idol costumes, school costumes, and other skins in the *Tales* series enables players to draw from discourses external to the game and, in so doing, interact with broader themes expressed across the cultural media mix.

There are some important limitations to the cultural media mix presented here that deserve attention. The first relates to the efficacy of soft power from the perspective of the country it is exported to. (c)Despite the ability to shape soft political narratives through the selective promotion of media, the Japanese government does not have control over what media get taken up overseas or how the discourses of and about Japan get articulated on these shores<sup>※2</sup>. While goth-loli or school uniforms may be expressions of *kawaii* in Japan, for example, the commodification of the young girls represented in them may strike different chords in different cultures.

※1 「テイルズ オブ エクシリア」(バンダイナムコゲームスが発売したロールプレイングゲーム)

※2 国々(大陸)の意

Douglas Schules, *Kawaii Japan: Defining JRPGs through the Cultural Media Mix*, *KINEPHANOS*, Volume 5, Issue 1, December 2015, pp.71-72.

2023 年度入学試験（2023 年 2 月実施）

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[1] 下線部(a)を日本語訳せよ。

[2] 下線部(b)に、DLC (DownLoad Contents) によるゲーム体験の再構築とあるが、それが具体的にどのようなことを意味しているのかについて、前後の記述を読みながら日本語で書きなさい。

[3] 下線部(c)において、日本政府は何をコントロールできないと主張されているか日本語で書きなさい。また、前後の記述を読みながら、その理由について日本語で要点をまとめなさい。

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II 次の文章をよく読んで、[1]～[4]の問いに答えよ。

Ernest Chesneau (1833-90) defined the characteristics of Japanese decoration as fantasy and surprise. Certainly, these two words are part of the composition of the *Kazari* aesthetic. Other aspects of Japanese decoration are asymmetry, exaggeration and stylization. Unlike artisans in China who generally were restricted to specific symbols like the dragon and phoenix, Japanese designers often took up more humble natural images such as dragonflies and praying mantises, which were later adopted in the West by the Art Nouveau movement. In the Edo period, even everyday objects such as scissors, pipes, and cosmetic boxes could be linked together in a witty play of word and image. Another device was parody (*mitate*). A *kosode* with chrysanthemums, peonies, fan, fishnet and wisteria roundels plays on triple imagery of symbolic flowers, objects, and the net (for catching happiness) to symbolize longevity and good fortune.

*Kazari* also embodies playfulness and eccentricity, as with the 'spectacular helmets' (*kawari kabuto*) of Momoyama-period warriors in the shapes of bison horns and mythical fish.

Other aspects of *kazari* included the linked concepts *hare* (extraordinary). Traditionally in Japan life was separated into 'extraordinary' days and 'ordinary' days. Extraordinary days were reserved for festivals, parties for auspicious events, ceremonies, and excursions. Ordinary days were for mundane work. Extraordinary days served as an escape from everyday existence and were the principal milieu of *kazari*. Some people believe that the humble designs and decoration on farmers' workwear and tools are the most exquisite examples of Japanese design.

Extraordinary days are typified by annual festivals. These festivals rekindle the ties between the local deities (*kami*) of the Japanese native religion and the local populace. On these days, the deities are invited from the mountains and from shrines to temporarily inhabit floats (*dashi*), portable shrines (*mikoshi*), or even paper ornaments (*gohei*), so as to enjoy the festivities with the people. The place and the space where these events take place are out of the ordinary. *Kazari* helps to create and transform this 'other' space. Eccentric and impromptu designs amuse the deities and delight and rejuvenate the celebrants. Like the festival float, Momoyama-period spectacular helmets and campaign coats were also vehicles for the extraordinary. The battlefield was a stage to demonstrate one's valor before the gods. A final characteristic of *kazari* is movement. When hair decorations sway they catch the light: when a woman lifts her sleeve or walks, the cloth of her robes rustles.

It can be misleading to over-emphasize the gap between ordinary and extraordinary life, however. They came together in the licensed pleasure quarters and the theatres in the Edo period, open to city dwellers at all times of



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the year, and in the paintings and prints that depicted them. There were nightly fireworks on the Sumida River in Edo to satisfy customers enjoying a night out on a pleasure boat. ◦Eccentric patterns on fashion accessories such as hair ornaments, combs, netsuke, and inrō show the importance of decoration in Edo-period daily life.

※bison = 野牛    mundane = 日常的な    milieu = 環境    rejuvenate = 元気を与える

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[1] 下線部(a)を日本語訳せよ。

[2] 下線部(b)を日本語訳せよ。

[3] 下線部(c)を日本語訳せよ。

[4] *Kazari* の持つ特性について、本文中に挙がる要素を日本語で列挙せよ。