

英語で文学作品を読む際に大学生英語 学習者はどのような点につまずくか： 一般英語の授業実践から

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本発表の目的と意義

《本発表の目的》

発表者の6年間の大学一般英語教育実践（文学作品を用いたリーディング指導）において、多くの学習者がつまずいていた点や説明を要した点を指摘し、文学作品を使った英語授業における指導項目（＝評価項目）について提言を行うこと

つまり、

（市販のテキストを使って）学習者に英語文学作品読解をさせる際に、授業の中でどのような事柄の指導にせまられるのか

＝考え方を変えると、文学作品ではどのような事柄（その他のジャンルの教材ではなかなか扱うことができない事柄）を扱うことができるのか

という点について考えてみたい

本発表のきっかけ

- これまで、各年度の実践におけるテストを中心に研究をし、本学会で発表をしてきた
- 授業実践自体については、前年度の反省を生かすような形で積み重ねてきた
- 授業では、基本的に毎年テキストを変えてきた
- しかし、テキストを変えているにもかかわらず、毎年学習者が同じようなつまずきを示したり、同じような文法事項や文体論的特徴の解説をしていることに気づいた
- そこで生じた疑問

「文学作品を授業で扱う際には、どのような作品群を用いようとも、教師は特定の項目を指導する必要性に直面する傾向があるのではないだろうか？」

→そこで、授業の記録、作成した発問や授業資料などに基づいて、主観的アプローチであることは十分に理解した上で、その傾向をまとめておこうというのがこの発表のねらい

本発表の流れ

1. 文学作品を題材とした大学英語テキストの出版状況
2. 文学作品を題材とした大学英語テキストの特徴
3. 教育実践の概要
4. 学習者のつまずき
5. 英文法の指導項目
6. 文体論的特徴の指導項目
7. 学生があまりつまずかないこと
8. 本発表のまとめ
9. “Cat In the Rain” を使った実力テスト

※ 「つまずき・指導項目＝評価項目」

1. 文学作品を題材とした大学英語テキストの出版状況

- 全チャプターを文学作品で構成するテキストはここ10年でも出版実績はある
- しかし、この10年間で出版されたテキスト全体からみるとその数はかなり少ないと言える
- 論説文と文学作品を1つのテキストで扱うような教材はかなり少ない

※表1参照

- 日本国内で出版されたテキストに限定
- テキスト自身が何らかの形で「文学」と名乗っているものに限定
- 原則として、英語学習用の設問が設けられているものを対象（一部例外あり）
- 英米文学教育用のテキストは除外

2. 文学作品を題材とした大学英語テキストの特徴（1）

- 散文が中心で、内容理解の問題と文法の問題が設けられているものがほとんどである
 - 他のジャンルの教材と極力同じ扱いになるように尽力？
- 内容理解については、字義通りの内容理解を問うものが中心
- 「文学を使った英語教育＝文法訳読式の授業」という世間のイメージと異なり、和訳をさせるような設問はほとんどない
- 文法については、作品内で出てきた文法事項を多肢選択式で問うものが多い
 - TOEICなどを意識？（教材が文学作品であったとしてもTOEICのスコアアップにつながるということを示そうとしている？）
- 文法セクションで出題される文法事項は、過去完了など検定試験等でおなじみのものが多い一方で、一部それらの検定試験ではあまり見かけないもの（「不定冠詞＋人名」など）も含まれている
- テキストに設けられている設問は、比較的学習者が簡単に答えられるものとなっている。
 - 「文学作品は難しい」というイメージの払拭をはかろうとしている？
 - 内容理解の設問にせよ文法の設問にせよ、テキストの紙面の都合上、必要最低限の内容となっており、教師による更なる発問などが必要

2. 文学作品を題材とした大学英語テキストの特徴（2）

- 解釈に関する設問も一部設けられているが、それらは意見を尋ねる設問、「あなたならどうする？」タイプの設問、感想を聞く設問とまとめて扱われている
- 解釈を問う設問の数は少なく、意見を尋ねる設問、「あなたならどうする？」タイプの設問、感想を聞く設問の方が多い
 - 解釈を問う設問が作成できるかどうかは作品に大きく依存し、いつも作成できるわけではない？
 - 対して、他の設問は作品への依存が少ないため、作成しやすく、多用されている可能性がある
 - いずれにしても、これら4種類の設問は、コミュニケーション活動につなげることができ、文学作品を使った英語の授業とコミュニケーション重視の英語教育の橋渡しをする重要な役割があると考えられる（もちろん文学作品のオープン・エンドな特性とも関係していると考えられるが）
- リスニング問題を設けているテキストも比較的多い
 - 授業をオーラルな活動と結びつけるための手立てと言える（ただし、これはリーディング教材一般に見られる傾向と言えるかもしれない）

