

## 2026 年度一般編入学試験 文学部英語文化コミュニケーション学科

I 次の英文の下線部(1)～(5)を日本語に訳しなさい。解答は解答用紙の指定の欄に記入しなさい。

Taylor Swift's new album *The Life of a Showgirl* dropped early Friday with lyrics about the singer's mixed reaction to pop stardom. Meanwhile, at the University of Missouri, an instructor is listening closely to the new album for lessons she plans to teach in a class next spring. Makayla Dublin, a Ph.D. candidate and graduate instructor in the English Department, taught a Taylor Swift-related class last fall, using the lyrics in her previous album, *The Tortured Poet's Department*. The class is offered again during the spring, English 1160, called Themes in Literature: Literature (Taylor's version) and based on Swift's latest music.

Dublin's students compare Swift's messages to themes in the works of Charlotte Brontë, Daphne du Maurier, F. Scott Fitzgerald and other classics. The students read the novels, discuss the themes as a class and then turn to Swift's discography for parallels. (1) According to the course description, the class uses "Swift's music and literature as an entry point into conversations about feminism, grief and mourning, and the performance of one's identity." Last fall, Dublin chose four novels to examine and compare to Swift songs — *Jane Eyre*, *Rebecca*, *The Great Gatsby* and *The Seven Husbands of Evelyn Hugo*. In *Rebecca*, for example, the themes of how public persona vs. personal truth can perhaps also be found in the lyrics of Swift's "I Can Do It with a Broken Heart" and "Clara Bow." Dublin's class is among a wave of courses across the nation that have used Taylor Swift as a platform for teaching music theory, gender studies, sociology, poetry and politics.

For an English class, Swift has become well-known for making literary references in her songs. She even directly names writers in the songs — Dylan Thomas and Patti Smith in "The Tortured Poets Department," for example, and William Wordsworth in "The Lakes." (2) She also quotes various writers in many of her lyrics, particularly Shakespeare, whose characters Romeo and Juliet appear in her 2008 hit "Love Story." Swift circles back to Shakespeare in her newest album with "The Fate of Ophelia," about the tormented woman in *Hamlet* who unravels and drowns.

Looking at Swift in an academic context was introduced at New York University in 2022 as a music theory class called "Topics in Recorded Music: Taylor Swift." Soon, Harvard, Stanford, UC Berkeley and other universities added Taylor Swift-related courses to their catalogs. Last year, Dublin stumbled across a blog post written by a professor of one of the courses and said she was immediately inspired to teach a class

of her own. (3) Dublin said she has listened to Swift's music since she was a child, describing the pop star as the first musician she loved who wasn't derived from her parents' tastes. Swift's music was the first she discovered on her own. As Dublin became more familiar with Swift's music, she was also drawn to classic literature. Her appreciation of both helped her to see similarities and began to show her ways a close reading could be applied to an English class. Last fall, she asked students to make fictional Facebook profiles for characters in *Jane Eyre* and post the imagery inspired by connections to Swift's lyrics. Copies of the posts were pinned to the wall, and students added comments about the work of their classmates. Another assignment asked students to create a playlist of Swift's songs that were connected to one of the four classics in the course. . . .

(4) Although Dublin said she has received nothing but support about the class from the English Department, she does recognize the challenges of slotting Swift into the literary canon. "Part of teaching the class was a pushback against who we take seriously," Dublin said. "I'd heard — not here but more online — discourse about how Taylor Swift isn't a serious songwriter." "I wanted to challenge that by connecting 'The Tortured Poets Department' to literature people have traditionally taken more seriously for cultural reasons." While Swift studies have steadily made their way into numerous course catalogs, Dublin said people still question Swift's credibility as a writer, particularly after she became firmly established in the vortex of the NFL.

Another professor, Brian Donovan, who teaches sociology at the University of Kansas, has taught Taylor Swift classes for three years and is currently writing a book that analyzes "Swiftie" fandom. His work primarily focuses on gender and American culture, perhaps giving him an upper hand in understanding more about the women who define pop stardom. In his view, interests that pull in girls and young women are often ridiculed, both academically and socially. Making space for those interests in academic settings can give women credibility and an important sense of community, he said. (5) "Where I think sociology and other academic disciplines can weigh in is to show that a lot of these cultural forms are very meaningful and more complex than people usually give them credit for." Donovan said. "These cultural forms can be a basis for people with similar demographic backgrounds to get together and create a space where they're seen and heard."

("This Taylor Swift MU Class Analyzes Hints of Classic Literature in Famous Lyrics."

KOMU.Com)

\*裏面に続きます。

II 次の英文を読んで、設問(1)～(5)に答えなさい。解答は解答用紙の指定の欄に記入しなさい。

(1) When foreign learners of English first come to the British Isles, they are usually surprised, and often dismayed, to discover how little they understand of the English they hear. For one thing, people seem to speak faster than expected. Also, the English that most British or Irish people speak seems to be different in many ways from the English the visitor has learned. While it is probably differences of pronunciation that will immediately strike them, learners may also notice differences of grammar and vocabulary.

Their reactions to (2) this experience will vary. They may conclude that most of the English, Welsh, Scottish and Irish people that they hear do not—or even cannot—speak English correctly. In this they would find that many native speakers agree with them. They might even be told that, (3) since learners of English as a foreign or second language have usually studied English in a formal way, they should know better than would native speakers what is ‘correct’.

We can deal in two ways with the suggestion that native speakers cannot speak their own language correctly. Firstly, for learners visiting the British Isles the question of correctness is largely irrelevant. Their aim is to understand what they hear, regardless of whether it is ‘correct’ or not. The description and analysis of variation provided in this book, together with the accompanying recordings, are attempts to help them to do (4) this. This information should also help them to decide which features of what they hear they can safely integrate into their own speech. The second thing we can do is to try to show that the notion of correctness is not really useful or appropriate when describing the language of native speakers. We will not do this immediately, but will raise (5) the issue later in the book, when examples of what might be considered ‘incorrect’ English are discussed.

(Arthur Hughes, Peter Trudgill, and Dominic Watt, *English Accents and Dialects*, Fifth edition, 2015)

設問 1 下線部 (1) を日本語に訳しなさい。

設問 2 下線部 (2) の表す内容を簡潔に説明しなさい。

設問 3 下線部 (3) を日本語に訳しなさい。

設問 4 下線部 (4) の表す内容を簡潔に説明しなさい。

設問 5 下線部 (5) の表す内容を簡潔に説明しなさい。

III 次の日本語文の下線部(1)～(3)を英語に訳しなさい。解答は解答用紙の指定の欄に記入しなさい。

映画館で小説を読むわけにはいかない。(1) たとえ原作との違いが気になったとしても、鑑賞中は、映画の流れに身を任せなければならない。 原作ものの映画を、やきもきしながら観てしまった。そんな経験が、きっとあなたにもあるだろう。(2) 小説を読むことが好きな私たちにしてみれば、映画化とは、必ずしも「待望の」と形容されるものばかりではないのである。 もちろん、映画化それ自体を否定しているのではない。(3) 小説が映画の原作となることは、きっと多くの作家にとって名誉なことだろうし、売上げの面でも、映画化は願ってもいないアシストとなる。 それにそもそも、日々出版されている小説のほとんどは、マスメディアで話題になろうと、大きな文学賞に輝こうと、あるいは、作者本人が強く望もうと、そう簡単に映画化されるものではない。(波戸岡景太 『映画原作派のためのアダプテーション入門』 より)

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