

平成 21 年度 入学 試験 問題

英 語

注 意

1. 問題冊子は、指示があるまで開かないこと。
2. 問題冊子は 7 ページ、解答紙は 2 枚である。
「始め」の合図があったら、それぞれページ数および枚数を確認すること。
3. 「始め」の合図があったら、すべての解答紙それぞれ 2 ケ所に受験番号を記入すること。
4. 解答は、黒色鉛筆(シャープペンシルも可)を使用し、すべて所定の欄に記入すること。欄外および裏面には記入しないこと。
5. 試験終了後、監督者の指示に従って、解答紙の順番をそろえること。
6. 下書き等は、問題冊子の余白を利用すること。
7. 解答紙は持ち帰らないこと。

[1] 次の英文を読んで、文中の(ア)～(コ)に入れるのに最も適当な英語一語をそれぞれ書きなさい。

I was woken by the sound of a bell ringing loudly in my ear. It didn't seem the best way to start the day. For a moment, I (ア) where on earth I was, then remembered that it was a bedroom in a Paris hotel, and it wasn't morning, (イ) the middle of the night.

The immediate problem was to stop that noisy ringing, and picking up the (ウ) I whispered a sleepy "Hello" into it. An excited voice on the other end (エ), "George, I'm sorry to wake you, but I just had to tell (オ) the news. I've just left the boys celebrating, and they're as thrilled as I am."

He then paused for a moment to build up the suspense. I said nothing. It was too (カ) in the morning or too late at night to make sentences. Then he said it.

"We're number one in America on next week's charts. It's quite definite. I've just been (キ) on the phone to our staff in New York."

So that was it. At last we had made it. After a year of really hard work, we had (ク) reached success in the biggest record market in the (ケ).

I forgot any idea of more sleep. That was no hardship. For the past year, I had rarely slept. I just lay there, thinking of (コ) had been and what might be to come.

{Adapted from George Martin, "All You Need Is Ears", St Martin's Press (1979), p. 11}

(問題2)は3ページから始まります。

{ 2 } 次の英文を読んで設問に答えなさい。

Are you moving your lips as you read this? Do you put your index finger* under each word as you try to figure it out? Is your tongue between your teeth, touching your lower lip? Those are physical characteristics of the very young reader. In fact, as you learned to read, you repeated the historic evolution of this activity.

In the ancient world, texts were ⁽¹⁾read aloud, not silently. The mind grasped the meaning of words as much through the ear as the eye, and the whole body was involved in the act of reading. This was made necessary by the technology of text. Before the invention of books, the scroll* and codex* were rare objects, unavailable to most people, so groups gathered to hear them ⁽²⁾read. Even when alone, readers ⁽³⁾read aloud.

On the page, the words were not separated by spaces, and there was no punctuation,* which meant that the reader had to depend on prior knowledge to make sense of the run-on letters.* That knowledge was gained by having heard others ⁽⁴⁾read before. Vocalizing was the way in which text could initially be understood, and memorization was the way that understanding could be passed on to others.

But then something happened. At a certain point, humans began to read silently and in privacy. Vocalization and memorization gave way to quiet reflection. "Silence!" became the librarian's command. Soon, spaces and punctuation marks made it possible for each reader to understand written language, and people didn't need to hear someone read a text; they could read it silently themselves. A revolution occurred not only in the way texts were regarded, but in the way consciousness was formed.

The scholar Brian Stock points to the most famous example of this shift: one day, as reported in "The Confessions,"* the young Augustine* noticed that his teacher, Ambrose, was reading a book without moving his lips. What Augustine saw in Ambrose was an instance of pure interiority, reading as entry into a world of thought. At that point, Augustine embraced the philosophical ideal that would define him from then on — that the inner life was superior to physical activity. He also came to believe that the intelligent reader was free to determine individually the meaning of what he or she read. Truth has no meaning other than its meaning in the reader's mind. Silent reading is thus both the sign of and a means to self-awareness, with the knower taking responsibility for what is known.

This inescapable individualism is the basic principle of democracy, a form of social organization that became possible only when contemplative reading was widely made possible by the mass production of the printing press and the public education that followed. With every person able to read in the mode of Ambrose, the genius of Ambrose could belong to all.

Democracy assumes the protection of the values that contemplative reading makes possible — the self-awareness of citizens, their privacy, and their capacity to understand for themselves. Only because of such reading is each person a center of knowing, thinking, choosing, and acting. But what happens to consciousness when such values are put at risk?

That is the question today. Once again, as occurred when the scroll became the book, innovations in technology that change the experience of reading are causing a shift in consciousness. Words on a flickering* screen come to the eye differently than from the page, and who knows yet what effect that difference has? It is inevitable that there will be changes in the way that humans relate to language. It may be too soon to know what this change is doing to us, but before this era ends, don't be surprised to find your lips moving once again.