2. 文学作品を題材とした大学英語テキストの特徴（3）

- TMなどには、作品の全訳が掲載されており、英語教員が指導しやすくなっているが、意識などがされている場合には「なぜこのような意味になるのか」を教員自身が理解しなければならない場合がある
- 改作を施されていない作品が使用されている場合、少し古い文法事項や俗語などが作品に含まれていることがあるが、特に説明はなく（テキストの方に「●●=○○」という形で注が付いているのみ）、教員自身の教材研究が必要になってくる
- 作品・作家の背景知識については、テキストの方に必要最低限の情報が与えられているが、それ以上の情報はTMにないケースが多い（ただし、解釈を問う設問、意見を尋ねる設問、「あなたならどうする？」タイプの設問、感想を聞く設問、に対する解答例及び解説の中で、追加で情報が与えられることはある）。したがって、さらなる情報が必要な場合には文学史の資料などを調べる必要がある
→少なくとも英語教育学を専攻した教員にはかなり困難か？

2. 教育実践の概要

- 2011年度～2016年度
- 県立広島大学人間文学部国際文化学科2年生対象選択科目「英語VI」で実践
- この科目は、同時に他に2クラス開講されており、それぞれ文化論と演劇を扱っている。発表者が担当したクラスには、何らかの形で英語で文学作品を読むことに関心がある学生が集まっている。
- 2011～2015年度は、学生の英語力はTOEICで450点後半～650点程度で、クラスサイズは、30～40名。
- 2016年度は、アドバンスト・クラスの指定を受け、履修者はTOEICのスコアが575～780点の小規模クラス（12名）
- 使用テキストは、2011年度：早瀬・江頭（編）（2010）、2012年度：細川（編）（2011）、2013年度：川口（編）（1988）、2014年度：松村・徳永（編）（2012）、2015年度：細川（編）（2011）、2016年度：岩元（編）（1996）
- テキストの設問および自作の設問を併用する形で指導
- 本実践の詳細は、西原（2012、2013）、Nishihara（2015）などを参照のこと

2. 教育実践の概要

2011年度に使用したテキスト（早瀬・江頭（編），2010）内の作品

（以下、テキストA）

- 1 *Little Women* (Louisa Mary Alcott)
- 2 “Paper Pills” (Sherwood Anderson)
- 3 *The Daisy Miller* (Henry James)
- 4 “The Yellow Wallpaper” (Charlotte Gilman)
- 5 “After Twenty Years” (O. Henry)
- 6 *The Awakening* (Kate Chopin)
- 7 *The Great Gatsby* (F. Scott Fitzgerald)
- 8 *Adventures of Huckleberry Finn* (Mark Twain)
- 9 “The Black Cat” (Edgar Allan Poe)
- 10 *The Scarlet Letter* (Nathaniel Hawthorne)
- 11 *Nature* (Ralph Waldo Emerson)

2. 教育実践の概要

2012・2015年度に使用したテキスト（細川（編），2011）内の作品
（以下、テキストB）

1 “Sredni Vashtar” (Hector H. Munro/Saki)

2 “The Canterville Ghost” (Oscar Wilde)

3 “On the Brighton Road” (Richard Middleton)

4 “A Pair of Hands” (Arthur Q. Couch/Q)

5 “The Romance of Certain Old Clothes” (Henry James)

※このテキストでは、すべての作品で文章が改作されている

2. 教育実践の概要

2013年度に使用したテキスト（川口（編），1988）内の作品

（以下、テキストC）

- 1 *Animal Farm* (George Orwell)
- 2 “The Open Window” (Hector H. Munro/Saki)
- 3 *Uncle Tom’s Cabin* (H. B. Stowe)
- 4 “An Ideal Family” (Katherine Mansfield)
- 5 *The Human Comedy* (William Saroyan)
- 6 *Native Son* (Richard Wright)
- 7 “You Should Have Seen the Mess” (Muriel Spark)
- 8 *The Adventures of Tom Sawyer* (Mark Twain)
- 9 *Sons and Lovers* (D. H. Lawrence)
- 10 “Two Thanksgiving Day Gentlemen” (O. Henry)
- 11 *For Whom the Bell Tolls* (Ernest Hemingway)
- 12 *Moby Dick* (Herman Melville)

2. 教育実践の概要

2014年度に使用したテキスト（松村・徳永（編），2012）内の作品
（以下、テキストD）

1 “The Gift of the Magi” (O. Henry)

2 “A Quotation From Klopstock” (Isaac Bashevis Singer)

2. 教育実践の概要

2016年度に使用したテキスト（岩元（編），1996）内の作品

（以下、テキストE）

- 1 “Piano” (William Saroyan)
- 2 “Reunion” (John Cheever)
- 3 “Night in Algiers” (Irwin Shaw)
- 4 “The Ideal Man” (John O’Hara)
- 5 “The Butler” (Roald Dahl)
- 6 “Mr Parker” (Laurie Colwin)

3. 学習者のつまずき

(1) 指示語の指す内容の把握

“Oh, I’ll stay in the East, don’t you worry,” he said, glancing at Daisy and then back at me, as if he were alert for something more. “I’d be a God damned fool to live anywhere else.”

