弘前学院大学英米文学

第 43 号

目　次

Exploring Student Engagement: When you engage, you begin with ABC…

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Abstract: Student engagement is a multidimensional construct used to address frequently occurring problems in education, such as low achievement or high dropout rates. As student engagement has been shown to be connected to learning outcomes, the role that teachers can play in supporting student engagement is paramount. This paper introduces the student engagement construct and student engagement as it relates to a second language learning context. The paper concludes with three suggestions for methods that may lead to increased student engagement: goal setting, autonomy support, and engaging classrooms.
 (Note: A version of this paper was presented at TILES 2018: Engagement in English Classrooms)

The student engagement construct has become increasingly prominent in both engagement research in primary and secondary schools in America as well as in second language acquisition (SLA) settings. This paper outlines the student engagement construct (sometimes called school engagement), discusses its origins and how it is used both in the US and in SLA settings, and suggests three ways that teachers can support student engagement in classrooms.

What is engagement?

Any discussion of the student engagement construct must be prefaced with an understanding of exactly how engagement is defined. Many people have general ideas about what form engagement takes. Experienced teachers can look at students and can tell who is engaged. In my classroom, this is usually the students who are paying attention to what is being said, who are focused on their work and who care about the subject. It is students who stay on-task, or students who have an energy for learning. This is my starting point in defining student engagement.

In the literature, engagement is defined in many different ways. The construct used in this paper is the student engagement construct as proposed by Fredricks, Blumenfeld, and Paris (2004). They consider engagement to be a multidimensional construct composed of affective, (or emotional,) behavioral, and cognitive engagement. To borrow a term from Parsons, Nulland, and Parsons (2014), the ABCs of engagement, where A is affective, or emotional, engagement, B for behavioral, and C for cognitive.

There is another important aspect of engagement that has recently been identified: agentic engagement (Reeve & Tseng, 2011). This is a type of engagement where students

take an active role in the learning process (Reeve & Tseng, 2011). Increasingly, agentic behavior has come to be included in student engagement research.

What does student engagement look like?

Moving from the general definition of engagement put forth at the beginning of this paper, presented below is the multidimensional framework of student engagement.

A – Affective engagement includes a sense of belonging in the school or classroom. It usually manifests in being enthusiastic for learning (Fredricks & McColskey, 2012). In the classroom, this may be manifest as students having fun or enjoying themselves, *while learning*. The key point being that the students are enjoying the learning process, rather than just enjoying chatting with their friends. Affective engagement is the students' ability to feel a part of the learning experience and have emotional investment in the process.

The research on affective (emotional) engagement is lacking. A lot of the ways that this is assessed in the research is simply asking students if they had fun, or when analyzing students in a class, counting the number of times they laugh or smile. This may not be an effective method to assess affective engagement as student may be experiencing it without outwardly expressing it.

Affective disengagement may also take place in the classroom. Skinner, Kindermann, and Furrer (2009) explain that this state is exemplified by traits such as "mental withdrawal" or "ritualistic participation" (p.496). These are students who are in the classroom for a variety of reasons, but they have committed no emotional resources to the learning process. These affectively disengaged students don't have any positive emotions towards school and may have 'given up'.

A - Agentic engagement is used to measure how students take charge of the learning process. Students who are agentically engaged will give feedback to the teacher and make sure that their individual needs are being met. Agentically disengaged students are likely to be passive in class. They will remain silence even if given the chance to express their preferences or when asked for feedback.

There are some culturally specific problems with aspects of the construct in a Japanese context. The idea of asking the teacher questions and giving feedback on the learning process may be considered out of place in a Japanese classroom. Indeed, a study by MacWhinnie (in press) showed that Japanese students were neither agentically engaged nor disengaged. The paper concluded that the construct may not be appropriate in a Japanese context where

traditional Confucian student-teacher relationships persist. Clearly, more research is needed to clarify the value of agentic engagement in a Japanese context.

B – Behavioral engagement is usually on-task behaviors, and active participation in class, or school. These are students who follow the rules of the school. This construct sometimes also includes elements like participation in extracurricular activities. This construct was designed with American schools in mind. In a language classes whether or not students participate in extracurricular activities may not have any influence on their engagement in your classes.

In classrooms in Japan, behaviorally engaged students are generally those who have the answer to any question that comes up in class and are well aware of what assignments might be due and will remind the teacher if homework is not collected.

There is an important distinction between being behaviorally engaged and enjoying the learning process. It is unlikely that a student will be fully behaviorally engaged and also miserable in class, but there may be some degree of behavioral engagement without emotional engagement.

How behavioral disengagement is defined is not clear in the literature. Some argue (Skinner, Kindermann, Connell, & Wellborn, 2009) that it is simply a lack of engagement. Behavioral disengagement, when defined as being a lack of engagement, is students who are not on-task and who do not actively participate. Jang, Kim, and Reeve (2016) argue that behavioral engagement and behavioral disengagement are distinct constructs and should be measured as such. They add a dimension of willfulness to the lack of engagement.

C – Cognitive engagement is meta-cognitive and self-regulatory strategies. (Parsons et al., 2014). It can be thought of as investment in learning. Greene (2015) calls it "energizing investment" (p.16). This is similar in nature to *deep learning* (Senko & Miles, 2008). Indeed, Jang et al. (2016) make the argument that cognitive engagement and deep learning are the same thing. They apply a measure of deep learning when assessing cognitive engagement.

Cognitive disengagement is more difficult to operationalize when doing research. It is often defined as *study disorganization* (Elliot, McGregor, & Gable, 1999). It is hard to say that students who are not using meta-cognitive strategies are particularly disengaged. Simply because students do not have meta-cognitive strategies or self-regulatory strategies probably does not mean that they are cognitively disengaged, rather it might simply be a lack of skills or training.

Why study engagement?

The student engagement construct arose out of research in US schools in the late 80s and early 90s. The research was done to look at the reasons why students drop out of school. The pioneers in the field were Finn and Voelkl who published "School characteristics related to Student Engagement" (1993). This was perhaps the earliest attempt to understand the connection between engagement and success in schools.

In SLA research student engagement is used primarily as an indicator of learning achievements. In the US, the major goal of school (student) engagement research is still analyzing causes of drop out or failure in school, or why students have low achievement scores (Fredricks, Filsecker, & Lawson, 2016). This is often accomplished through large scale surveys which are given to school children. Those students' grades are then tracked. This allows researchers to make the connection between different types of engagement and success in school. A lot of this research and those survey instruments were particularly useful in the aftermath of the no child left behind act (No Child Left Behind [NCLB], 2002). A growing amount of research has been done making use of the student engagement construct in SLA settings. Most of this research is concerned with student achievement.

One problem in much student engagement research is that some researchers talk about engagement in vague terms. For the last 40 years there has been a boom in motivational research in SLA and due to overlap between engagement and motivation, some research equates engagement with motivation. This clashes with many definitions of motivation, which state that it is the private, unseen beliefs or intentions that a person has (Lamb, 2016), whereas engagement is more observable behavior. There are certainly overlaps between the two, but it is important to separate motivation from engagement.

There may be students who engage in class, but who are not motivated. They may affectively engage because they like their friends or the teacher. They might behaviorally engage simply because they are in the habit of following rules. It is possible to study the connection between motivation and engagement, but the distinction between the two is important. Motivational researchers also know that intended action does not always lead to action. This might lead to a situation where students are motivated, but do not succeed in transferring that intended effort into action or engagement.

Overlaps between engagement and motivation research

One easily confused engagement construct in SLA is the engagement with language construct (EWL) (Svalberg, 2009, 2012). This is more connected to language awareness and students looking at, or 'noticing' aspects of language in the learning process. This also has aspects of behavioral and cognitive engagement, but it is much more narrowly focused on how students interact with language in the classroom. While the ABCs of engagement look at

learning in a school (or a classroom) EWL is focused very narrowly on language as the object and/or subject of study (Svalberg, 2009).

More recently and popular in the last decade there is Dörnyei's L2 motivational self system (L2MSS), which is concerned with how students picture themselves, and how this provides motivation to engage (Dörnyei, 2009). The three aspects of the system are *ideal L2 self* which is how you picture yourself in the future, *ought-to L2 self* which how you feel others expect you to be, perhaps parents or teachers, and finally *L2 learning experiences*, which is the motivation that results from your past experiences in learning. Measures of the L2MSS tend to ask students about behaviors, which could be confused with engagement.

There is also another prominent theory that is often talked about as being synonymous with engagement which is Ryan and Deci's self-determination theory (SDT) (2000). This theory focuses on the connection between different types of motivation and behaviors that result.

The key point is that these are all theories of motivation are concerned with the internal beliefs of students. While they might be measured in terms of the expression of that motivation, the motivational constructs I mentioned are concerned with private thoughts and feelings. Engagement on the other hand is action and expression. It is what students actually do in the classroom.

