

平成19年度入学試験問題

英語Ⅱ・リーディング・ライティング

注意事項

1. 試験開始の合図があるまで、この問題冊子を開いて見てはならない。
2. 本冊子には ㊶ から ㊿ までの5問題が印刷されていて、9ページある。
落丁、乱丁、印刷の不鮮明な箇所等がある場合には、申し出ること。
3. 解答用紙を別に配布している。解答は、解答用紙の指定された箇所に記入すること。所定の箇所以外に記入したものは無効である。
4. 日本語で解答する問題と、英語で解答する問題があるので、注意すること。
5. 解答用紙の指定された欄に、学部名および受験番号を記入すること。
6. 配布された解答用紙は、持ち帰らないこと。
7. 配布された問題冊子は、持ち帰ること。

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次の英文を読み、下の設問に答えなさい。

A speaker's meaning is not always perfectly clear, and in some cases a message might be deliberately ambiguous. Hence, you will note that native speakers often negotiate meaning (1) asking if a particular story was meant to be a joke or if a statement was intended (2) a compliment or (2) an insult. They could also state that they don't understand a speaker's intention and need clarification. Negotiation is an important part (3) any communicative exchange. When speaking a foreign language, we need to discover when a statement is negotiable and how to indicate that a statement we have made is negotiable.

Negotiation is possible and, indeed, often expected in the case of invitations and in saying **no**. (4) American English, an invitation is sometimes issued (4) such a way that it cannot be negotiated — that is, the date and time are fixed. (5) other occasions, seeming non-invitations can be negotiated. When someone says, "Let's get together soon," he or she is usually not issuing an invitation. However, the sequence could continue (6) the other person saying something (7) "I'd love to. Would you like to set up a time now?" Then the listener can negotiate the situation into an invitation.

Negotiation may also take place to determine whether a response is a definitive **no**. Recognizing when the word **no** is actually meant takes a great deal (3) social knowledge and learning. Children often have trouble (6) this, provoking their parents to express their nonnegotiable intention (1) saying something (7), "I said **no** and that's **final**."

Expressing, interpreting, and negotiating meaning are all part of the normal communication process. As foreign language learners, we need to make sure that our messages are interpreted appropriately. We can do this by watching our listeners' facial expressions and noting whether the next

comment is an appropriate reply to our intended message. Equally, we can monitor ourselves for misunderstanding by checking our own emotional responses.

Finally, we should note that monitoring a written message is much more ^(B) difficult. Since we do not have the same sort of immediate feedback, we must be very careful that we express ourselves in an appropriate manner and that we have correctly interpreted the writer's intentions.

Adapted from Joan Rubin and Irene Thompson, *How to Be a More Successful Language Learner* (1994)

【注】 deliberately よく考えた上で, わざと ambiguous あいまいな
hence だから negotiate 話し合って決める compliment おせじ
insult 侮辱, 失礼 clarification 明らかにすること indicate ほのめか
す sequence 会話の続き definitive 決定的な provoke 駆り立てる

設問 1 (1)~(7)の()内に入れるのに最も適する語を, 次の中から一つずつ
選びなさい。ただし, 文頭に来る場合も小文字表記のままとし, 同じ番号
の()内には同じ語が入ります。

in	on	of	by	with	like	as
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設問 2 本文中の下線部(A)について, どのようにすれば聞き手を通して確認でき
ると筆者は考えていますか。日本語で説明しなさい。

設問 3 本文中の下線部(B)について, どのような理由から, どのようなことに対
して大変注意深くなければならないと筆者は考えていますか。日本語で説
明しなさい。

2 次の英文を読んで、設問に答えなさい。

Two young Americans, William and George, are touring northern Japan on their bicycles. They are riding through the center of Hirosaki when George gets a flat tire.

George: Another flat tire! (1)

William: Maybe you need to buy a new tire.

George: Maybe you're right. (2)

William: Good idea.

At the moment, Tetsuya, a student at Hirosaki University, happens to be riding by and notices the two strangers. He stops his bike and calls out:

Tetsuya: Hi. It looks like you've got a problem.

George: I know. I just got a flat tire. I think I need to buy a new tire.

Tetsuya: Well, there's a bike shop just up the road. You could probably walk there in 10 minutes or so. I could take you there myself. I'm headed that way. I also know the guy who runs the place.

George: That would be great.

Tetsuya: I'm not sure if he'll have a tire in stock that fits your bike, but he'll know where you can find one.

George: That would be fine. By the way, do you know a good place for lunch? (3) We're starving!

Tetsuya: Sure. There's a little spaghetti restaurant right next to the bike shop. (4)

George: Sounds good to me. How does that sound to you, William?

William: Sounds good to me, too. Actually, why don't we invite our new friend here? (*to Tetsuya*) I'm sorry. I didn't get your name.

Tetsuya: It's Tetsuya. (5)

William: What do you say, Tetsu? (6) It's our treat. You've been a great help.

Tetsuya: Sure. I can't turn down a free lunch. Let's go.