At this point Miss Baker said: “Absolutely!” with such suddenness that I started (中略) (A7, p. 41)

(中略) “Ladies and gentlemen,” he would announce at dinner, holding up his glass, “this is a Margaux ‘29! The greatest year of the century! (中略) Terrific, ain’t it?”

The guests would nod and sip and mumble a few praises, but that was all.

“What’s the matter with the silly twerps?” Mr Cleaver said to Tibbs after this had gone on for some time. “Don’t none of them appreciate a great wine?” (E5, p. 19)

Cut it out and take it easy, he told himself. You had to take chance. You had to take chances and that was the best there was. You’re just mucked, he told himself (中略) It’s gone. God damn you, it’s gone. (C11, p. 62)

3. 学習者のつまずき

(2) 言い換え表現が指す事柄の理解

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends – a mammoth task. (D1, p. 5)

A week later, Rosalind finally came back to her mother's house, but only for her clothes. Mrs Wingrave did not agree to her stay in Boston, but she compromised because her house was in peace while Rosalind was away. Between Rosalind and her sister-in-law, there was as little love as you could imagine.

Rosalind was perhaps no angel, but if she quarreled with the young Mrs Wingrave, it was not without provocation. (B5, p. 58)

3. 学習者のつまずき

(3) 接続詞がない状況で文と文の関係を理解する

Nina said, ‘Why are all the lamps burning?’ She looked at the bed and exclaimed, ‘There is no use hiding her!’ She ran to the bed and wanted to tear off the blanket, but I held her hands and said, ‘Nina, a corpse is lying there.’ She saw from my face that I was not lying. I expected her to make a terrible rumpus and to wake the neighbors. Nina could be thrown into a panic at the sight of a little mouse or a beetle. But at this moment she became calm and seemed cured of all her madness. (D2, p. 26) →Maxがそのような予想をした理由

The word “tragic” was mentioned in connection with her death. She and Mr Parker were in the middle of their middle age, and neither of them had ever been seriously ill. It was heart failure, and unexpected. (E6, p. 31) →パーカー夫人の死が「悲劇」と表現される理由

3. 学習者のつまずき

(4) 語彙選択で工夫が凝らされている表現の理解

“I used to be so frightened when it was my turn to sit in the chair with the crown on (中略),” said Beth, who was toasting her face and the bread for tea at the same time. (A1, p. 5) →zeugma

Slowly the sun had climbed up the hard white hills, till it broke upon a sparkling world of snow. There had been hard frost during the night. (B3, p. 28)

“What d’ye see?” cried Ahab, flattening his face to the sky. (C12, p. 69)

A rewrite man, a corporal, on his way up to bed, stuck his head in. “Anybody want a gumdrop?” He brought out of the box. “Just got my rations today.” (E3, p. 12)

3. 学習者のつまずき

(5) 登場人物の外見（服装）や動作の把握

Rosalind got up and looked at the shining fabric spread over the back of a chair. Then she took it in her hands and turned about towards the mirror with it. She let it roll down to her feet, and flung the other end over her shoulder. She gathered it in about her waist with her white arm, which was bare to the elbow. She threw back her head. A hanging tress of her auburn hair fell upon the gorgeous surface of the silk. It made a dazzling picture. (B5, p. 53)

After supper they drew up to the fire. He swung her a chair facing him, and they sat down. She was wearing a dress of dark claret colour, that suited her dark complexion and her large features. Still, the curls were fine and free, but her face was much older, the grown throat much thinner. She seemed old to him, older than Clara. Her bloom of youth had quickly gone. A sort of stiffness, of woodenness, had come upon her. (C9, p. 51)

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled. (D1, p. 9)

Myrna, too, was expert in her fashion: she would put the spoon in her mouth, slide the cereal off, and bring out the spoon upside down. (E4, p. 17)

※内容を大まかに理解するという読解に慣れている学習者には困難か

3. 学習者のつまずき

(6) 発話、動作描写、心理描写、から登場人物の心情を理解

... He opened the door and an icy blast of wind struck his face. He drew back and turned to Bessie.

“Where’s the bottle?”

She held out her purse; he got the bottle and took a deep drink.

“Here,” he said. “You better take one.”