It is possible to be motivated without being engaged. Students may be motivated to learn, but that motivation may not translate into action. Perhaps the students have decided what they want to do, but they cannot translate that desire into action. This would be an example of motivation without engagement. I put this forth with some caution, as some might argue that if the student was truly motivated, they would indeed be engaged.

The question of whether students can be engaged without being motivated remains to be answered.

Why is engagement important?

The research is clear – school engagement leads to learning results (Boekaerts, 2016). If students are engaged with school (or the English classroom), they are taking a more active role in the learning process. This leads to positive educational outcomes.

What can teachers do?

The research on student engagement indicates that the goal of teachers ought to be to engage students in school. The goal should not be to overly focus on any one aspect of the construct. Engagement that leads to learning results is more than just on-task behavior, it is more than students simply having fun, it is more than students who are employing meta-

cognitive strategies, it is more than students who are active in directing their own learning. It is the combination of these factors.

What does the research show?

Overall, the research shows that the teacher is the number one influence on student engagement. If an environment which allows students to engage is not created, it is unlikely they will succeed.

Many teachers have witnessed highly motivated students who engaged in the classroom move up a grade and be faced with ineffective teaching methods. These students' engagement levels drop drastically due to the changes in the teaching environment. Motivational theories also support this idea that teachers and past learning experiences are crucial for successful outcomes.

Three ways to engage students

1. What can teachers do? Research shows that the environment is closely linked to student engagement (Parsons et al., 2014). It is here that teachers can strongly influence their students. Parsons et al. suggest that classroom contexts which are cooperative, rather than competitive, encourage engagement. Further, teachers can build engaging classrooms by showing that they care about students and maintaining "a positive social environment (p. 25).

The idea of creating a cooperative classroom may run counter to many teachers' practices. Many teachers like to use competition, particularly with younger students. This may not be inherently bad, as long as the overall classroom environment in positive and the class as a whole can work together. Students who can compete, while understanding that the ultimate goal of the class should be learning, rather than winning, may be able to successfully engage in the classroom.

2. There are other ways that teachers can build student engagement. Jang, Reeve and Deci (2010) have found that autonomy in the classroom is highly useful in building student engagement. By allowing the students to make choices about what they do they become more invested in the learning, which in turn leads to engagement.

This does not mean allowing students complete control over the learning environment. Rather, it can be something as simple as giving students a choice in the order in which they do that days' tasks. This can make a difference as students will feel empowered and a part of the learning process.

3. From a motivational perspective another way that teachers can endeavor to engage student is to work on goal setting (Martin & Elliot, 2016; Miller, Behrens, Greene, & Newman, 1993). Students with clear goals for their future (some might argue this to be self guides), are linked to both motivation and high engagement.

Having a clear imagine of one's self in the future is helpful in building effective cognitive strategies. If the students have a clear picture of where they want to be when they finish the class, course, or graduate, they may be better able to self-regulate and move toward that goal.

Conclusion

Student engagement research has boomed over the last several decades and has looked at the reasons behind student drop out, low achievement, and lack of participation in school. In the process, researchers have found many variables that contribute to engagement. I have highlighted three ways that educators can influence students in class.

I hope that by giving some background and critically engaging with the literature, a better understand of both the construct and how to apply it in the classroom has become clear.

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Model Graduation Thesis

Supernatural Beings in British Literature

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Introduction

British people have a great attachment to ghosts. There are many cultures related to the ghosts peculiar to the U.K. from the old days; there are many historical ghosts in a rumor that they often appear in the historic buildings such as the Tower of London; the ghost tour around the ghost spots has been held, many haunted houses are traded at a high price. In *British Literature of Ghost*, Kosai Ishihara comments that the characteristic of British ghosts has a legend. In Japan, there are many ghost stories. However, these have not been handed down for one century at the longest. Meanwhile, as you can see from the haunting in all the places of the U.K. from the Roman period, British ghosts have been handed down for a long time. For that reason, it seems that the existence of ghosts is close to British people. In addition, there are many world-famous British fantasy novels, and there are many works that the supernatural beings such as fairies, witches, magic and monsters as well as ghosts appear in British literature.

Supernatural beings in British works have been influenced by the complex relation between Christianity and the development of science; therefore, they have experienced a change in character from its beginning to the present time. In *British Literature of Ghost*, Masatoshi Kawasaki comments that the autobiographical ghost stories appeared in the eleventh century. The term 'purgatory' which shows a proper place for atoning for sin was used in stories around this time. Chapter 1 will examine the description of ghosts in *Hamlet* and *Macbeth* by William Shakespeare (1564-1616); they are famous works in British literature in which ghosts appear in a significant way.

Chapter 2 will describe Gothic Romance. This genre's novels were popular in the end of eighteenth century to the beginning of the nineteenth century. Gothic Romance originated in the U.K. and has been regard as the origin of the present-day horror novels. The origin of this genre's novels is regarded as *The Castle of Otranto* by a British novelist Horace Walpole

(1717-1797). This chapter will examine the features of Gothic Romance, and what kind of influence the appearance of Gothic Romance gave on the history of British literature.

Chapter 3 will describe the fantasy novels and children's literature. The fantasy novels took the place of Gothic Romances and gained tremendous popularity in the end of nineteenth century. There are many masterpieces of fantasy such as *The Harry Potter* series and *The Chronicles of Narnia* series in the U.K. The development of British fantasy novels is related to the children's literature. This chapter will focus on children's literature that has a close connection with the development of fantasy novels and will describe the background of its development.

Chapter 1

Shakespeare's Ghosts

> *Witch*. When shall we three meet again?
>
>   In thunder, lightning, or in rain?
>
> *Witch*. When the hurlyburly's done,
>
>   When the battle's lost and won.
>
> *Witch*. That will be ere the set of sun.
>
> *Witch*. Where the place?
>
> *Witch*. Upon the health.
>
> *Witch*. There to meet with Macbeth.
>
> *Witch*. I come, Graymalkin!
>
> *Witch*. Paddock calls.
>
> *Witch*. Anon!
>
> *All*. Fair is foul, and foul is fair:
>
>   Hover through the fog and filthy air.   (I. i. 1-11)

This is the opening scene of *Macbeth* in which the three witches appear. They predict the future of the life of Macbeth. Their prophecy drove his ambition forward. It seems that the existence of witches is the key as the story's development. The existence of the three

witches are so related to the up and down of Macbeth's psychological turmoil that we cannot dismiss them as merely fantastic and fictional beings.

Many supernatural beings such as ghosts, witches, and fairies appear in Shakespeare's works. Above all, the works in which ghosts play an important role in his works are *Hamlet* and *Macbeth*. The dead king and father appearing in front of Hamlet to ask him to revenge in *Hamlet* and the king Duncan and the fellow man Banquo killed by Macbeth in *Macbeth* are known as the most famous ghosts in the history of English literature. This chapter describes the ghosts which appears in these two works.

The ghost which appears in *Hamlet* is described as a spirit of Hamlet's dead father. When this ghost appears for the first time, Hamlet says to him, "Be thou a spirit of health or goblin damned" (I. iv. 40). This ghost answered as follows:

I am thy father's spirit,

Doomed for a certain term to walk the night

And for the day confined to fast in fires

Till the foul crimes done in my days of nature

Are burnt and purged away. (I. v. 9-13)

The words "fast in fires" express a traditional punishment in purgatory. This important matter here is the statement that this ghost came from purgatory. This description of purgatory is deeply involved in the religion issue at that time. When Catholicism was once the predominant religion in the U.K., British people were taught that ordinary people, not persons like sinners, should go to hell so that they must pay for sins committed during their lives in purgatory before going to heaven.

Takami Matsuda comments, according to Jacques Le Goff who is a French historian specialized in the religious history of the middle ages, a proper place for atoning for sin called "purgatory" came to exist as a posthumous world in parallel with heaven and hell in the eleventh century. As a result, the dead were given three choices as a destination after death; heaven which is swayed by eternal bliss, hell which is filled with tortures eternally

repeated, and purgatory where people are asked to atone for their own sins within a time limit.

Moreover, the dead who atoned for sins committed during their life time were guaranteed to

go to heaven. It was believed that the dead were thought to be sorted to either heaven or hell

by the Last Judgement; they that could achieve their atonement for sin were allowed to go to

heaven by the time they received the Last Judgement. It was thought that the sprits that were

staying in purgatory would come back to this world, and these sprits were regarded as ghosts

at that time. The ghost in *Hamlet* is described as one that came in this world from purgatory

for a short period of time. When the ghost appears in front of Hamlet, he speaks the it thus:

> *HAMLET*: Whither wilt thou lead me? Speak! I'll go no further.
>
> *GHOST*: Mark me.
>
> *HAMLET*: I will.
>
> *GHOST*: My hours is almost come
>
> > When I to sulphurous and tormenting flames
> >
> > Must render up myself.
>
> *HAMLET*: Alas, poor ghost. (I. v. 1-4)

It is certain that the ghost has come from purgatory, because it speaks about its pain in the

world after death. As we quoted above, the ghost is suffering from the pain of punishment

caused by "the foul crimes done in [its] days of nature". However, this thought became to be

criticized after 1534. The reason was that Henry VIII established the Anglican Church after

he broke up the relation with the Roman Catholic Church, and then the U.K. became to be a

Protestant nation. Protestants thought that it was impossible for the souls of the dead to

return to this world from purgatory; to begin with, purgatory was the thing only made up by

the Catholic. What is more, they believed that a ghost's identity is nothing but an illusion

which was made by the devil. Hamlet says concerning this ghost as follows.

