SD4619
※弊会記入欄
（学校用）

2025 年　7 月　15 日

サイエンス・ダイアログ　実施報告書

1.　学校名：滋賀県立彦根東高等学校

2.　講師氏名：Dr. Benjamin D. REDDER（立命館大学）

3.　講義補助者氏名：

4.　実施日時：　2025 年　7 月　10 日（木）　　14：30　〜　16：00

5.　参加生徒：　　　1 年生　39 人、　2 年生　　15 人（合計　54 人）
　　　　　　　備考：Global Science クラスの生徒：51 人、普通クラスの生徒 3 人

6.　講義題目：テイルズ・オブ・ジャパン：ビデオゲームを通して交差する過去と現代の日本史

7.　講義概要：歴史物語系のゲームに登場する日本史上の人物や出来事が、どのように表現されているかを考察する研究。

8.　講義形式：
　　☑対面　・　□オンライン　（どちらか選択ください。）
　1)　講義時間　　　　　70 分　　　　質疑応答時間　　　10 分　休憩時間 10 分

　2)　講義方法（例：プロジェクター使用による講義、実験・実習の有無など）
　　　プロジェクター・黒板使用による講義。実験等はなし。

　3)　事前学習
　　　□有 ・☑ 無　（どちらか選択ください。）
　　　使用教材：

9.　その他特筆すべき事項：
　　　特になし

以上

**Form B-2
(FY2025)
Must be typed**

Date（日付）
12/07/2025_____（Date/Month/Year：日/月/年）

Activity Report -Science Dialogue Program-
（サイエンス・ダイアログ　実施報告書）

- Fellow's name（講師氏名）: Benjamin Dorrington Redder_____（ID No. P24743）

- Name and title of the lecture assistant（講義補助者の職・氏名）
N/A_____

- Participating school（学校名）: Shiga Prefectural Hikone Higashi High school_____

- Date（実施日時）:_10/07/2025_____（Date/Month/Year:日/月/年）

- Lecture title（講義題目）:
Tales of Japan: Intersections of Japanese History and Culture through Historical Video Games

- Lecture format（講義形式）:
  ◆☒Onsite ・ □Online (Please choose one.)（対面 ・ オンライン）（（どちらか選択ください。））
  ◆Lecture time（講義時間）_30 min（分）, Q&A time（質疑応答時間）_5-10 min（分）
  ◆Lecture style（ex.: used projector, conducted experiments）
  （講義方法（例：プロジェクター使用による講義、実験・実習の有無など））
Used projector, Powerpoint, Resarch Fellow's game footage for student discussion and class sharing_____

- Lecture summary（講義概要）: Please summarize your lecture within 200-500 words.

This lecture provided to the students a foundational overview of rekishi-monogatari games (historical game tales) as a relatively understudied subset of Japanese historical video games based on the current stage of the fellow's research analysis and findings. After an introduction to the fellow's research background and affilaited field of study (historical game studies), the presentation addressed several key areas. First, a broad overview of what historical video games are as both representational texts and game systems, including an outline of some of the different forms of historical representation popular in historical games from a gameplay lens, were provided. The second area discussed some of the different modes of 'fictionalisation' (the popular form of historical representation within Japanese history games) utilised by game studios (both in Japan and abroad) in re-contextualising Japan's past across a range of game platforms (e.g. computer, console, mobile phone). The main types of video games representing Japanese history through distinct modes of fiction highlighted by the fellow were senryaku (strategy) games, jidaigeki

(period-drama) games, and the aformentioned rekishi-mongoatari games.

These two parts were important for two reasons. Namely, both to assist students not familiar with both Japanese history and/or video game representation, and to provide a vital contextual background for the third and most important section entailing explantion of rekishi-monogatari games. This disucssion included listing some of the key gameplay features or engagements pertaining to or derived from the monogatari mode of fiction common in mongoatari games, and conventions and sources of monogatari historical storytellling remediated in Japanese history games. The final area of the presentation provided an overview to the students on the research methods that the fellow has either already implemented or will be using for his investigation, as well as a showcase of the historical games (*Nioh*, 2017; *Forbidden Siren* series, 2003 – 2006; *Kessen*, 2000) that are to be used as the case studies for the project. Particularly, game footage via recordings of the fellow's game activity with each of the game case studies, written literature (e.g. scholarly literature of Sengoku (Warring States) history and traditional forms of monogatari representation), fieldwork, and game developer interviews were emphasised as viable forms for data collecting and analysis under the fellow's gameplay methodology structure.

The presentation was followed with a classroom activity involving students viewing, written note-taking, and discussing the Japanese historical representations in the monogatari style or convention conveyed from a compliation of recordings derived from some of the fellow's recorded footage on one of his case studies (*Nioh*). This activity constituting the second half of the guest lecture. The discussion segement consisted of fellow classmates in several groups sharing their perspectives and ideas from their written notes and/or drawings taken during the preceding viewing segment of the fellow's game footage, and subseqeuntly some of the students participating in sharing their respective group discussions and/or questions to both the fellow and the class in concluding the guest lecture.

◆Other noteworthy information（その他特筆すべき事項）:
During the student group discussions after the presentation of the fellow's recorded game footage of *Nioh* within the classroom activity segment, the fellow observed some of the students' forms of noteaking entailing a brainstorm of key subjects/topics and their relationship to the monogatari form of gameplay representation conveyed within the compiled footage, as well as drawings of some of the yōkai presented during the compiled footage. These drawings by some of the students were often attached with key words or meanings as a means of discerning their possible role or function as one of the key conventions of monogatari gameplay representation of, as well as a source of dissemination of scholarship on, Japanese history. Another interesting insight was a contribution by a student from one of the groups who correctly identified, brainstormed with the group, and subsequently gave an important question around the particularity of the portrayal of a late Medieval lord during the Japan's Warring States period (1467 – 1615) Date Masamune. Specifically, how and why Masamune's representation as an antagonist (later turned ally) based on his actual past political rivalry with and attempted takeover of Japan from the current Tokugawa shōgunate government re-contextualised in Nioh through a gathering of a yōkai army constitutes

as a monogatari historical tale from the illustrated gameplay scenes across several of the games' episodes within *Nioh*.

- Impressions and comments from the lecture assistant（講義補助者の方から、本プログラムに対する意見・感想等がありましたら、お願いいたします。）: N/A