She drank and put the bottle back into the purse. (C6, p. 32)

One night she asked, “Does Mr Parker drink?”

“He drinks lemonade.”

“I only asked because it must be so hard for him,” she said in an offended voice. “He must be very sad.”

“He doesn’t seem all that sad to me.” It was the wrong thing to say.

“I see,” she said, folding the dish-towel with elaborate care. “You know how I feel about this, Jane. I don’t want you alone in the house with him.”

(E6, p. 36)

※英語力自体の問題とは言えない可能性もある

3. 学習者のつまずき

(7) 描写されている情景の把握

He walked to the third floor and into a room that had a window opening to a narrow airshaft. It stank of old timber. He circled the spot of the flashlight; the floor was carpeted with black dirt and he saw two bricks lying in corners.

(C6, p. 33)

You should have seen the mess!! There was no floor covering whatsoever and so dusty everywhere. There were shelves all round the room, with old box files on them. The box files were falling to pieces, and all the old papers inside them were crumpled. The worst shock of all was the tea cups. It was my duty to make tea, mornings and afternoons. Miss Bewlay showed me where everything was kept. It was kept in an old orange box, and the cups were all cracked. There were not enough saucers to go round, etc. I will not go into the facilities, but they were also far from hygienic. (C7, p. 39)

※(5)同様に、内容を大まかに理解するという読解に慣れている学習者には困難か

3. 学習者のつまずき

(8) 客観的相関物の理解

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. (A5, p. 35)

Once above the skyline, the sun seemed to climb more quickly. As it rose higher, it began to give out a heat that blended with the keen wind.

It may have been this strange alternation of heat and cold that disturbed the tramp. (B3, p. 28)

Old Mr Neave stopped dead under a group of ancient cabbage palms outside the Government buildings! Enjoying himself! The wind of evening shook the dark leaves to a thin airy cackle. (C4, p. 22)

※ただし、一度指導すると容易に理解できるようになる傾向があった

3. 学習者のつまずき

(9) 見慣れた構文が見抜けなくなる

He says no one but myself can help me out of it, that I must use my will and self-control and not let any silly fancies run away with me. (A4, p. 21)

It takes the West to put a razor-edge on him. (A6, pp. 30-31)

A man fears nothing as much as ridicule. (D2, p. 25)

Can you play? Emma said.

If you call what I do playing, Ben said. (E1, p. 1)

Is your husband as attentive to you now that you are married as when he was courting you? (E4, p. 18)

The first, a laughing Mrs. Bloomberg, Columbus Avenue, housewife, said her husband was so tired when he came home nights that as far as she was concerned romance was only a word in the dictionary. (E4, p. 21)

4. 英文法の指導項目

(1) 代名詞の用法

- 物を指す she

Chicago thinks you may have dropped over our way and wires as she wants to have a chat with you. (A5, p. 32)

Spring – warm, eager, restless – was there, waiting for him in the golden light, ready in front of everybody to run up, to blow in his white beard, to drag sweetly on his arm. And he couldn't meet her, no; he couldn't square up once more and stride off, jaunty as a young man. (C4, p. 20)

- 古風な人称代名詞

“Thy power is not what it was! With God's help, I shall escape thee now!”
(A10, p. 67)

“And did none of ye see it before?” cried Ahab, hailing the perched men all around him. (C12, p. 69)

4. 英文法の指導項目

(1) 代名詞の用法

- 神を表すHe

“Hester Prynne,” cried he, with a piercing earnestness, “in the name of Him, so terrible and so merciful, who gives me grace, at this last moment, to do what – for my own heavy sin and miserable agony – I withheld myself from doing seven years ago, come hither now, and twine thy strength about me!

(C12, pp. 67-68)

She used to say, ‘God will forgive you. Since He bestowed talent upon you, you are His favorite.’ (D2, p. 18)

- 先行詞が前の文にある関係代名詞

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends – a mammoth task. (D1, p. 5)

4. 英文法の指導項目

(1) 代名詞の用法

- ・ 非制限用法の関係代名詞that

But the gay glance that went with that gesture, the kindly twinkle that seemed to say, 'I'm a match and more for any of you' – that old Mr Neave could not manage at all. (C4, p. 20)

She ate her food in the deliberate, constrained way, almost as if she recoiled a little from doing anything so publicly, that he knew so well. (C9, p. 50)

※その他、「人一般」を指すhe、関係代名詞による後置修飾を受ける人称代名詞 (he whoなど)、赤ん坊を指すit、など

4. 英文法の指導項目

(2) 名詞の用法

・固有名詞の用法

At the end of the third year, I had to leave the house, for Mr Atkinson sold the house to a Mr Kettle. (B4, p. 44)