> The spirit that I have seen
>
> May be a de'il, and the de'il hath power
>
> T'assume a pleasing shape. Yea, and perhaps

> Out of my weakness and my melancholy,
>
> As he is very potent with such spirits,
>
> Abuses me to damn me! I'll have grounds
>
> More relative than this. The play's the thing
>
> Wherein I'll catch the conscience of the King. (II. ii. 533-540)

Hamlet regarded this ghost as his dead father and swear to revenge himself on his uncle in the end; but he hesitated to do revenge until he made up his mind because he doubted whether this ghost was his genuine father or a devil. In addition, it seems that the famous line of Hamlet "To be, or not to be—that is the question;" (III. i. 55) more strengthened his hesitation whether to revenge or stop.

In *The Introduction to Ghost Study*, Shoichiro Kawai has described that his doubt about the existence of a ghost is involved in British historical backdrop of that time when Protestant's power was expanding. Shakespeare's time was a period in which there were two contrary thoughts; Catholic which accepted the existence of a ghost and Protestant which denies one. For that reason, this scene can be interpreted to be indicating that Hamlet had been wavering between Catholic and Protestant.

On one hand, a spirit of Hamlet's dead father was described as a ghost from the beginning in Hamlet, but on the other hand a ghost which appeared in Macbeth was not clearly described as a ghost at the beginning. At first this ghost appeared as a vision of Macbeth who went out of his mind. When a banquet was held by Macbeth who is now aspiring for the throne, Banquo who was killed by hired assassins by Macbeth appeared.

> *Macbeth*: The table's full.
>
> *Lennox*: Here is a place reserv'd, Sir.
>
> *Macbeth*: Where?
>
> *Lennox*: Here, my good Lord. What is't that moves your Highness?
>
> *Macbeth*: Which of you have done this?
>
> *Lords*: What, my good Lord?

Macbeth: Thou canst not say, I did it: never shake

   Thy gory looks at me. (III. iv. 44-50)

The ghost of Hamlet can be witnessed by others except Hamlet. However, the ghost of Banquo is recognized by Macbeth only. Although Macbeth is seated in front of the lords who have participated in the banquet, this scene shows that he speaks aloud to this ghost. For this reason, it is said that the spirit in Shakespeare's works are depicted as the uncertain and dubious existences for characters in plays.

Chapter 2

Gothic Romance

  On the pleasant banks of the Garonne, in the province of Gascony,

  stood, in the year 1584, the chateau of Monsieur St. Aubert. From its

  windows were seen the pastoral landscapes of Guienne and Gascony,

  stretching along the river, gay with luxuriant woods and vines, and

  plantations of olives. To the sough, the view was bounded by the

  majestic Pyrenees, whose summits, veiled in clouds, or exhibiting

  awful forms, seen, and lost again, as the partial vapours rolled along,

  were sometimes barren, and gleamed through the blue tinge of air,

  and sometimes frowned with forests of gloomy pine, that swept

  downward to their base. These tremendous precipices were contrasted

  by the soft green of the pastures and woods that hung upon their

  skirts; among whose flocks, and herds, and simple cottages, the eye,

  after having scaled the cliffs above, delighted to repose. To the north,

  and to the east, the plains of Guienne and Languedoc were lost in the

  mist of distance; on the west, Gascony was bounded by the waters of

  Biscay. (1)

It is the opening scene of *The Mysteries of Udolopho* by Ann Radcliffe. This story is set in the sixteenth century France. The characteristics of the building which is depicted right

at the beginning of this novel are considered to be the features symbolizing the 'Gothic,' because this building stood aloof with a grand view of "pastoral landscapes" and it is bounded by the "majestic Pyrenees;" and it seems to be an eerily quiet mansion. We can easily from this context that the scene of this story seems to be the place which is situated a long way from any human dwellings. In addition to this, the place of this grand mansion, the chateau of Monsieur St. Aubert, is described as "these tremendous precipices" surrounded by dense woods and cliffs is also typical of the setting of Gothic Romance. The historical backdrop of the story and buildings which is the very important elements for Gothic Romance.

In the eighteenth century, Gothic Romance came into fashion in the U.K. Gothic Romance deal with the horror which is provoked by some supernatural mysteries; in many works, the medieval buildings are used as part of their settings. This chapter will focus on features of Gothic Romance, and what kind of influence the appearance of Gothic Romance gave on the British literature.

In his book *A Dictionary of the British Culture*, Takashi Kinoshita points out that in the eighteenth century, poets who should be called 'Graveyard Poets' appeared. They were named so because they were fond of the circumstances where ghosts would likely to turn up. They aroused a horror and longing for death by making ghosts appear that are rampant at a ruined monastery and graveyard in the dark of night. The ruins of buildings were a fad; therefore, the ruins of buildings looking like real ones came to be built. An atmosphere where ghosts are likely to appear has come to be called 'Gothic' after a while." According to Hikaru Sakamoto, the term 'Gothic' originally refers to 'Goth' which implies a barbarian; in addition, it was used as derogatory term for the Germanic and Northern European cultures which were not refined. This term was mainly used in the field of architecture. It was used to refer to the medieval architecture, especially church architecture which had steeples from the twelfth to the sixteenth century. What is more, it also referred to the style of art of the same period.

In addition to this, the adjective or noun, 'Gothic' or 'Goth', have been used in many fields such as movies and music up to the present time. However, it shows that its similarity with Gothic Romance which was written from the eighteenth to the nineteenth century, not Gothic styles of architecture and art. This paragraph limits Gothic Romance to one that was written from the eighteenth to the nineteenth century, because horror novels are occasionally called 'Gothic Romance', regardless of the time when they were written.

Hikaru Sakamoto says that Gothic Romance shows horror novels which were written from the mid-eighteenth to the early nineteenth century; its origin was *The Castle of Otranto* by a British novelist Horace Walpole (1717-1797). The horror which is provoked by some supernatural mysteries was written in these novels; and the place where mysterious phenomena happen are old-fashioned buildings which usually stand in secluded areas such as mansions, castles, and monasteries. Many works are set in a foreign country or in the past times. The main characters of Gothic Romance encounter mysteries in a different space and a different time dimension that are far from reader's lives. For example, as in the mystery in *The Castle of Otranto*, the scene in which a son of the protagonist Manfred was crushed to death under an enormous helmet is depicted at its opening in the following way:

> Where is my son? A volley of voices replied, Oh, my lord! the prince!
>
> the prince! the helmet! the helmet! Shocked with these lamentable
>
> sounds, and dreading he knew not what, he advanced hastily—But
>
> what a sight for a father's eyes!—He beheld his child dashed to
>
> pieces, and almost buried under an enormous helmet, an hundred
>
> times more large than any casque ever made for human being, and
>
> shaded with a proportionable quantity of black feathers. (18)

In this passage, an almost impossible happening in describe in a cool way: the son "dashed to pieces, and almost buried under an enormous helmet, a hundred times more large than any casque ever made for human beings." How can a man die under a huge helmet falling down from overhead? It is a hardly unbelievable scene.

What is more, in the scene where Manfred who has lost his successor persuades a beautiful lady Isabella to get married with him, a mysterious event of his grandfather's portrait's moving by itself happens. The following is the strange happening: At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sigh, and heaved its breast (25). The portrait of his grandfather just looks like having a life: it "uttered a deep sigh and heaved its breast."

In *The Introduction to Ghost Study*, Wataru Imamoto comments that the existence of ghosts plays an important role in *The Castle of Otranto*; however, they became to be dealt with lightly in Gothic Novels after *The Castle of Otranto*. In *The Mysteries of Udolpho* and *The Italian* by Ann Radcliffe (1764-1823) who is one of the most famous female Gothic Romance writers, something of ghosts very often appear in her stories. Nevertheless, a rational explanation or interpretation is always added in the later part of the stories. After all, it is revealed that they are not actually ghosts, but some accidental misunderstanding.

In addition, in *Frankenstein* which is one of the most famous Gothic novels by Mary Shelley (1797-1851), a monster which is made of a dead body but not a ghost appears. Thus, the real ghosts do not appear in most of Gothic Romances. What is more, in many works of Gothic Romance, after an encounter with mysteries, these mysteries are resolved in the final stage of a story. The world of a story comes around to a peaceful life and ending. The mystery that has been considered a supernatural phenomenon at the beginning of the story is explained rationally in the end.