[Adapted from James Carroll, "Silent Reading in Public Life", International Herald Tribune, February 14, 2007]

- [注] index finger : 人差し指 scroll : 巻物, 巻本
codex : 古写本 punctuation : 句読点
run-on letters : スペースや句読点で区切らずに書き連ねられた文字
"The Confessions" : アウグスティヌス著『告白録』
Augustine : アウグスティヌス (354-430)。古代キリスト教最大の指導者。
flickering : チラチラと明滅する

[設 問]

1. 下線部(1)が指すことを本文の内容に沿って 200 字程度の日本語で説明しなさい。
2. 下線部(2)を日本語に訳しなさい。
3. 黙読と民主主義の関係について本文で述べられていることを 100 字程度の日本語で書きなさい。
4. 二重下線部(イ)~(ロ)のうち他のものと発音が異なるものを一つ選んでその記号を書きなさい。

{ 3 } 次の英文を読んで設問に答えなさい。

Birdsong and whale song share at least one feature with human music that is not found in the calls or songs of any other animals, not even in those of our closest relatives, the African apes.* This is the feature described as “learnability”. Before we address this, however, we must consider another feature that links human music and animal song: “phonocoding”.

Phonocoding is the combination of meaningless acoustic* elements into a single sequence. This is the nature of the majority of animal calls. The individual sounds that make up the calls have no meaning. Even the most complex and beautiful birdsong appears to communicate no more than the bird’s presence and its availability for mating* or its readiness to defend its territory. There is a close similarity here with music, as neither individual notes nor their sequence within a music phrase have any definite meaning. Although both music and animal calls express emotions and arouse them in others, they don’t have an actual meaning.

Not all animal calls lack meaning. Some apes and birds are known to have alarm calls and food calls which we can say are symbolically meaningful. Such calls appear to be similar to the words that we use in language, but they come as individual packages. They can neither be broken down into individual elements, nor combined to form new meanings in a way that humans are able to do with words, nor are they learned in the manner that a child learns the words of its language.

While the calls and songs of all animals might be characterized as examples of phonocoding, and hence have a strong link to human music, “learnability” is far more restricted in the animal world. This is the ability to learn new acoustic elements and phrases from other individuals, and spontaneously* to create new phrases. Learnability is a key feature of both human language and music, but it is surprisingly rare in the animal world. It is absent in our closest living relatives, the African apes. Chimpanzees and gorillas are born with their specific calls; they don’t have to learn them. Although each individual may have its own variation of a call, it remains the same throughout its lifetime.

Songbirds are quite different, as learning plays an important part in their vocal development. It is mainly the males that sing, and they do so simply to attract females and to keep other males out of their territory. A young male will learn a set of songs from the adults that it hears; these will be broken down into shorter phrases and then rearranged to create new songs. Some species acquire only a few songs; others, such as the winter wren,* acquire a seemingly endless set of variations throughout their lifetime — many thousands of songs, all of which mean the same thing: “I am a young male”. The similarities between human music

and birdsong are far greater than those between human music and the calls/songs of non-human primates* or any other type of animal—with one exception: whales. More than thirty years' worth of songs of humpback whales* have been recorded and analyzed by scientists. The similarities to human music are striking. Whale songs consist of long, highly structured sequences which can repeat for many hours, often without pause, even when the singer comes to the surface of the ocean. The songs have a hierarchical structure: notes are combined into phrases; these are combined into themes, up to ten of which are found in any one song; and the songs themselves are linked together into cycles.*

While the songs in different whale populations* are similar in structure, they differ in content. They can be compared to the dialects* of a single human language. Of more interest, and showing a greater resemblance to human music than to language, is the manner in which the whale songs of a single population change over time.

Each individual whale is constantly altering its song by modifying the phrases and themes it uses, and the manner in which these are combined. Nevertheless, all whales within a single group appear to agree as to which themes are stable and which are changing. No single whale seems to be leading this change; each seems to change its song about as much as any other. But listening and learning must be essential to the evolution of their songs, in a way that is similar to improvisation* in human music. It certainly occurs more quickly than in human language; within ten years, a population's song might have undergone so much change that one can no longer recognize its relation to the earlier version.

[Adapted from Steven Mithen, "The Singing Neanderthals", Harvard University Press; Paperback edition (2007) pp 283-286]

[注] African apes : アフリカ類人猿	acoustic : 音響の	mating : 交尾
spontaneously : 自発的に	winter wren : ミソサザイ	primates : 霊長類
humpback whales : ザトウクジラ	cycles : 楽曲中くり返し現れる楽想	
populations : (生物の) 個体群, 集団	dialects : 方言	
improvisation : 即興		

[設 問]

1. 本文の内容に沿って“learnability”を100字程度の日本語で説明しなさい。
2. 本文の内容に沿って“phonocoding”を100字程度の日本語で説明しなさい。
3. 下線部を日本語に訳しなさい。

4. 本文の内容に関する次の文(1)~(10)を読み, 正しいものには○, 間違っているものには×を, それぞれ記入しなさい。

- (1) It is the lack of definite meaning that makes animal calls similar to human music.
- (2) In most animal calls, each sound has a particular meaning.
- (3) The alarm calls and food calls of apes are equal to words in a language.
- (4) Gorillas and chimpanzees learn their calls from other members of their group.
- (5) A chimpanzee cannot change its call as it gets older.
- (6) A young songbird creates songs by combining parts of songs that it hears from adult birds.
- (7) Whether a bird's song is long or short, it expresses the same meaning.
- (8) Birdsong is closer to human music than is whale song.
- (9) It is the change in whale songs over time that makes them more similar to human music than to human language.
- (10) The leader of a group of whales teaches the others the new variations in a song.

[4] (英作文) 次の英文の指示に従って, 100 語程度の英語を書きなさい。

It is often said that international sports events, such as the Olympics and World Championships, contribute to international understanding and world peace. Do you agree or disagree with that opinion? Give reasons for your opinion.