

受 験 番 号					

氏 名

2024年度
放送大学大学院博士後期課程
文化科学研究科 文化科学専攻
情報学プログラム
筆記試験問題（英語読解試験）

試験日：2023年9月30日（土）

試験時間：9時30分～11時30分

注意事項

1. 試験開始の合図があるまで、この試験問題冊子は開かないでください。
2. 解答には、黒鉛筆かシャープペンシルを使用してください。
3. 配付されるものは、「試験問題冊子1冊」、「解答用紙2枚」及び「下書き用紙2枚」です。追加配付はしません。
4. 試験開始の合図の後、試験問題冊子を確認してください。試験問題冊子は、表紙、白紙、問題（5ページ）の順に綴じられています。試験問題冊子、解答用紙及び下書き用紙に落丁・過不足のある場合、あるいは印刷が不鮮明な場合には、手を挙げて試験監督員の指示に従ってください。
5. 試験問題冊子の所定欄に、受験番号及び氏名を記入してください。
6. 解答用紙の所定欄に、プログラム名、氏名、受験番号及び解答用紙の何枚目であるかを、解答用紙別に必ず記入してください。
小問題及び選択問題がある場合、解答する際の番号の記入箇所は、解答用紙のマス目の外としてください。
なお、問題文中に別途記入方法の指示がある場合はそちらに従ってください。
7. 解答用紙1枚につき、1,000字まで記入することができます。解答用紙2枚のうち、情報学プログラムは1枚以内で解答してください。指定された字数に従って解答してください。
8. 試験問題冊子、解答用紙及び下書き用紙を綴じているホチキス針をはずしたり、中身を破り取ったりしてはいけません。
9. 試験問題冊子、解答用紙及び下書き用紙は試験終了後に回収します。試験問題冊子及び下書き用紙に解答を記入しても採点の対象にはなりませんので、必ず解答用紙に解答を記入してください。
10. 試験時間は2時間です。試験開始後40分を経過した後は、試験問題冊子、解答用紙及び下書き用紙を試験監督員に提出した上で、退室してもかまいません。ただし、試験終了5分前以降は退室できません。

筆記試験問題（英語読解試験）

以下の英文を読んで、下の設問(1)～(5)に全て答えなさい。なお、設問の番号を解答の冒頭に記すこと。

WHAT IS “CULTURAL HERITAGE?”

“Cultural heritage” as a term entered into common use sometime in the late 1990s. It was devised as a superordinate term to encompass the entire range of human social, intellectual, and artistic creations that are the natural inheritance of all members of the society. Cultural heritage includes tangible, physical artifacts such as books, works of art, and buildings; the intangible legacy of folklore, literature, music, and language; and (1)the natural heritage of the physical landscape, including areas designated as parks, forests, and waterways, as well as wilderness areas and common grounds. It also includes the history of the people, their society and government, as well as the history of individual members of that society in the form of official documents, manuscripts, and other primary materials. It extends from classical through popular culture and represents every stratum of society.

Tangible cultural heritage can also be classified as “movable” and “immovable.” Buildings, architectural monuments, and the physical landscape are generally considered immovable, while books, manuscripts, works of art, machines, clothing, furniture, musical instruments, and most of the other products of a society are movable. (2)Many of these tangible items are also part of a society’s intangible cultural heritage. Books are physical objects whose binding, paper, illustrations, and so forth may represent significant tangible cultural heritage (an illuminated Qur’an or a Gutenberg Bible or a signed first edition). The content of that book—whether a hand-bound fine press publication, a mass market paperback, or an electronic book—is itself a part of the intangible heritage of the culture that produced it. A Mozart manuscript score of Cherubino’s aria from *The Marriage of Figaro* is tangible, while a performance of the aria is intangible. Although a painting and a print of that same work are both physical, only the original painting has tangible cultural value as an object itself. The print’s value is intangible, in that it reproduces the image of the original. A monument is tangible and immovable, while the event or person it commemorates and especially the

sentiments associated with it are intangible.

WHAT IS “CULTURAL IDENTITY?”

A society's cultural heritage both embodies and creates that society's cultural identity, which reflects and preserves cultural heritage. Both intangible and tangible cultural heritage tell the story of who and what the members of the society believe themselves to be, where they believe that they came from, and where they hope they are going. It embodies and symbolizes the values, ideals, and aspirations that they desire to transmit to future generations, to ensure that their identity and culture endure. At the same time, cultural identity imbues tangible and intangible artifacts with cultural value and meaning.

⁽³⁾Cultural heritage and cultural identity are inextricably entwined; each reflects and impacts the other. Changing one changes the other; destroying one destroys the other. If a society's cultural identity is changed, then the cultural heritage of that society is reinterpreted, reinvented, or even replaced by a heritage that reflects that identity. And cultural identity can be most easily changed by manipulating and controlling the constituents of cultural heritage; previously venerated artifacts and the identity they represent are debased or dismissed and replaced with artifacts that represent a very different identity.

WHAT ARE CULTURAL HERITAGE INSTITUTIONS?