There were many works in which ghosts appear before Gothic Romance came into being. However, the existence of supernatural beings such as a monster which was depicted in *Frankenstein* and a vampire which was depicted by Bram Stoker (1847-1912) is more creative and unrealistic than previous ones. The eighteenth century is not only the time when Gothic Romance came into fashion but also the time of the philosophy of the Enlightenment; therefore, many people of that time tended to think anything in a logical way. It seems that

Gothic Romance was born because people's curiosity overwhelmed people's fear; it seems that science overpowered emotion.

The characteristic of this period is certainly different from that of the period of Shakespeare which we have considered in Chapter 1. This fact can be known from the way of depicting and dealing with ghosts in each period's literary works. Shakespeare's ghost may or may not real beings, which Gothic Romance writers' ghosts are completely fictional beings. Nevertheless, readers having denied the existence of supernatural things took an interest in these existences. It seems that Gothic Romance gained popularity because they had interest and nostalgia for something supernatural. In the history of British literature, the appearance of Gothic Romance established a novel's new genre in which the existence of supernatural beings such as ghosts and monsters is imagined and implied. Gothic Romance declined after the nineteenth century; however, the term 'Gothic' has been used in various genres, not only literature, but also movies, dramas, music and fashion today. Gothic and Goth things have continued to appeal us throughout from the eighteenth century to the present day, changing its implied form and image.

Chapter 3

Fantasy and Children's Literature

> 'Petrificus Totalus!' she cried, pointing it at Neville.
>
> Neville's arms snapped to his sides. His legs sprang together. His
>
> whole body rigid, he swayed where he stood and then fell flat on his
>
> face, stiff as a board.
>
> Hermione ran to turn him over. Neville's jaws were jammed together
>
> so he couldn't speak. Only his eyes were moving, looking at them in
>
> horror.
>
> 'What've you done to him?' Harry whispered.
>
> 'It's the full Body-Bind,' said Hermione miserably.
>
> (*Harry Potter and the Philosopher's Stone*, 198-199)

It is one of the scenes of *Harry Potter and the Philosopher's Stone*; the first novel of the *Harry Potter* series by J. K. Rowling. This is one of the most famous British fantasy novels. Hermione casts the spell '*Petrificus Totalus*' which is the spell of body binding to Nevil who stands in their way. Thus, in the world of fantasy novels, the unrealistic things like using magic are common.

After Gothic Romance declined, fantasy novels won popularity in the nineteenth century. Fantasy novels are set in worlds different from this world and have different dimensions and describe supernatural existences and lives. In the history of literature, the origin of fantasy novel was from mythology, legendary heroes' stories that were written in ancient times. In the U.K., however, fantasy novels spread as entertainment like children's literature such as *Alice's Adventures in Wonderland* written by Lewis Carroll (1832-1898). The genre of fantasy was treated as the field of children, and yet the target of readers gradually became adults as well as children, and this genre came to be developed fully well. This chapter will focus on children's literature that has a close connection with the development of fantasy novels and will discuss the background of its development.

According to Hisao Ishizuka, there have been many works of literature that include unrealistic elements from the Middle Ages; however, fantasy novels have been established as novels for enjoying the dereism of the self in unrealistic elements and worlds, and this genre has been developed from the nineteenth century. The literary works featuring unrealistic things largely include the novels that are set in the world of the future in which these exists unrealistic advanced technology like science fiction, while fantasy novels are set in the ancient or medieval world that accepts magic instead of the undevelopment of modern technique. For example, in *The Lord of the Rings* (1954-1955) by John Ronald Reuel Tolkien (1892-1973) which is one of the famous British fantasy novels, the scene is laid in the different-dimensional world where vast nature extends, and various tribes such as magicians, hobbits and elves appear. William Morris (1834-1896) who was active in the second half of

the nineteenth century had written many stories which included an element of fantasy, which greatly influenced Tolkien.

It is said that the second half of the nineteenth century was generally shaped into the golden age of British children's literature. Satoshi Ando comments that Humphrey Carpenter considers the era from the 1860s to the early twentieth century is the 'golden age' of children's literature; Margaret Drabble and Jenny Stringer point out that most of classical children's literature were published in the late nineteenth century; in addition, Virginia Haviland called the 1950s 'the secondary golden age' of British children's literature. The most important works of 'the primary golden age' are *The Water-Babies* by Charles Kingsley (1819-1875), *Alice's Adventures in Wonderland* written by Lewis Carroll, *The Wind in the Willows* by Kenneth Grahame (1859-1932), *Peter and Wendy* by James Matthew Barrie (1860-1937) and so on. In the 1950s of 'the secondary golden age,' classical literature of the twentieth century was published; the series of *The Chronicles of Narnia* (1950-1956) by Clive Staples Lewis (1898-1963), *The Borrowers* by Mary Norton (1903-1992), *The Children of Green Knowe* by Lucy Maria Boston (1892-1990), *Tom's Midnight Garden* by Ann Philippa Pearce (1920-2006) can be given as representative example.

What is more, Satoshi Ando comments that important works appeared in a concentrative manner in the 1860s, the 1900s and the 1950s in particular even if surveying with the field limited to the history of British children's literature; these three periods are the 'historical crisis' for some reason. In the 1860s, great children's novels like The *Water-Babies* and *Alice's Adventures in Wonderland* were published. Peter Hunt considers the factor of the promotion of children's literature's prosperity due to the reduced cost of books and the legalization of elementary education in 1870. What is more, Charles Robert Darwin (1809-1882) advocated the theory of evolution in 1859. This shook Christianity's old traditional thought and left an impact on the British nation. These elements were regarded as the 'historical crisis' of this period.

The reasons why the 1900s was 'historical crisis' are the 1900s was a turning point of the century, that is, the end of Victorian era, and the period when the loss of the traditional landscapes came up to the surface because of the nation's industrialization. The end of Victoria era is an important historical event in particular. This era was an unprecedented prosperous age when British industry continued to develop, and the standard of living was raised by increasing prosperity. Therefore, the passing of the Queen that was a symbolic existence coupled with the pessimism of the end of the century promoted the anxiety of people at that time. In the 1930s *Mary Poppins* by Pamela Lyndon Travers (1899-1996) and *The Hobbit* by Tolkien were published. Just during this period, there were historical crises such as worldwide great depression, fascism, the popular front and the New Deal strategy.

The 1950s that Haviland called 'the secondary golden age' is regarded as an unprecedented golden age of fantasy in the history of literature, and many masterpieces like *The Chronicles of Narnia* and *The Lord of the Rings* were published. This period is the age when the wounds of the Second World War still remained in the hearts of people, and unidentifiable fear was prevailing among people in society. In addition, it was the age that there was much fear as the historical crisis in the U.K.; it included the economic crisis, the destabilized economy, the end of British Empire as a result of the independence of many colonies signified by Suez disturbance, the transition of the world economy's center to America. In the end of the twentieth century, the series of *Harry Potter* beginning with *Harry Potter and the Philosopher's Stone by* J. K. Rowling (1965-) continued to remain in the top rankings of the best seller. The cause of the prosperity of fantasy at this age is the rapid loss of fantasy elements from this world through the spirit of utilitarianism at Victorian era and the development of technology at the twentieth century. What is lacking in reality has come to be made up with the worlds and text of fictional stories.

It is necessary for people in any age to look back on the past and to sometimes make an escape to the world of fantasy. In a sense, it has been always one of the ways that people manage to bridge the gap between the realistic and the un realistic. Therefore, the literary

works that include many fantastic elements exist more or less in any age. It is no coincidence that so many a great fantasy novel were written in the 1860's, the 1900's and the 1950's, and these works were read widely and established the history of British literature. These two historical facts were closely related within the mind of people who had the sense of fear facing the 'historical crisis' of the age.

Conclusion

This paper has investigated supernatural beings in British literature from the age of Shakespeare to the present day. Chapter 1 has described the representations of ghosts in *Hamlet* and *Macbeth* by Shakespeare. Shakespeare considered the background of the religion at that time because he used purgatory in his works. Thus, there is a difference between the ghost in *Hamlet* and that of *Macbeth*, so it seems that the ghosts which were written by Shakespeare are uncertain existences for characters in plays. What is more, he used a description of witches as the key which develops the story.

Chapter 2 has examined Gothic Romance. Ghosts and visions played the important role in British literature until the eighteenth century. However, they disappeared because British people became to grasp things rationally. Gothic Romance brought the supernatural beings including ghosts into novels and established the new genre in the history of literature. Today, there are many cultures which are derived from Gothic Romance: music, fashion, and drama, so the Gothic elements continue to change their shape.

Chapter 3 has discussed the fantasy novels and children's literature in modern times. In the nineteenth century, the fantasy novels have been in popularity. This genre deals with unrealistic elements and the story is developed in a world of fantasy. In the U.K., the origin of fantasy novels is involved in children's literature. Fantasy novels as entertainment have been regarded as children's literature. The genre of fantasy has been treated as the field of children; therefore, at the first, the target of readers of fantasy was children, and it gradually involved adults as well as children. The *Harry Potter* series was originally intended for children;

however, the series won popularity among adults. The appearance of the great literary works of fantasy in the 'historical age' was caused by people's fear and escaping from reality.