設問 (1)~(6)の()内には、次の(a)~(f)の日本語に相当する英文のいずれかが入る。回答欄の左の口の中に(a)~(f)の記号を記入し、右の下線部には対応する英文を書きなさい。

- (a) ずっと一日中乗り通しだった。
- (b) 今週、これで3回目だ!
- (c) 今日はきっと開いているよ。
- (d) テツと呼んでいいよ。
- (e) このあたりの自転車屋を探してみよう。
- (f) 一緒にお昼食べない?

3 与えられた英文を、()内の指示に従って同様の意味内容を持つ英文に書き換えなさい。

- (1) As it rained, he could not come. (The rain prevented で始めて)
- (2) He has been dead for three years. (Three years で始めて)
- (3) My father lived till he was ninety. (不定詞を使って)
- (4) He is clever enough to solve the problem. (so と that を使って)
- (5) It seems that nobody found the truth. (Nobody で始めて)
- (6) She came late to the office. She explained the reason. (why を使って1つの文に)
- (7) I'd rather enter the store than wait here. (prefer を使って)
- (8) If you don't speak more loudly, nobody can hear you. (命令文で始めて)

4 下の文章は、動物のコミュニケーションと比較しながら、人間のことばが持つ様々な特徴の中から、(1)~(3)の特徴をとり上げて説明している。これらはどのような特徴で、それらの特徴に関して動物のコミュニケーションと人間のことばがどのように異なっていると述べられているか。この3つの特徴それぞれについて、本文の記述内容を基に日本語で解答しなさい。なお、arbitrariness (arbitrary), displacement, creativity (creative)という語は、英語のままでもよい。

(1) **Arbitrariness**

There is often a strong recognizable link between the actual signal and the message an animal wishes to convey. An animal who wishes to warn off an opponent may simulate an attacking attitude. A cat, for example, will arch its back, spit and appear ready to pounce.

In human language, the reverse is true. In the great majority of cases, there is no link whatsoever between the signal and the message. The symbols used are arbitrary. There is no intrinsic connection, for example, between the word *elephant* and the animal it symbolizes. Nor is the phrase 'These bananas are bad' intrinsically connected with food. Onomatopoeic words such as *quack-quack* and *bang* are exceptions—but there are relatively few of these compared with the total number of words.

(2) **Displacement**

Most animals can communicate about things in the immediate environment only. A bird utters its danger cry only when danger is present. It cannot give information about a peril which is removed in time and place. This type of spontaneous utterance is nearer to a human baby's emotional cries of pain, hunger or contentment than it is to fully developed language.

Human language, by contrast, can communicate about things that are absent as easily as about things that are present. This apparently rare

phenomenon, known as displacement, does occasionally occur in the animal world, for example, in the communication of honey bees. If a worker bee finds a new source of nectar, it returns to the hive and performs a complex dance in order to inform the other bees of the exact location of the nectar, which may be several miles away. But even bees are limited in this ability. They can inform each other only about nectar. Human language can cope with any subject whatever, and it does not matter how far away the topic of conversation is in time and space.

(3) Creativity

Most animals have a very limited number of messages they can send or receive. The male of a certain species of grasshopper, for example, has a choice of six. Not only is the number of messages fixed for the grasshopper, but so are the circumstances under which each can be communicated. All animals, as far as we know, are limited in a similar way. Bees can communicate only about nectar. Dolphins, in spite of their intelligence and large number of clicks, whistles and squawks, seem to be restricted to communicating about the same things again and again. And even the clever vervet monkey, who is claimed to make thirty-six different vocal sounds, is obliged to repeat these over and over.

This type of restriction is not found in human language, which is essentially creative. Humans can produce novel utterances whenever they want to. A person can utter a sentence which has never been said before, in the most unlikely circumstances, and still be understood. If, at a party, someone said, 'There is a purple platypus crawling across the ceiling', friends might think the speaker was drunk or drugged, but they would still understand the words spoken. Conversely, in an everyday routine situation, a person is not obliged to say the same thing every time. At breakfast, someone might say 'This is good coffee' on one day, 'Is this coffee or dandelion tea?' on the next,

and 'It would be cheaper to drink petrol' on the next.

Adapted from Jean Aitchison, *Linguistics* (1992)

【注】 opponent 敵 simulate 装う, 模する spit 怒ってうなる
pounce 襲いかかる intrinsic 本質的な onomatopoeic words 擬声語
peril 危険 spontaneous 自発的な, 本能的な utterance 発話
phenomenon 現象 nectar 蜜 hive ハチの巣 grasshopper バッタ
click, whistle, squawk いずれもイルカの出す音
vervet monkey ベルベットモンキー(オナガザルの一種)
platypus カモノハシ dandelion tea タンポポ茶 petrol ガソリン

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Imagine that you are now in your second year of college and that you have suddenly been given a scholarship (奖学金) to study abroad for one year. Write an essay of around 100 words, **in English**, explaining where you would like to study, why you want to study there, and what you want to study.