A cultural heritage institution is a formal organization that is created for the preservation of the cultural heritage of the society that established it. These institutions include libraries, archives, museums, art galleries, national and local ministries and departments of culture and the arts, government agencies that protect natural cultural heritage sites and landscapes (such as the US National Park Service), and private environmental conservation associations. This book will focus on libraries, archives, and museums, as three institutions with a common history, mission, and structure, although art galleries are increasingly becoming part of the conversation.

The first cultural heritage institutions were government archives that contained the history (most of it myths, legends, and epic poetry) and divine genealogy that gave legitimacy to the ruling classes, including priests and kings. They also contained the documents that recorded the rites and rituals of the religion, the decrees and laws issued by the king, and contemporary government documents, including records of taxes and

tribute. The temples also included religious paraphernalia, statues of religious and historical figures, and other works of art. It would be many centuries before these cultural heritage materials and artifacts would be divided among the institutions we today call libraries, archives, and museums.

In modern times, libraries are typically thought of as preserving the intangible common literary and scholarly heritage, archives as preserving the official history of society as well as of individuals, and museums as preserving the tangible, movable heritage. However, even today, those roles are far from distinct. Public libraries may include local history archival collections and may include realia and ephemera in their circulating collection; school libraries often include models, rhythm instruments, and other objects used by teachers in the classroom; and university libraries almost always have a "special collection" that includes manuscript and archival collections, as well as historical artifacts of cultural importance. At least one university manuscript collection includes teaching materials used by members of the science faculty who donated their papers, including models of the atom and solar system, rabbit skins and mice used to demonstrate variations in coat color, and three-dimensional topographic maps. While archives are dedicated to preserving official and personal records, these records may include photographs, diaries and journals, oral histories, local and family histories and autobiographies, local newspapers, and audio and video recordings on a wide variety of media. And while we usually think of museums as collections of large numbers of three-dimensional objects and realia related to a specific topic, those artifacts frequently include ancient or antique books, scrolls, and manuscripts; biographical materials; and historical documents, to say nothing of motion pictures and audio recordings.

WHAT IS THE ROLE OF CULTURAL HERITAGE INSTITUTIONS IN SOCIETY?

(4)These institutions do far more than preserve and warehouse materials. The institutions themselves serve as signs and symbols of cultural heritage and cultural identity, and as such, they define that heritage and that identity. Local history museums, with their eclectic and idiosyncratic collections donated by influential members of the community, reflect the identity of those donors. They present the community as it is seen by its most powerful members to the community, and as such they reify that image and perpetuate it.

They serve as cultural centers around which disparate elements of society can unify, representing as they do the values, norms, and identity of that culture. At the same time, they symbolize the exclusion of those whom that society chooses to reject; they define who is “in” and who is “out.” Segregated public libraries in the American South exemplified this role. By symbolizing white supremacy and dominance, they also symbolized the subordination and suppression of people of color. State and local archives that preserved the official records of white public schools, but not those of schools that educated children of color, serve the same function of inclusion and exclusion.

In their role as preservers of cultural heritage, all of these institutions determine what will be collected and preserved—and what will not. In doing so, they signal who and what has cultural value and importance—and who and what does not. Many of those who have been excluded or marginalized by larger institutions of the dominant social groups establish their own institutions to preserve and transmit their own cultural heritage and identity, thereby demanding that the larger society acknowledge their existence and importance.

In their role as transmitters and interpreters of cultural heritage, these institutions have traditionally told the story of the society that the society has told itself, but increasingly today, (5) they are interpreting their collections in ways that challenge that story and encourage society to reevaluate its history and its identity. These new interpretations are more inclusive and more diverse, resulting in a broader and deeper cultural heritage and identity, while at the same time, they frequently expose the founding myths and legends for what they are. Although this new heritage and identity is more accurate and truthful, it is also frequently uncomfortable and even threatening for certain segments of society.

出典 : *Used with permission of Rowman & Littlefield Publishing Group, Inc., from Libraries, Archives, and Museums: An Introduction to Cultural Heritage Institutions through the Ages by Suzanne M. Stauffer, 2021; permission conveyed through Copyright Clearance Center, Inc.*

- (1) 下線部(1)に挙げられている例は、どのような意味において “cultural heritage” に含まれるのか。本文に即して 100 字程度の日本語で説明しなさい。

- (2) 下線部(2)の “Many of these tangible items are also part of a society’s intangible cultural heritage.” とはどのような意味か。本文に即して 100 字程度の日本語で説明しなさい。
- (3) 下線部(3)の “Cultural heritage and cultural identity are inextricably entwined” とはどのようなことか。本文に即して 100 字程度の日本語で説明しなさい。
- (4) 下線部(4)の “These institutions do far more than preserve and warehouse materials.” の意味するところを、本文に即して 100 字程度の日本語で説明しなさい。
- (5) 下線部(5)の “they are interpreting their collections in ways that challenge that story and encourage society to reevaluate its history and its identity” に関して、なぜ新たな解釈を提示するようになったのか、その理由を本文に即して 200 字程度の日本語で説明しなさい。