In British literary history, the depiction of supernatural beings was influenced by religion and the technological progress; therefore, it continues to change itself. The fantasy stories used to be for children, but these are fad in the world now. For that reason, in any age, we have interest and nostalgia for supernatural things and supernatural beings, and a world of fantasy is something of essential existence for our lives.

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2018 Hirosaki Gakuin University English Speech Contest Winning Speech

Erina Kakuta, Senior

<u>Finding Myself</u>

      This will be the last English speech competition in my life. I would like to end this chapter in my life with a speech about the events that brought me here and how it has prompted me to give back to Hirosaki through the promotion of tourism. I was born and raised in the Tsugaru area surrounded by apples, the Hirosaki castle, cherry blossoms, and a lot of snow. I was born from an American father and a Japanese mother. I never had the chance to learn English in my household, instead I grew up talking in Tsugaru dialect. It's normal for me to speak this way but other people thought differently. I soon became the target of discrimination. I would often hear people ask, "why don't you speak English, you're half" or they would call me "white," or "Gaijin." I had lost confidence in myself. In the summer as a junior in high school, I learned that an English speech contest is held every year within the district. I immediately went to the teacher and applied but I was told that if one of my parents were a foreigner I wouldn't be able to participate. That didn't stop me. I explained my life situation and was allowed to participate in the contest for the next three consecutive years. Unfortunately, the problem began when I won first place. Normally the winner gets the right to compete in the prefectural competition, but I wasn't allowed to. Instead, the second-place winner was chosen to attend the prefectural competition and it was the second-place winner that was featured in the newspaper. I knew I wasn't going to be accepted in Japan anymore if I stayed. I began to dislike my hometown, Aomori, and Japan. My hatred of Aomori and the dissatisfaction with myself remained unchanged even after I attended Hirosaki Gakuin University. I couldn't stop thinking about those words said to me, "you can't speak English even though you're half." I wanted to learn English anyway I could. I spent hours studying on my own, I even studied abroad as a sophomore. I began to experience the beauty of language, different lifestyles, and cultures that I wasn't able to obtain locally, and my values changed dramatically. I learned that just as some things can only be experienced abroad, Aomori had its own life lessons. I found myself naturally bringing up Aomori more and more when I spoke to foreigners. I had found Aomori's charm in the place I least expected it and I wanted to share it. After returning to Japan, I participated in various activities to contribute to the region while engaging in English. I played the Tsugaru shamisen at an Izakaya, supported tourist at the Hirosaki Cherry Blossom festival, Neputa festival, traveled around the Sannai Maruyama ruins, and Nebuta's house Warasse as an interpreter. I was finally sharing the charm of Aomori that I had come to realize. At the same time, I had become interested in Tsugaru dialect. I started taking lectures at the Japanese university. Tsugaru dialect is a valuable language as it can be an intangible cultural heritage. The rate at which Japanese is spoke around the world is 2%. Factoring in Tsugaru dialect greatly reduces that. Tsugaru dialect is truly special and unique. The Nebuta festival named one of Japan's three greatest festivals, the world's best cherry blossom viewing in Hirosaki, the World Heritage site Shirakami mountain range, the mysterious Twelve Lakes, the clean and pure streams of Oriase, Mt. Hakkoda's famous snow, the birth place of the author Dazai Osamu, Kanagi, the creators of the largest apple pie, the large fishing of tuna, the sounds of spring, summer, autumn, and winter reflected in the tone of the Tsugaru shamisen, traditional Tsugaru paintings, and the warm smiles of grandparents. I love it all, I love Aomori. Though

Aomori's lands may change, history will remain the same. Our culture and traditions that our ancestors have protected will continue to be passed on by our generation. I hope my regional contribution will become a part of Aomori's charm. I am Japanese and for that reason I will push forward with pride.

2018 卒業生卒業論文概要

角田　愛琳奈　　　　**America Is Diverse**

　　現在の日本は多様化やグローバル化、外国人就労拡大など、国際化を図ることで異文化に対する慣習が身についているように見えるが、人種に対する慣習は開国当時の日本と変わらないようである。つまり、人種に対する偏見や差別的言動が今もなお残存しているようである。アメリカ合衆国では黒人差別が過去の代表的な人種差別として認知されているが、南北戦争など、様々な悲劇を乗り越え現在の多民族国家が成り立っている。一方で、日本では全時代の大半を単一民族国家として過ごしたことにより、人種に対する偏見が現在も根強く残るため、日本社会が国際化に積極的な姿勢を示したとしても、歴史的背景に影響された国民性の価値観というものは変え難いのではないだろうか。日本が先進国として遂げる成長は世界に誇るものだが、アメリカ合衆国が歩んだ過去の過ちと未来への前進を知ることで、新たな日本へとまた一歩踏み出せるのではないだろうか。

小山内　凜　　　　　**イギリスの医療と格差**

　　イギリスは日本と違い医療制度、格差に大きな違いがある。そこに着目し、イギリスはどのような制度があり、その制度は国民にどういう影響を与えているのか、そして、そこから見えてくるイギリス社会の格差も考えた。まず、イギリスの医療制度は日本との大きな違いとして医療費が原則無料であるという事である。これは国民が平等に医療サービスを受けられる事を表している。そして、この制度が国民の暮らしに満足する政策なのかどうかも考えるべき点である。原則無料と言うのは非常に良いようにも思えるが、本当にメリットだけなのかということも疑問に思うところだ。さらに、イギリスの医療制度を深く細かく見ていくとどのようなものかも考察した。最後にイギリスにおける格差について考察した。イギリスは長い歴史の中でもかなり長い間、この問題が大きな問題とされて来た。この問題は、日本での所得格差の問題だけではなく階級による格差や就く職業による格差など様々なものが複雑に絡みあっている。なぜこういった問題が絶えず存在するのか、格差がもたらす様々な問題を考察した。最後に見えてきたことは、イギリスがどのような社会に変化しようとしているのかについて不透明だという事実であろう。

赤平　駿太　　　　**Fortress for Declining Birthrate and Aging Population**

　　近年、日本は少子高齢化の問題を抱えている。そんな日本の現状に対し、他の国における少子高齢化の状態は日本に比べて危機的な状態ではない。内閣府の出した「世界の高齢化率の推移」によると、高齢化率が 7%から 14%を超える期間は、日本が 14 年かかるのに対し、フランスは 126 年かかり、スウェーデンは 85 年かかる。日本の高齢化の進行する速さといかに危機的な状態かが窺える。同志社大学社会学部教授兼放送大学客員教授の埋橋 孝文氏の「社会福祉の国際比較」(一般財団法人 放送大学教育振興会)によると、スウェーデンのような国は、社会保障が充実していて、国民が生活しやすい社会になっている。そのために、子どもの世話をしながら快適に暮らすことができる。この仕組みが高齢化の進行度を遅くしている。この論文では、初めに、日本の出生率を上げるには、結婚率を上げることが重要であることを説明する。後に、先述のような子どもを育てながら働きやすい社会保障のある国の概要をみていく。そうすることで、日本の不足している点について理解し、対策を考える。

秋田　望　　　　**British Food Education in Comparison with that of Japan**

　　This paper investigated British food education in comparison with that of Japan. Chapter 1 has described the definition of food education, the origin of Japanese food education and British food culture. In addition, it has considered how British people have grasped the food culture and what their attitude is toward food. There is not the concept of food education in Britain actually, and food education has not taken root in Britain as compared with Japan. Therefore, British people are indifferent to food generally. They grasp meals just like energy intake and operation rather than eating meals happily. Chapter 2 has considered the actual situation in terms of British and Japanese school meals. I featured a girl lunch blog. British school meals were scanty in quantity and there were few vegetables in them. On the other hand, Japanese school meals are a balanced diet and a filling hearty in comparison with British school meals. Chapter 3 has investigated the attempts of Jamie Oliver and his efforts about food education. He is a man who has spread food education in Britain and started Jamie Oliver's Food Revolution in 2010. His revolutionary efforts on changing British people's attitude towards food were so influential that they moved many people including the then Prime Minister Blair. I hope that this paper has showed the process of the development of food education in Britain successfully. A better understanding of the importance of food would be helpful for us, not only British people, in having a healthy and rich food life.

