

平成 22 年度前期日程入学試験学力検査問題

平成 22 年 2 月 25 日

外 国 語(英語)

志望学部	試験科目	試験時間
経済学部, 理学部, 医学部保健学科, 歯学部, 薬学部, 工学部	英語	10:00~11:40 (100分)
文学部, 教育学部, 法学部, 医学部医学科, 農学部	英語, ドイツ語, フランス語のうちから 1科目選択	

・ドイツ語, フランス語の問題冊子は, 出願時に, それぞれの科目を希望した者に配付します。

注 意 事 項

1. 試験開始の合図があるまで, この問題冊子, 解答用紙を開いてはいけない。
2. この問題冊子は, 16 ページである。問題冊子の白紙のページや問題の余白は草案のために使用してよい。なお, ページの脱落, 印刷不鮮明の箇所などがあった場合には申し出ること。
3. 解答は, 必ず黒鉛筆(シャープペンシルも可)で記入し, ボールペン・万年筆などを使用してはいけない。
4. 解答用紙の受験記号番号欄(1枚につき2か所)には, 忘れずに受験票と同じ受験記号番号をはっきりと判読できるように記入すること。
5. 解答は, 必ず解答用紙の指定された箇所に記入すること。
6. 解答用紙を持ち帰ってはいけない。
7. 試験終了後, この問題冊子は持ち帰ること。

I 次の英文を読み、下の問いに答えなさい。

Both music and language are known to exist in all contemporary human societies and all those that have been historically documented; *archeologists are confident that both music and language were present in all prehistoric societies of *Homo sapiens*. While the concept of music may vary, all cultures have song and dance, and make some form of internal repetition and variation in their musical expressions; they use rhythmic structures based on distinctions between *note lengths and dynamic stresses.

The context in which music is used and the function it appears to play in societies are also highly variable, with entertainment and the fostering of social bonds being particularly widespread. But the most prominent and perhaps the only universal context is that of religion: music is used (①) to communicate with, glorify and/or serve the *divinities identified within any particular culture.

Another form of universality is that found at the level of the individual rather than of the society or culture: with the exception of those who suffer from a *cognitive deficit, all individuals have a capacity to acquire language and are born with an inherent appreciation of music. Bruno Nettl summarizes the global situation: 'Evidently humanity has decided not only to make music (②), despite the vast amount of variation among the musics of the world, to make it in a particular way.'

The universality of music is, perhaps, more controversial than that of language because we place greater emphasis on production than listening, with many individuals declaring themselves to be unmusical. In this regard, John Blacking's comments, made in the 1970s, on the contradiction between theory and practice in the middle-class, Western society in which he grew up (High Church Anglicanism, public school, Cambridge), remain relevant today. Music was and remains all around us: we hear it when we eat and try to talk in restaurants and airport lounges; it is played all day long on the radio; in fact, there are few occasions when someone is not trying to fill moments of potential

silence with music. Blacking remarked that 'society claims that only a limited number of people are musical, and yet it behaves as if all possessed the basic capacity without which no musical tradition can exist — the capacity to listen and distinguish patterns of sound'. He favored the idea that there was no such thing as an unmusical human being, and noted that the existence of a Bach or a Beethoven was only possible because of the presence of a discriminating audience.

While both language and music are found in all societies, and share some common features, the history of their study has been largely dominated by attempts to document and explain their diversity. More than six thousand languages are spoken in the world today, this (③) a small fraction of the total number of languages ever spoken. The number of musics in the world is likely to be even greater and to display considerably more diversity.

Just as we have English, Chinese and Arabic languages, we have jazz, Blackfoot Indian and Tibetan chant musics. Like languages, musics have stylistic, geographical and sociological boundaries. They can be grouped into families; patterns of *descent, blending and development can be traced. Such diversity and patterning in both languages and musics arises from the processes of cultural transmission from one generation to the next and from one society to another. This can make identifying the boundaries between languages and musics difficult, (④) in a historical sense (when did Old English become Middle English, or Classical music become Romantic?) or in the contemporary world (where, for instance, are the boundaries between folk, blues, gospel, country and jazz?).

There is a contrast between musics and languages regarding the extent to which they can be translated from one cultural form to another. If I listen to someone speaking a language with which I am unfamiliar I will have very little, if (⑤), idea of what they are saying — especially if their language comes from an entirely different family from my own, such as Japanese or one of the African

so-called 'click' languages. I may pick up some idea of mood from facial expression, intonation and gesture, but I will have hardly any knowledge of content. If, however, I have a translator present, then those mysterious utterances I hear can be rendered in English for me to understand.