Every day for a few months until the wedding in April, many women clever at handling fine materials worked at Mrs Wingrave's. (B5, p. 53)

“There’s a bar in New York,” the assistant editor said. “Ralph's. On Forty-fifth Street. Ugly little joint. I like to drink there. Ever been there?” (E3, p. 12)

Now there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. (D1, p. 3)

The Parkers were Episcopalian, but Mr Parker played the organ in the synagogue on Saturday mornings and on High Holy Days. (E6, p. 31)

4. 英文法の指導項目

(2) 名詞の用法

- 不可算名詞の可算名詞化

“Holy hell!” exclaimed Walter Jenssen. He slammed down his coffee cup, splashing the contents on the table-cloth. (E4, p. 17)

“But wines like these are extremely rare and cost a fortune.” (E5, p. 25)

4. 英文法の指導項目

(3) 特定の表現

- 方向性を表す up と down

He broke off and began to walk up and down a desolate path of fruit rinds and discarded favors and crushed flowers. (A7, p. 46)

He went on down the street and she went on into the store. (E1, p. 5)

- 助動詞 shall

“Wave back that woman! Cast off this child! All shall be well!” (A10, p. 67)

“You shall lay them away in the great chest in the attic, the one with the iron bands.” (B5, p. 55)

※その他、接続詞 for、elder-eldest、「見つめる」の意の study、lest、around の意の about、形容詞 kindly、本動詞 have の否定形 haven't、「～, untill」、習慣の will、methink、仮定法現在を伴う慣用的表現 (be that as it might など)、強調の do、「前置詞＋関係代名詞＋to 不定詞」、「when she was a girl」の意の「as a girl」、会話表現 (believe you me、ain't、仮定法 if you was、you better～ (had の省略) など)

4. 英文法の指導項目

(4) 構文

- ・ 移動構文

They followed her into the sitting room for tea, where Mrs Otis found a dark red stain on the floor (B2, p. 13)

“You need my services more than I need yours,” Preditia said. But Rosalind motioned her away and she left. When Preditia had gone, poor Rosalind fell on her knees, buried her head in her arms, and poured out a flood of tears and sobs. (B5, p. 50)

- ・ way構文

And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. (C1, pp. 2-3)

- ・ クジラ構文

“You might be ill, you might die, and I never know – be no more than than if I had never known you.” (C9, p. 52)

4. 英文法の指導項目

(4) 構文

- 懸垂分詞を伴う分詞構文

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. (D1, p. 9)

The acute policy dictating these movements was sufficiently vindicated at daybreak, by the sight of a long sleek on the sea directly and lengthwise ahead, smooth as oil, and resembling in the pleated watery wrinkles bordering it, the polished metalliclike marks of some swift tide-rip, at the mouth of a deep, rapid stream. (C12, p. 68)

4. 英文法の指導項目

(5) 話法

- 自由間接話法

“It’s very dull without him,” she admitted. Mr Pontellier had seen Robert in the city, and Edna asked him a dozen questions or more. Where had they met? On Carondelet Street, in the morning. They had gone “in” and had a drink and a cigar together. What had they talked about? Chiefly about his prospects in Mexico, which Mr. Pontellier thought were promising. How did he look? How did he seem – grave, or gay, or how? Quite cheerful, and wholly taken up with the idea of his trip, which Mr. Pontellier found altogether natural in a young fellow about to seek fortune and adventure in a strange, queer country. (A6, p. 36)

She had long known that her sister’s wardrobe had been set aside for the benefit of her daughter in the dusty attic. It was revolting, she thought that these exquisite fabrics should await the good pleasure of the little girl, who ate bread-and-milk on a high chair. She timidly brought it up with her husband – was it not a pity so much finery should be lost? The colours were fading and moths eating it up. But Lloyd gave her a very abrupt and imperative refusal. (B5, p. 59)

4. 英文法の指導項目

(5) 話法

- 長い発話の間接話法

There were only a few lines, setting forth that he would leave the city that afternoon, that he had packed his trunk in good shape, that he was well, and sent her his love and begged to be affectionately remembered to all. (A6, p. 36)

- 引用符のない直接話法

I got excited every time I see a piano, Ben said.

Is that so? Emma said. Why? (E1, p. 1)

- 直接話法を途中で改行する際の表記上の習慣

“She began to telephone me every day – three times a day – but I had no time for her and invented countless excuses. (中略) I did not realize it then but I slept with a saint, like the Saint Theresa whose namesake she was.