石田　梨乃　　　　　ハンバーガーが世界に広まった理由—車とハンバーガー生産システムの類似性—

　マクドナルドは今や世界的なハンバーガーショップである。マクドナルドを設立したのはマクドナルド兄弟であり、レイ・クロックが大量生産の技術を取り入れた。この技術は、フォード自動車を設立したヘンリー・フォードと似ている。本論文では、二つの企業の似ている生産方法について述べている。１章では、ハンバーガーの生産システムの元になったと考えられるヘンリー・フォードについて取り上げる。マクドナルドでは、フォードシステムと同じく生産システムの１つの方法としてベルトコンベアーを使用している。そこで、ヘンリーはなぜベルトコンベアーを生産システムに利用したのか論じる。２章ではマクドナルドを広めたレイ・クロックについて取り上げ、マクドナルドの生産システムについて述べ、ハンバーガーの生産方法を知ることが出来た。３章では、フォードシステムと似ているマクドナルドの経営方法を提示し、２つの作業形態などを比較した。２つの企業はマニュアル化や作業の単純化、ベルトコンベアーを使用した、誰でも簡単に負担が少なくできる方法を取り入れている事や、短時間で大量に生産をしている様子を知ることが出来た。

葛西　俊介　　　　　接辞付加の規則と生産性に関する研究

　　英語には接辞というものがあり、接辞が付加される際には規則が存在する。また、接辞により生産性が異なり、付加しやすいものと、しにくいものがある。接辞付加の規則と生産性を明らかにするため、接辞の２つの分類法をもとに分析する。１つ目の分類法では強勢移動を伴うものがクラスⅠ接辞、伴わないものがクラスⅡ接辞と定義されている。更に、クラスⅠ接辞はクラスⅡ接辞よりも先に付加されなければならず、クラスⅡ接辞には制限は無い。２つ目の分類法ではアングロ・サクソン語系由来のものが[-Latinate]、ロマンス語系由来のものが[+Latinate]と定義されている。また、語源の観点には同じ語源のもの同士が付加を許される、同一語源結合の原則という規則が存在する。接辞について２種類の分類法があったが、１つの分類法のみで接辞付加の規則について述べるには説明しきれない反例がそれぞれの分類法に存在した。よって、２つの分類法を組み合わせて接辞の生産性の高さについて考察した。その結果、最も生産性が高いのが、クラスⅡ・[-Latinate]の接辞で、次が同率でクラスⅡ・[+Latinate]、クラスⅠ・[-Latinate]の接辞、そして最も生産性が低いのがクラスⅠ・[+Latinate]の接辞ということになった。

兜森 由稀　　　　**Supernatural Beings in British Literature**

　This paper has investigated supernatural beings in British literature from the age of Shakespeare to the present day. Chapter 1 has described the representations of ghosts in Hamlet and Macbeth by Shakespeare. Shakespeare considered the background of the religion at that time because he used purgatory in his works. Chapter 2 has examined Gothic Romance. Ghosts and visions played an important role in British literature until the eighteenth century. However, they disappeared because British people came to grasp things rationally. Gothic Romance brought the supernatural beings including ghosts into novels and established the new genre in the history of literature. Chapter 3 has discussed the fantasy novels and children's literature in modern times. This genre deals with unrealistic elements and the story is developed in a world of fantasy. In the U.K., the origin of fantasy novels is involved in children's literature. Fantasy novels as entertainment have been regarded as children's literature. At first, the genre's target of readers was children, and it gradually involved adults as well as children. The appearance of the great literary works of fantasy in the 'historical age' was caused by people's fear and escaping from reality. In British literary history, the depiction of supernatural beings was influenced by religion and the technological progress; therefore, it continues to change itself. The fantasy stories used to be for children, but these are fads in the world now. For that reason, in any age, we have an interest and nostalgia for supernatural things, and a world of fantasy is something of essential existence for our lives.

貴田　さくら　　　　**動物の権利と菜食主義の関わりについて**

　本論文では、菜食主義が動物の権利とどのように関わっているのかということと、イギリスではなぜ進んでいるのかということを調べた。第１章ではイギリスの動物の権利について述べた。イギリスは動物愛護先進国と呼ばれながら１８世紀までは動物の虐待が一般的であった。しかしその後動物のための法律は社会問題や政策と関わりながら発達していった。第２章では日本とイギリスの違いについて述べた。日本では動物愛護に遅れをとっていると言われながらも独自の動物に対する政策や考えがあり、一概に動物のことを無視してきたとは言えない。また動物に対する考え方もイギリスと日本では全く異なっている。日本ではペットに対する法律が多いことも日本の情緒的な性格が関係していると思われる。第３章では菜食主義と動物の関わりについて述べた。様々な菜食主義を行う理由があるが、肉食をやめることは結果として動物の権利の保護につながる。そして菜食主義を動物倫理的理由で始めるきっかけには工場畜産という近代化に伴う社会問題が影響している。以上のこ

とから二つの関係性については、動物のために行われていた菜食主義だが、現在では様々な理由で独自の傾向や考えが生まれている。しかし肉食を行わないということに関しては共通していて、肉食を行わないことは最終的に動物の権利の保護とつながるということがわかった。

工藤　史帆　　　　　**イギリスの絵画史とシェイクスピア文学**

　この論文では、多様な絵画史の中でシェイクスピアの作品に関する絵画が存在しているが、何故画家たちがシェイクスピアの作品を好んで題材にしたのかについて述べている。まずはシェイクスピアの絵画を研究するにあたり必要なイギリスの絵画の歴史を西洋の美術史全体から順を追って振り返ることにした。次にシェイクスピアの作品はその時代の様々な芸術家の絵画の主題として取り上げられていたが、何がきっかけとなり主題とされるようになったのかを調査した。加えてその中でもイギリスの絵画史とどのように関わっていたのかを考察し、その他彼の文学作品と関係のある絵画についても紹介した。最後に、それらを踏まえた上で、『ハムレット』を題材にした絵画とそれを描いた人物について紹介し考察するとともに、何故画家たちがその作品を好んで題材にしたのかを述べていった。結論としては、まず文学と絵画は深い関わりがあることが伺えた。そして絵画の振興ととも膨らむ愛国心に対してシェイクスピアは身近な存在であり、絵画を通して感情をぶつける画家にシェイクスピアの作品は打ってつけであったのだろうとわかった。

杉田　朋樹　　　　　**日本人英語学習者の時制・アスペクト習得に関する**

　日本人英語学習者は、母語である日本語の影響を受けて、英語進行形や完了形の習得が困難となっている。本稿では、日本人英語学習者にこれらの文法の本質を捉えさせるためには、どのような指導方法が必要となるのかについて議論している。第1章では、日本語の「テイル」構文と英語進行形の比較や英語進行形の本質的意味について概観している。日本語の「テイル」構文と英語進行形は全てが対応しているわけではない。学習者は日本語の「テイル」構文と英語進行形の対応関係が十分に理解できていないため、英語進行形は「ている」と対応すると見なしてしまう傾向があると考えられる。第2章は、単純過去と完了形の完了・結果用法の相違点について時間的視点を取り入れて述べている。日本語のタ形は過去と完了の両方を

表すことができるが、英語の場合、それぞれ独立した表現方法が存在する。学習者は時間的視点の捉え方が不十分であるため、英語の単純過去と完了形の区別が困難となっていると考える。第 3 章では 1、2 章で述べたことをもとに指導の在り方について言及している。時制とアスペクトを正しく理解するには、それぞれの時制・アスペクトが表す時間的視点を可視化し、母語と英語の対応関係の習得に困難性を示す場合には、時制・アスペクトごとに動詞をアスペクト特性により分類したものを教える必要があると考える。

外崎　茉衣　　　　　**Living with HIV/AIDS**

　エイズが流行してから 30 年が過ぎた。始まりは 1970 年の終わり、サンフランシスコで 5 人の男性が発症したことだった。人々は嫌悪し、ヒト免疫不全ウイルス (HIV)/後天性不全免疫症候群(AIDS)を持つ人間との接触を避けてきた。なぜなら、その感染方法はある一定の行為に限られる——性行為、ニードルや注射器の使用、そして出産時や授乳時の母子感染—からだ。世界保健機関(WHO)は 2017 年、95 万人が HIV に関係する病気によって亡くなったと推定した。今日、HIV に感染しているといるからといって死ぬわけではない。薬を飲んで治療すれば、変わらずこれまでどおりに生活することができる。しかし内閣府の調査によると日本の 52.1 パーセントが HIV/AIDS は死に至る病だと誤解していることが判明した。多くの人は自分には関係ない病気だと思い込んでいるのである。この論文では、人々がどうやって HIV と生活しているのかを伝えたい。チャプター1 では、まず HIV とか何か、AIDS とは何か、その感染方法、感染するとどんな症状があるのか、そして治療方法について説明する。チャプター2 では、病気に対するスティグマについて述べる。HIV/AIDS の流行が同性愛者やドラッグ使用者から広まったことから、この病気に対する汚名や差別がさまざまな面で見られた。それが HIV を持つ人々にとってどんな影響があるのか、また、どんな風に変化しているのかを述べる。チャプター3 では、HIV を持つ人々の経験から、感染から何を学び、どう克服しているのかを見る。エリザベス・キューブラー・ロスの著書『エイズ: 死の瞬間』を読み、エイズにかかった人々がどういうふうに感じ、過ごしていたのか、そして彼らに対する周りの人々のケア、関わり方を知り衝撃を受けた。その後で私は助けを必要とする人々に対して自分ができることは何かを考え、また、家族や恋人など自分の近しい人との関わり方を見直すべきだと感じた。エイズについて、エイズをもつ人々の生活や環境を知