Music is quite different. Whereas we can translate Japanese not only into English but into any other language spoken in the world, though recognizing that we may lose much of the subtlety of the original in the process, it makes no sense to attempt to translate the music used by one culture into that of another, and there is no reason to do so. As John Blacking noted back in 1973, this appears to suggest that while there is the possibility of a universal theory of linguistic behavior, no such possibility exists for music.

(Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body* より)

注 *archeologist 考古学者

*note 音符

*divinities 神々

*cognitive 認知に関する

*descent 系統

問 1 下線部(A), (B)を日本語に訳しなさい。

問 2 下線部(C)について、筆者がこのような考えた理由を、80字以内の日本語で説明しなさい(句読点を含む)。

問 3 本文中の空欄①～⑤に入れるのに最も適切な語を、下の(ア)～(コ)から選び、記号で答えなさい。ただし、同じ語を重複して選んではいけない。

(ア) being

(イ) any

(ウ) is

(エ) and

(オ) either

(カ) everywhere

(キ) where

(ク) whether

(ケ) but

(コ) little

II 次の英文を読み、下の問いに答えなさい。

As a kid I was the youngest member of my family, and the youngest child in any family is always a jokemaker, because a joke is the only way he can enter into an adult conversation. My sister was five years older than I was, my brother was nine years older than I was, and my parents were both talkers. So at the dinner table when I was very young, I was boring to all those other people. They did not want to hear about the dumb childish news of my days. They wanted to talk about really important stuff that happened in high school or maybe in college or at work. So the only way I could get into a conversation was to say something funny. I think I must have done it accidentally at first, just accidentally made a *pun that stopped the conversation, something of that sort. And then I found out that a joke was a way to break into an adult conversation.

I grew up at a time when comedy in this country was superb — it was the Great Depression. There were large numbers of absolutely top comedians on radio. And without intending to, I really studied them. I would listen to comedy at least an hour a night all through my youth, and I got very interested in what jokes were and how they worked.

When I'm being funny, I try not to offend. I don't think much of what I've done has been in really horrible taste. I don't think I have embarrassed many people, or distressed them. The only shocks I use are an occasional obscene word. Some things aren't funny. I can't imagine a humorous book or skit about Auschwitz, for instance. And it's not possible for me to make a joke about the death of John F. Kennedy or Martin Luther King. Otherwise I can't think of any subject that I would avoid, that I could do nothing with.

I saw the destruction of *Dresden. I saw the city before and then came out of an air-raid shelter and saw it afterward, and certainly one response was laughter. God knows, that's the soul seeking some relief.

Any subject is subject to laughter, and I suppose there was laughter of a very horrible kind by victims in Auschwitz.

Humor is an almost *physiological response to fear. Freud said that humor is a response to frustration — one of several. A dog, he said, when he can't get out of a gate, will scratch and start digging and making meaningless gestures, perhaps growling or whatever, to deal with frustration or surprise or fear.

And a great deal of laughter is induced by fear. I was working on a funny television series years ago. We were trying to put a show together that, as a basic principle, mentioned death in every episode and that this ingredient would make any laughter deeper without the audience's realizing how we were inducing belly laughs.

Even the simplest jokes are based on tiny moments of fear, such as the question, "What is the white stuff in *bird poop?" The auditor, as though called upon to recite in school, is momentarily afraid of saying something stupid. When the auditor hears the answer, which is, "That's bird poop, too," he or she gets rid of the automatic fear with laughter. He or she has not been tested after all.

True enough, there are such things as laughless jokes, what Freud called *gallows humor. There are real-life situations so hopeless that no relief is imaginable.^(C)

While we were being bombed in Dresden, sitting in a cellar with our arms over our heads in case the ceiling fell, one soldier said as though he were a rich lady in a mansion on a cold and rainy night, "I wonder what the poor people are doing tonight." Nobody laughed, but we were still all glad he said it.^(D) At least we were still alive! He proved it.

(Kurt Vonnegut, *A Man Without a Country* より)

- 注 *pun だじゃれ *Dresden 第2次世界大戦中に大規模な爆撃があつたドイツ東部の都市 *physiological 生理的な
*bird poop 鳥の糞 *gallows 絞首台

問 1 下線部(A)と同じ意味の文を下から選び、記号で答えなさい。

- a. What I said was strange to all those other people.
- b. I was younger than all those other people.
- c. All those other people were not interested in me.
- d. I was bored with what all those other people were talking about.

問 2 下線部(B), (C)を日本語に訳しなさい。

問 3 下線部(D)について、筆者がこのように述べる理由を、40字以内の日本語で説明しなさい(句読点を含む)。

Ⅲ 次の会話は二人の男性が打ち合わせをしているところである。この英文を読み、下の問いに答えなさい。

Mr. Pearson: Do sit down, Mr. Caine. You've brought the files with you, I take it?