“She was so pure that the things I forced her to do shattered her. (D2, pp. 18-19)

4. 英文法の指導項目

(6) 倒置

- ・ 場所句倒置（最後の2例は主語が代名詞であるため倒置が生じない例）

In front of him, in the pale moonlight, was a horrid old man with thick grey hair. (B2, p. 14)

And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him. (C1, p. 3)

Down rippled the brown cascade. (D1, p. 4)

On the sofa were Mrs Parker's sisters, and a man who looked like Mr Parker ten years younger leaned against the piano, which was closed. (E6, p. 31)

But it wasn't only his family who spoiled Harold, he reflected, it was everybody; he had only to look and to smile, and down they went before him. (C4, p. 21)

“There she blows! there she blows! – there she blows! There again! – there again!” (C12, p. 70)

4. 英文法の指導項目

(6) 倒置

- ・ 結果句前置

At this instant old Roger Chillingworth thrust himself through the crowd, – or, perhaps, so dark, disturbed, and evil was his look, he rose up out of some nether region, – to snatch back his victim from what he sought to do! (A10, p. 67)

- ・ 程度の副詞が文頭に来ることによって生じる倒置

Well had the myrmidons of the two old ladies done their work. (C10, p. 58)

- ・ 譲歩のasが関わる倒置 (though移動)

Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain. (D1, p. 5)

4. 英文法の指導項目

(6) 倒置

- ・ 話法の伝達節

“In my house, the doctor appears before the death of a family member,”
replied Mr Otis. (B2, p. 13)

“Interesting. Perhaps there really is a ghost,” he murmured. (B2, p.
14)

→高等学校までの英語教育で触れる直接話法の文は、伝達節が被伝達節よりも先に来るパターンがほとんどであるため、上記の1つ目の文などを見ると、真面目な生徒であるほど「何か特別な意味があるに違いない」などと考えて誤読をしてしまうケースが見られる。

5. 文体論的特徴の指導項目

(1) 文章構成に関するもの

“On the road, sir?” said the figure in the husky voice. “Then I’ll come a bit of the way if you don’t walk too fast. It’s a bit lonesome walking this time of the day.” (B3, p. 33) →作品の別の箇所とほぼ同一の会話が繰り返されることの効果

“No, you haven’t, Aunt Emily!” cried one of the girls who had gathered around the fire. They were visiting Emily Le Petyt, their favourite aunt for Christmas.

“Yes, I have seen a ghost. In fact I lived with her,” said the aunt.

“Then the ghost was a woman. She was making spooky sounds with her red high-heeled shoes, wasn’t she? Tell us more, Auntie.”

Emily looked at the fire with nostalgic fondness, and began to talk.

I used to live in a house on the highest ground of a valley village in South Cornwall. (B4, p. 37) →枠物語

We were adolescent enemies of a loving sort, and since we didn’t know what else to do, we expressed our love in slaps and pinches and other mild attempts at grievous bodily harm.

I loved the Parker’s house. ...

On Wednesday afternoons, Mr Parker came home on an early train, and I had my lesson. (E6, pp. 31-32) →どの過去時の出来事が語られるかが急激に変わる(入り組んだプロット)

5. 文体論的特徴の指導項目

(2) 隠された意味やメッセージなどを突きとめる

- 2重の意味

“Doing well in New York, Jimmy?”

“Moderately. I have a position in one of the city departments. Come on, Bob; we’ll go around to a place I know of, and have a good long talk about old times.”

The two men started up the street, arm in arm. (A5, pp. 31-32)

Conradin pulled out a drawer and picked up a toasting fork, and started to toast a piece of bread. (B1, p. 8)

“Poor, poor Ghost. Have you got a place where you can sleep?” (B2, p. 23)

5. 文体論的特徴の指導項目

(2) 隠された意味やメッセージなどを突きとめる

- ・ 隠された皮肉など

He was a stranger to me (E2, p. 6)

“I’ll say it again, Tibbs. You’re talking hogwash. The vinegar don’t spoil my palate one bit.”

“You are very fortunate, sir,” the butler murmured, backing out of the room. (E5, p. 27)

Mr Cleaver looked at the wine in his glass, then at the butler. The blood was coming to his face now, his skin was turning scarlet. “You’re lying Tibbs!” he said. (E5, p. 28)

5. 文体論的特徴の指導項目

(2) 隠された意味やメッセージなどを突きとめる

・登場人物名

Mr. Kettle (B4) →家事好きな幽霊が住む屋敷を買い取った人物の名前

Wingrave (B5) →富と素敵な夫を手に入れたものの最後には死んでしまう登場人物の苗字

Mr. Cleaver (B4) →成り上がりで性格と教養に問題のある人物の苗字 (E5)

登場人物に名前がないことの効果. (B3) →作品で描かれていることが誰にでも起こりうるということを暗に表現

※学習者は自力で2重の意味に気づくことは困難であるが、「隠れた意味を探してみよう」などと問いかけをすると、答えを導くことができる場合が多い。また、学生はこの種の内容理解を非常に好む傾向があり、ディスカッションなどをさせると盛り上がる。