ることを通して、偏見や差別、近しい人との関係性、そして助けが必要な人々について学ぶことができるだろう。

永原　りお　　**The Shadow of the Gradually Gigantic Britain in Pirates of the Caribbean**

　　Why is an antihero very popular? Recently, the figure of the antihero is more and more popular. "Captain Jack Sparrow," who is a hero in *Pirates of the Caribbean*, is also a very popular antihero because he is a pirate. However, there was a country where pirates were admitted as real heroes of justice in the past. This country is the United Kingdom, also the stage of Pirates of the Caribbean. Therefore, pirates would well be called heroes in Britain. Britain was a superlatively minor power in Europe in the 16th century. However, this country developed into the British Empire just in twenty years. The privateers allowed by the king were only found in this country in Europe; therefore, pirates like Francis Drake could behave very proudly in this country. Thus, I have examined and considered the reason for the birth of the nation of piracy in Chapter 1. Next, I have investigated the shaping of the British Empire and the prosperity and decline of pirates in Chapter 2. Finally, I have followed the attraction of the pirates as antiheros in Chapter 3. The British Empire would not have been realized if Francis Drake had not existed. Piracy must have been inhuman and immoral behavior. However, "Captain Jack Sparrow" is very popular, though such a pirate might be, because he has got attractions that we cannot have today. Such attractions are confidence and the power of behavior toward targets. The pirates, inhuman as they may have been, give us a lot of lessons to learn, and their influential power, in one way, has been depicted in the attractive movie, Pirates of the Caribbean.

西村　和晃　　　　「音のつながり」を聞き取ることの重要性

　　The aim of this thesis is to make clear the importance of 'the connection of sounds.' Catching it is difficult for Japanese learners of English. From Chapter 1 to Chapter 4, this thesis considered the reason why 'the connection of sounds' happens in English conversations. There are content words and function words in English vocabulary. It is clear that listening to function words is difficult. The reason is the natural English rhythm. Because of the rhythm, function words are pronounced weakly and shortly. This phenomenon is called phonetic changes. Based on the above research, this thesis considered that 'the connection of sounds' is these phonetic changes. It is thought that mastering stress-timed-rhythm helps Japanese learners of English listening to 'the connection of sounds' because phonetic changes

appear in function words by the rhythm. In Chapter 5, this thesis saw two reports of Nishihara (2016) and Mayu (2014). They had their students practice stress-timed-rhythm. Thanks to the practice, they were more able to recognize many phonetic changes. They also commented that they were able to understand phonetic changes and listening to 'the connection of sounds.' However, some students made mistakes with function words in the test, especially assimilation between two function words and the dropping of consonants. As you can see, there are still some problems to solve when listening to difficult phonetic changes. However, mastering stress-timed-rhythm is effective to improve listening skill in English. Therefore, this thesis concludes that listening to 'the connection of sounds' is important.

橋本　大佑　　　　　ブルースミュージック：アメリカ国内と世界への拡大と影響

　　ブルースという音楽は 19 世紀、アメリカ南部のミシシッピ川流域において発生、拡大し、R&B やロックの基盤の音楽とされている。ブルースの根源をたどると、当時のアメリカ合衆国で行われていた奴隷制度にまで遡ることができる。彼らは、過酷な労働の中でフィールド・ハラー（労働歌）と呼ばれる歌を歌っていた。当時のリンカーン大統領の奴隷解放宣言後は、楽器の音に声を乗せ、アメリカ国内で歌われるようになる。ではなぜ、ブルースは過酷な労働の下で歌われていたものから、現代の音楽を牽引している様々なジャンルの祖となったのだろうか。また、なぜアメリカ国内だけでなく、世界中に影響を与えたのだろうか。本論文の第一章では、アメリカ国内のブルースの歴史を当時の歴史的事実を踏まえながら説明していく。第二章では、第一章の内容を参考に著名なアメリカ国内のブルースマンを紹介する。第三章ではアメリカ国外、なぜ日本でブルースという音楽がいつ世の中に知れ渡り、なぜ広まったのか、それらを明らかにしていく。ブルースは様々な音楽ジャンルの母体である。すなわち、過去の音楽の歴史を知ることは、現代の音楽の歴史を知ることと同じことである。結果としてその歴史を知ることで音楽の本当の意味を知ることに繋がるのである。

花田　滉基　**American Skyscrapers from 19c - 20c: The Shift from Past to Current**

　　The skyscraper has changed in a quite short time from 1870 (the first birth of the skyscraper) to recent times, it has involved many fields. The first skyscraper was built in the 1870s, and it was the beginning of many following constructions of skyscrapers. The increase of immigrants and the development of tertiary industries are raised as the main reasons.

Moreover, there appeared ideological changes of building in that time, as the reasons and as the consequence of the dramatic growth of height. In design, they went through many changes: Chicago style, Art Deco, Modernism, and Post Modernism. First, the base of technology or artistic stereotypes were established in the large empty site after a gigantic disaster in Chicago. Next the stylism came to New York, with the figure of Art Deco or Gothic. Then came the Great Depression (1929), and the prosperity of stylism vanished. After this construction, modernism was received in America as a new exemplar of construction style. Not long after that, another trend to revise the stylism, out of modernism style came. This style, Post-modernism is still used in current constructions. The growth of the skyscraper requires the development of safety and consideration to the surrounding environment. The steel frame structure was pursued in Chicago, and gave skyscrapers fireproofing and steadiness. The tube structure gave them windproofing. Zoning Law, in 1916 in New York, regulated the volume of buildings and effected the figure of skyscrapers. Ventilation enabled them to expand the depth of the buildings. These changes made the current skyscrapers and will make future skyscrapers. The current momentum of change is quite fast and involves a variety of factors. We will not be able to take our eyes off the change.

兵庫　愛利彩　　　ファストファッションの価値―イギリスと日本の比較―

　第1章では、イギリスでは、昔は階級制度によってファッションの違いが生まれ、今では、ハイブランドよりファストファッションが主流になっており、若者ですら、ファッションに対してあいまいな態度を示していることを考察した。第2章では、ミニスカートが日本で流行し、女性のライフスタイルにまで大きな影響を与えることになり、世界的社会現象となった様子を見た。このように、カジュアルファッションの確立により、着飾ることではなく自分自身を表現することへと変わっていき、また、シンプルで飽きのこない定番アイテムを品よく着こなすという基本コンセプトが支持された。シンプルでいいものを長く着るのが本当のオシャレという主張が、時代の欲望として捉えられていったのである。最後に、第3章ではファストファッションが人気の理由として、トレンドは非常に速いスピードで変化していき、消費者は古くなり飽きたら新しいもの買えばいいという消費主義に傾き始めたからかもしれないということを考察した。ハイブランドの崩壊もしつつあるのである。このように、ハイブランドの在り方として、ハイブランドをひとつ持ち歩くだけで個人を象徴するアイデンティティの一つとなり、またファストファッションは、すべて

の人々から受け入れられ、ファッションを楽しめる。イギリスの古い時代に生まれたファッション、そして今のファッションスタイルもこれからも残していくべきだろう。

棟方　沙也佳　　　**映画とユダヤ人との関係性**

　アメリカ映画と言えば、ハリウッドではないだろうか。なぜなら、ハリウッドはアメリカ映画産業の中心地であり、我々が観ているアメリカ映画の多くが「ハリウッド映画」と呼ばれているからだ。映画が誕生した背景には、発明王エジソンが開発したキネトグラフ（撮影機）やキネトスコープ（映写機）が関係している。また、リュミエール兄弟によるパリでの試写会で上映されたフィルム『列車の到着』はいわゆる映画の誕生として知られている。アメリカ映画を代表する映画会社には、20世紀フォックスやワーナー・ブラザーズなどが挙げられる。会社を創立した人物は移民してきたユダヤ系の人物であることがわかった。そして、彼らが本拠地として選んだのがまさにハリウッドだった。Chapter I では、映画の誕生についてとりあげ、同時にアメリカでの映画の立ち位置について調査した。映画とハリウッドとの関係性、そしてなぜハリウッドが選ばれたのか。それが本章のポイントであるといえる。ChapterⅡ では、ウィリアム・フォックスについて調査した。彼はアメリカ映画に深く関わっている人物である。彼がどのようにして映画業界に足を踏み入れたのかを知ることは、重要であると考える。ChapterⅢ では、映画業界におけるフォックスの成功をとりあげた。彼の成功はハリウッド映画の発展に深く関わり、助長したといえるだろう。

横山　奏　　　　　**ルイス・キャロルの生涯と思考**

　この論文では、『不思議の国のアリス』の背景からパロディーやノンセンスの考察を見ていき、出版から 150 年経った現在においても人気を博している理由を追求した。元々は 1 人の女の子のために書かれた話だが、第 1 章では、作品の背景として作者ルイス・キャロルの生い立ちを辿ることにより、彼のおかれた環境が作品に与えた影響について考察した。第 2 章では、不思議の国のアリスの特徴であるノンセンスと「アイデンティティ」の問題について取り上げた。その結果、キャロルは自己を解放するために、様々な論理の否定やナンセンスを描いたのではないかと考