Mr. Caine: Yes, I've got them here. [*sits down, looks at watch, looks up at Mr. Pearson, then stares at his own (①) at the end of his tapping foot*]

Mr. Pearson: I feel that if we just went through the figures together, we could agree on how we can change the budgets next year so that nobody loses out too much. [*leans forward slightly and maintains eye contact with a smile*]

Mr. Caine: That's okay by me.

Mr. Pearson: I've got a simple (②) here. If we take just one person from your department we'll cut down on the salaries budget by enough to go to the exhibitions in Boston and the new one over in the Channel Islands in Guernsey. What do you think?

Mr. Caine: If that's what we have to do, so be it. [*starts to pick at his jacket, then moves down to his trousers*]

Mr. Pearson: But how do you really (③) about this? Tell me, because it has got to be a joint decision. I may even ask Mr. Henson to help us decide.

Mr. Caine: Fine by me. I take it you don't mean whoever goes has to go immediately? [*continues picking and has now reached his left sock*]

Mr. Pearson: Mr. Caine, I get the feeling you are not completely comfortable with this decision. Are you sure you don't want to (④) about it further?

Mr. Caine: [looks up, and speaks in a louder, more forceful tone] I don't think anything I could say is going to change your (⑤), or the situation. I'm not happy about this, but I don't really have a choice here, do I?

Mr. Pearson: I'm sorry you feel that way, and I'd like to have the chance to talk to you a bit more about our options for next year. If you don't mind, I'm going to ask Mr. Henson to meet with (⑥) of us so that we can talk about this properly. [pauses for a moment, as if he were going to say something else, then stops] Thank you for taking the time to see me today. I'll be in touch.

Mr. Caine: No problem. I look forward to (⑦) from you. [stands up and leaves the meeting room without looking at Mr. Pearson]

(James Borg, *Persuasion* より)

問 1 本文中の空欄①～⑦に入れるのに最も適切な語を、それぞれ下の(ア)～(エ)の中から選び、記号で答えなさい。

- | | | | |
|---------------|-------------|--------------|-------------|
| ① (ア) head | (イ) wallet | (ウ) shoe | (エ) file |
| ② (ア) plan | (イ) machine | (ウ) game | (エ) plant |
| ③ (ア) explain | (イ) feel | (ウ) decline | (エ) emotion |
| ④ (ア) walk | (イ) mention | (ウ) talk | (エ) demand |
| ⑤ (ア) face | (イ) job | (ウ) chance | (エ) mind |
| ⑥ (ア) any | (イ) both | (ウ) none | (エ) either |
| ⑦ (ア) hearing | (イ) meeting | (ウ) touching | (エ) calling |

問 2 本文の内容と合致しているものを、下の(ア)~(シ)の中から 5 つ選び、記号で答えなさい。

- (ア) Mr. Caine is Mr. Pearson's boss.
- (イ) Mr. Pearson wants to reduce the number of staff in his department.
- (ウ) The two men just met.
- (エ) Mr. Caine is angry with Mr. Pearson.
- (オ) The company needs to reduce the number of staff.
- (カ) The company is very profitable this year.
- (キ) The budget needs to be cut.
- (ク) The company is moving to a new building.
- (ケ) Mr. Caine doesn't like Mr. Pearson's plan.
- (コ) Mr. Pearson doesn't understand the plan.
- (サ) Mr. Henson is a customer.
- (シ) Mr. Caine and Mr. Pearson work at the same company.

IV 次の文章を読み、下線部(A)、(B)を英語に訳しなさい。

昨年(昭和三十二年)の一月、私は満五十歳の誕生日を迎えた。つまりその日までに、私はちょうど半世紀を生きてきたことになる。

私の歩いて来た道は、普通の意味では別にけわしくはなかった。学者の家に生まれ、後には、それぞれ違った方面の学者となった兄弟たちと、一しょに育ってゆく過程において、また自由主義的な色彩の濃い学校生活において、世俗的な苦勞は少なかった。環境的には、むしろ恵まれていたといった方がいいかもしれない。

しかし、「学問の道では」と聞かれると、簡単には答えられない。好運だったとも思えるが、人一倍、苦勞したことも否定出来ない。何しろ原子物理学といえ、^(A)二十世紀に入ってから急速に進歩した学問である。その上げ潮の中で、自分の好きなことを自分の好きな流儀で、やって来ただけだともいえよう。ただ、私は学者として生きている限り、見知らぬ土地の遍歴者であり、荒野の開拓者でありたいという希望は、昔も今も持っている。

一度開拓された土地が、しばらくは豊かな収穫をもたらすにしても、やがてまた見棄てられてしまうこともないではない。今日の真理が、明日否定されるかも知れない。それだからこそ、私どもは、明日進むべき道をさがし出すために、時々、昨日^(B)まで歩いてきたあとを、ふり返って見ることも必要なのである。

(湯川秀樹『旅人』より)