5. 文体論的特徴の指導項目

(3) 反復の効果

Two miles beyond Reigate, a figure, a fragile figure, slipped out of the darkness to meet him. (B3, p. 33)

And the homeward-going crowd hurried by, the trams clanked, the light carts clattered, the big swinging cabs bowled along with that reckless, defiant indifference that one knows only in dreams... (C4, p. 20)

Oh, muck this whole treacherous muck-faced mucking country and every mucking Spaniard in it on either side and to hell for ever. Muck the whole treachery-ridden country. Muck their egotism and their selfishness and their selfishness and their egotism and their conceit and their treachery. (C11, pp. 62-63)

He went on down the street and she went on into the store. (E1, p. 5)

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating. (D1, p. 1)

5. 文体論的特徴の指導項目

(4) その他

- 登場人物の視点

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set. (A5, p. 27)

- 語り手の心的スタイル

I don't know why I should write this.

I don't want to.

I don't feel able. (A4, p. 20)

- 読者への語りかけが本文で急に入る場面

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. (D1, p. 1)

6. 学生があまりつまずかないこと

(1) コントラストへの気づきとその効果についての考察

The dull precious metal seemed to flash with a reflection of her bright and ardent spirit. (D1, p. 9)

Down on the street outside the Red Cross building, late-traveling soldiers whistled for hitches in the dark and a soldier who had had some wine was singing the “Marseillaise” in English, the brave words and the brave tune floating up a little uncertainly through the darkness until a truck stopped and picked the singer up. (E3, p. 11)

6. 学生があまりつまずかないこと

(2) メタファーやメトニミーを伴う文の理解

- メタファー

The chest seemed like an old house servant who locked his jaws over family secrets. (B5, p. 59)

And while the late steamer “Big Missouri” worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. (C8, p. 46)

- メトニミー

Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet. (D1, p. 4)

“But if you’ll unwrap that package you may see why you had me going a while at first.”

White fingers and nimble tore at the string and paper. (D1, p. 8)

6. 学生があまりつまずかないこと

(3) 省略を補う

“I’m going to fix everything just the way it was before,” he said, nodding determinedly. “She’ll see.”

He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy. (A7, pp. 46-47)

“No, you haven’t, Aunt Emily!” cried one of the girls who had gathered around the fire. They were visiting Emily Le Petyt, their favourite aunt for Christmas.

“Yes, I have seen a ghost. In fact I lived with her,” said the aunt. (B4, p. 37)

“Ben, I’d like to, but aunt Polly – well Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it –”. (C8, p. 46)

Elsie Jenssen (Mrs. Walter) had stopped eating momentarily the better to explore with her tongue a bicuspid that seriously needed attention. That was the only thing she held against the kids – what having them had done to her teeth.

Everybody’d warned her, but she wanted – (E4, p. 17) →言語的な文脈によつてはつまずくこともある

6. 学生があまりつまづかないこと

(4) 行間を読む

少女がDr. Reefyと一緒にいることを決めた理由 (A2)

Conradinが儀式で赤いものを供える理由 (B1)

その浮浪者は死んでいるか生きているか (B3)

“The Romance of Certain Old Clothes”という題の意味 (B5)

作品の主題 (E6)

He had not listened to what she had said. Her words had made leap to consciousness in him a thousand details of her life which he had long known and they made him see that she was in no condition to be taken along and at the same time in no condition to be left behind. (C6, p. 32)

6. 学生があまりつまずかないこと

(4) 行間を読む

Eight dollars a week or a million a year – what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. (D1, p. 8)

A middle-aged clerk came over and said. How do you do?

Hello, Ben said. This is a swell one.

It's a very popular instrument, the clerk said. Especially fine for apartments. We sell a good many of them.

How much is it? Ben said.

Two hundred forty-nine fifty, the clerk said. You can have terms, of course.

Where do they make them? Ben said. (E1, p. 2) →なぜこんなことを聞いたのか

※前スライドの最後の例とこのスライドの例に関しては、学生はつまずいた

6. 学生があまりつまずかないこと

(5) 象徴

the twisted apple (A2, p. 10)

the woman behind the wallpaper (A4, p. 21)

the Brighton Road (B3, p. 28)

豚が直立二足歩行を始めたこと (C1, p. 2)

the red, black, blinding, killing anger (C11, p. 63)

his shirt dumpy and wrinkled (E3, p. 16)

※基本的に、テキスト全体に様々な情報がばらまかれているため、学習者は本文中に理解できない箇所があってもある程度の答えを導くことができる場合が多い（もちろん、これまでに列挙した点に関して学習者が十分な理解を示してない場合は、難しい場合もある）。