えられる。さらに「アイデンティティ」の問題はキャロルの時代と自己への批評精神であり、主人公アリスに対しては階級に対するキャロルの意識や理想が反映されていたのではないだろうか。その上で自己を見つめなおさせる機会を与えたのではないかと考える。そしてこのことがこの作品の中心的なメッセージとなっているのである。彼のしゃれやパロディーなどの言葉遊びで現代にも通じる批評が表現されている。そして、何事にも恐れることなく進んでいくアリスの強さと勇気ある姿は今の時代にも求められ、ノンセンスの効果がくり出す面白さにつられながら、いわゆる真面目な小説というもののプレッシャーを感じることなく読むことが出来るのてある。

米田　彩乃　　　　　　　日米のフランチャイズ比較ーセブンイレブンを中心にー

　1851 年に設立した米国のミシン製造販売会社が発案した新たな販売方法であるフランチャイズは 100 年以上の歴史があり、後に日本に導入され発展を遂げてきた。日本のフランチャイズの発展を論ずるには、何と言ってもコンビニエンス・ストア「セブンイレブン」の発展を抜きには語れない。本稿では日米のフランチャイズの比較を通して、その繋がりについて考察する。第 1 章では、フランチャイズ・ビジネスの始まりとされているミシン製造会社の創設者アイザック・メリット・シンガーとそのフランチャイズ・システム「商品・商標型フランチャイズ」、その後のフランチャイズの歴史的変遷について述べる。第 2 章では、セブンイレブンの成り立ちとそのフランチャイズ・システム「ビジネスフォーマット型フランチャイズ」について述べる。ここでは、シンガー社とセブンイレブンのフランチャイズ・システムの類似する点は何かという疑問と、セブンイレブンはなぜ「ビジネスフォーマット型フランチャイズ」でなければいけなかったのかという疑問が生じてくる。第 3 章では上記の第 1 、2 章で挙がった疑問をシンガー社とセブンイレブンの 2 社、そして日米のセブイレブン中心に比較した。そして、セブンイレブンはシンガー社の「商品・商標型フランチャイズ」を採用し、改良・追加したフランチャイズ・システムとして「ビジネスフォーマット型フランチャイズ」を発明したと結論付けた。

正村　会　　　　　　　　トウェイン小説のヒーロー

　アメリカのヒーローといえば、ワシントンやリンカーンといった大統領から、バ

ッファロー・ビルやビリー・ザ・キッドといった荒野の騎士、超人的な力を持つスーパーヒーローなどが挙げられる。また、スポーツ選手や映画スター、コメディアンまでもがヒーローとしてもてはやされている。アメリカの大統領選挙での国民の熱狂は、アメリカ人の熱烈なヒーロー待望熱が顕著に表れているといっていいだろう。ヒーローを次々と生産し歓呼する、ある種異様ともいえるこの現象は、まさしく「アメリカ的」といえる。そして「ヒーロー」は今やアメリカの象徴にすらなっている。アメリカは主にヨーロッパからの移民から構成され、彼らは皮膚の色や言語、文化も異なる。アメリカ人の出自の不明瞭や、多様な人種の混在が、アメリカの国民を「不安定な国民」にし、アメリカの国民は自分がアメリカ人であると確かに証明してくれるものを必要とした。それが「集団シンボル」である。アメリカのシンボルで例をあげると自由の女神が挙げられるが、ヒーローはもっと生きた形で「アメリカとは何か」を示すシンボルなのである。この論文ではまず、ダニエル・ブーン、デイヴィ・クロケット、マイク・フィンクといった開拓地で活躍したアメリカの大衆ヒーローと、ジョージ・ワシントン、エイブラハム・リンカンといったアメリカの大統領を取り上げ、アメリカン・ヒーローにはどのような特徴があるのかを述べる。そしてアメリカのヒーロー像がアメリカの文学作品の主人公にどのように表れているのか考察していく。今回マーク・トウェインの代表作『トム・ソーヤーの冒険』と『ハックルベリー・フィンの冒険』の2つの小説を取り上げ、各小説の主人公であるトムとハックに、アメリカのヒーロー像がどのように表れているのか考察していく。まず第1章では、アメリカン・ヒーローの代表的な特徴を述べる。第2章では、『トム・ソーヤーの冒険』の主人公トムのヒーロー性について、第3章では『ハックルベリー・フィンの冒険』の主人公ハックのヒーロー性について論じていく。

芳賀　菜摘　　　　　**The Aspect of Fantasy: The Uniqueness of British Children's Literature**

 Children's literature is written for children, especially from the age of 0 to the age of 10, or preteens of the age of 12. The forms of children's literature are various today; some of them include word games and nonsenses, and songs or rhymes. Also, some pages or front covers of children's literature are illustrated. In the early 1700s, literature was an amusement of only adults in England. The contents were so difficult because they were related to ethical studies, especially religion and education. In that situation, the stories written for children

began to appear in the later 18th century. There was a great person who made the foundation of children's literature in England in the later 1700s: John Newbery who was a bookseller and opened a book store in London. He is called the father of children's literature today. When it came to the 19th century, many authors and works of children's literature appeared, for example, Lewis Carroll. In Japan, on the other hand, children's literature became known in around the 20th century. It was after the war, and there was a background of militarism's coming to an end. It came behind Britain, and Japanese children's literature grew rapidly as if chasing English children's literature. Both Britain and Japan were influenced by the social backgrounds of their own countries; however, both have established their own forms gradually because the authors of children's literature worked under the thought that they wanted to make children happy by reading books.

弘前学院大学英語英米文学会活動記録

● 英米文学会総会　　2018 年 4 月 24 日（414 教室）

　　総会の後、表彰式、奨学金授与式、留学生の体験報告会が行われました。今年度から留学生奨学金をあげないことを決めました。

● 新入生歓迎会　　2018 年 5 月 22 日（414 教室）

　　多くのゲストが参加し、盛大な歓迎会になりました。UWL の研究生も参加し、みなさんは楽しんでいました。

● 2018 年度弘前学院大学英語弁論大会 2018 年 7 月 19 日（414 教室）

　　発表課題：自由課題

　　1 位:　角田　愛琳奈　（英語英米文学科 4 年）

　　2 位:　ソン ソマン　　（英語英米文学科 1 年）

　　3 位:　三上　華歩　　（英語英米文学科 1 年）

　　4 位:　八木橋　香奈　（英語英米文学科 1 年）

● 英語・英米文学科初 English Camp　2018 年 8 月 4 日

● 4 年生卒業論文ポスター発表会　2018 年 1 月 31 日（1 号館 4 階）

● 4 年生お別れ会　2018 年 1 月 31 日（1 号館 4 階）

会員活動記録

佐藤　和博

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弘前学院大学英語・英米文学会会則

第１条　本会は、その名称を弘前学院大学英語英米文学会とする。本会の事務局は、弘前学院大学文学部事務室におく。

第２条　本会は、英米文学・英語学・欧米文化の研究、英語教育の促進、および会員相互の親睦を目的とする。

第３条　本会は、その目的を達成するために次の事業を行う。

1. 大会（年１回）。

2. 機関誌を発行。

3. その他、研究発表会、講演会の開催等必要と認められる事業。

第４条　会員は、次のいずれかに該当し、所定の会費を納めた者とする。

1. 弘前学院大学文学部英語・英米文学科所属の専任教員。

2. 弘前学院短期大学英米文学卒業生ならびに弘前学院大学文学部英語・英米文学科学生および卒業生。

3. 本会の趣旨に賛同する人。

第５条　本会に次の役員をおく。

1. 会長　　１名

2. 委員　　若干名

3. 会計　　１名

4. 監査　　２名

第６条　役員の選出は次の方法による。

1. 会長は、弘前学院大学文学部英語・英米文学科所属の専任教員の互選による。

2. 委員は、第４条１項および第２項の中から会長がこれを委嘱する。

3. 会計は、第４条１項および第２項の中から会長がこれを委嘱する。

4. 監査は、第４条１項および第２項の中から会長がこれを委嘱する。

第７条　役員の任期は１年とし、再任をさまたげない。

第８条　本会に名誉会長をおくことができる。

第９条　本会は、会費、寄付金、補助金によって運営する。会費は年額 2,000 円とする。

第１０条　本会の会計年度は毎年 4 月 1 日に始まり、翌年 3 月 31 日に終る。

第１１条　会則の変更は、大会出席者の過半数の賛成をもって成立する。

付　則　　この会則は 1971 年 4 月 1 日より施行する。

付　則　　この会則は 1986 年 7 月 4 日より施行する。

付　則　　この会則は 2004 年 4 月 1 日より施行する。

付　則　　この会則は 2017 年 4 月 25 日より施行する。

The English Department Review
of
Hirosaki Gakuin University

No. 43 March 2019

Contents

The Association of the Hirosaki Gakuin University
Department of English and English Literature