

番号	訂正箇所		原 文	訂 正 文
	ページ	行		
1	97	本文上	<p>原文 ※原文は 45%に縮小。訂正文（原寸）は「番号 1 の別紙」参照。</p> 	

				図書の記号・番号	CIII 703
番号	訂正箇所		原 文	訂 正 文	
	ページ	行			
2	149	Practice 2 6 行	原文 e.g. By <u>2016</u> , <u>streams</u> was at <u>30%</u> and approaching the same level as <u>downloads</u> .		
			訂正文 e.g. By <u>2016</u> , <u>streams</u> was at <u>30%</u> and approaching the same level as <u>downloads</u> . (下線追加)		
3	162	Reading 1 左段 13 行	dive /dárv/ 名 <u>探求</u> , 没頭	dive /dárv/ 名 《take a deep dive into ... で》 …を探求する	
4	162	Reading 1 左段 14 行	enable /inérb/ 形 …を可能にする	enable /inérb/ 動 …を可能にする	
5	163	Listening 2 1 行	at one's own pace 自分自身の <u>早さ</u> で	at one's own pace 自分自身の <u>速さ</u> で	
6	164	Reading 1 左段 25 行	impose /impóuz/ 動 …を加える	impose /impóuz/ 動 《 <u>制限</u> など》を加える	
7	164	Listening 2 11 行	haggle /háegl/ 名 <u>値段</u> の交渉をする	haggle /háegl/ 動 <u>値段</u> の交渉をする	
8	165	Reading 2 左段 23 行	tug /tág/ 動 <u>強く</u> 引くこと	tug /tág/ 名 <u>強く</u> 引くこと (品詞の変更・品詞記号の後のスペースを削除)	

			図書の記号・番号		CIII 703
番号	訂正箇所		原 文	訂 正 文	
	ページ	行			
9	166	Reading 1 右段 11 行	seahorse /si:hð:rs/ <span style="border: 1px solid black; padding: 0 2px;">名</span> <u>タツノオトシゴ</u>	seahorse /si:hð:rs/ <span style="border: 1px solid black; padding: 0 2px;">名</span> <u>神話上の海馬</u>	
10	166	Reading 1 右段 25 行	on the go <u>持ち運べる</u>	on the go <u>外出中に</u>	
11	168	Reading 1 右段 27 行	massively /mæsi:vli/ <span style="border: 1px solid black; padding: 0 2px;">副</span> <u>がっしりした</u>	massively /mæsi:vli/ <span style="border: 1px solid black; padding: 0 2px;">副</span> <u>がっしりと</u>	
12	170	Reading 2 1-6 行	<u>one ... after another</u> ...が次から次へと bring on ... ...を引き起こす, もたらす cope with ... ...に対処する get over ... ...を克服する keep an open mind 先入観を持たない set in 始まる	bring on ... ...を引き起こす, もたらす cope with ... ...に対処する get over ... ...を克服する keep an open mind 先入観を持たない <u>one ... after another</u> ...が次から次へと set in 始まる	
13	173	Reading 2 10 行	deposit /dɪpɑ:zət/ <span style="border: 1px solid black; padding: 0 2px;">名</span> ...を産みつける	deposit /dɪpɑ:zət/ <span style="border: 1px solid black; padding: 0 2px;">動</span> ...を産みつける	
14	175	Listening 2 7 行	sell out <u>売り切ってしまう</u>	sell out <u>身売りする</u>	



(Text Information を追加し、スペースを作るために Text Information 下のタイトルバーを削除する。さらに本文全体の行間および本文と Glossary の間のスペースも狭くする。本文の行間が狭まったことに伴い、96 ページの写真を拡大する)

# Reading 1



## Situation

You are traveling in the US with your visually impaired friend. You check the local news and find an article about an exhibition that looks interesting. You read on to decide whether or not to visit the exhibition.

**Note** This article is based on a real event. However, the names of the place and people involved have been changed.

ELTV LOCAL

NewsWeatherTrafficWatch

NEWS AND HEADLINES > LOCAL NEWS

Feeling—Inclusive Exhibition

At traditional art galleries and museums, touching the items on display is strictly prohibited. But Feeling, an inclusive exhibition on now at Gallery Libre, breaks the rules. At this exhibition, touching is not only allowed, it's necessary!

Feeling was designed by Timothy Dolby and Karen Bellar to be experienced by everyone, including the visually impaired. This unique exhibition features works of art—120 in all—created by visually impaired students. As they do with all of their projects, Dolby and Bellar began by learning about the artists and the potential visitors before designing the exhibition.

First, the duo looked into how blind and partially sighted artists go about creating their works. They discovered that many of the artists found it easier to draw, paint, or sculpt on a flat surface, like a desk or table, while sitting down. It made sense, then, to display the artworks on flat surfaces, rather than on walls, as is done in typical gallery or museum exhibitions. Displayed on flat surfaces, the

## Text Information

**Audience** City residents or visitors      **Purpose** To offer information about a current exhibition  
**Genre** What's-on guide on a local news website

pieces, as well as the captions in braille that accompany them, are easy for visitors to put their hands on.

Next, Dolby and Bellar thought about how sighted people might learn what it's like to be visually impaired. They came up with a clever idea. They placed the first piece, a large sculpture, in a completely dark room. That allowed the sighted and visually impaired alike to be able to "see" the sculpture using only their hands. This experience introduces sighted visitors to the world of the visually impaired. In addition, it gives them a sense of what it's like to try to navigate through an unfamiliar space using their other senses. The other pieces in the collection are displayed in a dimly lit room on an eighty-meter-long table that guides the visitors from piece to piece along the walls of the room. This allows all visitors to walk through the entire exhibition without assistance.

Finally, the pair had to make sure that blind, partially sighted, and sighted people could all enjoy the exhibition. In the dimly lit room, each piece of art is lit with a spotlight, which is helpful for the sighted but doesn't do the blind any good at all.

One possible solution was haptic gloves, like those used in virtual reality video games. The special gloves are sometimes used in museums to enable visitors to virtually touch famous works of art. For this project, however, virtual reality technology was completely beyond the budget.

Another idea was to do what traditional museums occasionally do—give special permission for certain people to touch works of art with gloved hands. Dolby and Bellar wanted everyone to have as close to the same experience as possible, so this wasn't a good solution.

The simplest solution was to go low tech and allow visitors to directly touch the pieces. And that's just what they did! At this exhibition all visitors are encouraged to touch the art. By doing so, they can feel the texture in the same way that the artists did when they were creating it.

Tickets for Feeling are available online or on-site, and admission prices vary from \$5 to \$15 per person depending on age and day of the week. The exhibition opened on July 10 and was originally scheduled to run until August 29, but attendance has been high, and the exhibition has been extended through October 24.

From November, the exhibition begins a tour of Europe, and will visit galleries in Rome, Brussels, Berlin, and London.

## Glossary

- ▶ **partially sighted** unable to see well      *cf.* **sighted** (adj) able to see / **blind** (adj) unable to see
- ▶ **sculpt** (v) to make figures or objects from stone, wood, clay, metal etc
- ▶ **haptic** (adj) giving the feeling of physically touching something
- ▶ **texture** (n) the way a surface or material feels when you touch it
- ▶ **on-site** (adv) at a particular place, rather than away from it



haptic gloves

Full New Words ▶ p.171