7. 本発表のまとめ

- 作品の話の筋を大まかに理解する、あるいはとにかく文学作品を読んでみる、といった目的であれば、むしろ本発表で挙げたような項目は無視して、学習者が理解できた箇所を中心に授業実践を行っていけばよいのかもしれない。事実、現在の文学作品を使ったテキストは、「文学作品は難しくない」ということを伝えることに重きを置いていると考えられ、本発表で扱ったような事柄を扱うことはあまり多くはないようである。
- そのようなテキストやそれに準拠した授業であっても、学習者に本文を読解させる際には本発表で扱ったような要素に結局つまずいてしまう。しかし、テキストに設定されているような設問には何となく解答できるので、「よくわからないが問題は解けた」という形に終始し、結局文学作品はよくわからないという印象が変わることはないのではないか。結果として、学習者は授業外で文学作品を読んでみようという気にはなかなかないかもしれない。
 - 分からないところや細かいところは無視させることで英語文学作品読解に対する学習者の不安を軽減しようと意図した実践が、かえって彼らの不安を増長させてないか注意する必要がある
- 象徴など文学作品読解で重視されるいくつかの要素は、学習者は意外につまずくことはないのかもしれない。むしろ、本発表で挙げたようなあまり目立たないような要素に学習者はつまずいており、文学作品を使った英語教育においては、これらの特徴を意識して指導していく必要があるのかもしれない。

7. 本発表のまとめ

- 学習者がつまづく点、英文法の指導項目、文体論的特徴の指導項目、で列挙した点は、論説文の読解指導などで問題になることはあまり多くないように思われる。文学作品読解に自信をつけさせ、かつ文学作品読解能力を養成するための指導においては、論説文とは異なった指導項目を押さえる必要がある。一般的な英語力を向上させるということ意識するあまり、文学作品を使った英語教育において論説文読解と共通するような項目の指導のみにならないように気をつける必要がある。

→一般英語教育において、文学作品読解はどのような事柄を扱うのに適しているのかその役割について考えるきっかけになる

→さらに、様々なジャンルの教材を使った英語授業の中で、文学作品を扱う際の指導をどのようなものにするか、他ジャンルの教材とどう棲み分けるか、そして、文学作品と他ジャンルの教材をどう組み合わせるのが効果的か考えていくことができる

→「文学作品は難しくないということを伝えることに重きを置いた授業」（さらに、「文学作品も英語検定試験のスコア向上に有用であることを示す授業」）からどのように「文学作品読解の自信を高め、かつ文学作品読解力を養成する授業（学習者が英語文学作品を楽しめるようにする授業）」へと橋渡しをしていくか、考えていくこともできる

8. “Cat in the Rain”を使った実力テスト

- 2016年度に実力テストを実施
- 試験時間は90分
- 辞書は自由に使用させた
- 試験の受験のみを単位取得要件とし、試験のスコアは成績には加味しない形で実施
- 授業で扱っておらず、かつどの学習者も読んだことがない作品（Ernest Hemingwayの “Cat in the Rain”）を用いたテスト実践
- 受験者はTOEICのスコアが575～780点の12名
- 岩元（編）（1996）を用いた授業実践後に実施
- 作品が空読みにになっていないかどうかを見るために、内容理解のTF問題を5問課した。（例：妻はホテルの主人と共に庭に出て猫を探した（F））1名無解答者がいたものの、残りの11名は全員が全問正解。
- その上で記述式の様々な設問を出題。
- 授業の一回目で別の作品を使って学生がつまずきそうな箇所（本発表で列挙してきたような箇所）について設問を行ったところ、ほとんど正答することができなかった。

8. “Cat In The Rain”を使った実力テスト

(見慣れた構文が見抜けなくなる) “The cat was trying to make herself so compact that she should not be dripped on.”という文を訳しなさい。(正答率9/12)

(自由間接話法) “The cat would be around to the right. Perhaps she could go along under the eaves.”という文は、“The wife thought that ~”や“The wife thought, ‘~’”といった方法でも表現できたはずですが、本文のような表現にすることでどのような効果があると考えられますか。(正答率3/12)

(視点) “As she stood in the doorway, an umbrella opened behind her.”という文の下線部は、“the maid opened an umbrella”というように傘を差した本人を明示することも可能であったはずですが、なぜこのような表現にできなかったと思いますか。(正答率7/12)

(発話、動作描写、心理描写、から登場人物の心情を理解) “When she talked English the maid’s face tightened.”において、メイドの顔がこわばったのはなぜだと思いますか。(正答率5/12)

(象徴) この作品の中で「雨の中にいた猫」は何を象徴していると思いますか。(全員が妻自身を象徴していると解答)

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ご清聴ありがとうございました。