

入学試験問題



総合科目 I

(配点 100 点)

平成 25 年 3 月 13 日 16 時 00 分—18 時 00 分

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はいけません。
- 2 この問題冊子は全部で 15 ページあります。
落丁、乱丁または印刷不鮮明の箇所があったら、手をあげて監督者に知らせなさい。
- 3 解答には、必ず黒色鉛筆(または黒色シャープペンシル)を使用しなさい。
- 4 2 枚の解答用紙が渡されるが、解答は、問題ごとにそれぞれ所定の解答用紙に記入しなさい。青色刷りの解答用紙が第 1 問用、茶色刷りの解答用紙が第 2 問用である。所定の解答用紙に記入されていない解答は無効となる。
- 5 各解答用紙の指定欄に、それぞれ受験番号(表面 2 箇所、裏面 1 箇所)、氏名を記入しなさい。指定欄以外にこれらを記入してはいけません。
- 6 解答は、必ず解答用紙の指定された箇所に記入しなさい。
- 7 解答用紙の解答欄に、関係のない文字、記号、符号などを記入してはいけません。また、解答用紙の欄外の余白には、何も書いてはいけません。
- 8 この問題冊子の余白は、草稿用に使用してもよいが、どのページも切り離してはいけません。
- 9 解答用紙は、持ち帰ってはいけません。
- 10 試験終了後、問題冊子は持ち帰りなさい。

メモ用紙

(切り離さないこと。)

第1問 次の文章を読み、後の設問に答えなさい。

The world of classical music — particularly in its European home — was until very recently the preserve of white men. Women, it was believed, simply could not play like men. They didn't have the strength, the attitude, or the resilience for certain kinds of pieces. Their lips were different. Their lungs were less powerful. Their hands were smaller. That did not seem like prejudice. It seemed like a fact, because when conductors and music directors and maestros held auditions, the men always seemed to sound better than the women. No one paid much attention to how auditions were held, because it was an article of faith that one of the things that made a music expert a music expert was that he could listen to music played under any circumstances and gauge, instantly and objectively, the quality of the performance. Auditions for major orchestras were sometimes held in the conductor's dressing room, or in his hotel room if he was passing through town. Performers played for five minutes or two minutes or ten minutes. What did it matter? Music was music. Rainer Küchl, the concertmaster of the Vienna Philharmonic, once said he could instantly tell the difference with his eyes closed between, say, a male and female violinist. The trained ear, he believed, could pick up the softness and flexibility of the female style.

But over the past few decades, the classical world has undergone a revolution. In the United States, orchestra musicians began to organize themselves politically. They formed a union and fought for proper contracts, health benefits, and protections against arbitrary firing, and along with that came a push for fairness in hiring. Many musicians thought that conductors were abusing their power and playing favorites. They wanted the audition process to be formalized. That meant an official audition committee was established instead of a conductor making the decision all by himself. In some places, rules were put in place forbidding the judges from speaking among themselves during auditions, so that one person's opinion would not cloud the view of another.

Musicians were identified not by name but by number. Screens were erected between the committee and the auditioner, and if the person auditioning cleared his or her throat or made any kind of identifiable sound — if they were wearing high heels, for example, and stepped on a part of the floor that wasn't carpeted — they were ushered out and given a new number. And as these new rules were put in place around the country, an extraordinary thing happened: orchestras began to hire women.

In the past thirty years, since screens became commonplace, the number of women in the top U.S. orchestras has increased fivefold. “The very first time the new rules for auditions were used, we were looking for four new violinists,” remembers Herb Wekselblatt, a tuba player for the Metropolitan Opera in New York, who led the fight for blind auditions at the Met in the mid-1960s. “And all of the winners were women. That would simply never have happened before. Up until that point, we had maybe three women in the whole orchestra. I remember that after it was announced that the four women had won, one guy was absolutely furious at me. He said, ‘You’re going to be remembered as the fool who brought women into this orchestra.’”

What the classical music world realized was that what they had thought was a pure and powerful first impression — listening to someone play — was in fact hopelessly corrupted. “Some people look like they sound better than they actually sound, because they look confident and have good posture,” one musician, a veteran of many auditions, says. “Other people look awful when they play but sound great. Other people have that belabored look when they play, but you can’t hear it in the sound. There is always this dissonance between what you see and hear. The audition begins the first second the person is in view. You think, Who is this nerd? or, Who does this guy think he is? — just by the way they carry their instrument.”

Julie Landsman, who plays principal French horn for the Metropolitan Opera in New York, says that she’s found herself distracted by the position of someone’s mouth. “If they put their mouthpiece in an unusual position, you

might immediately think, Oh my God, it can't possibly work. There are so many possibilities. Some horn players use a brass instrument, and some use nickel-silver, and the kind of horn the person is playing tells you something about what city they come from, their teacher, and their school, and that background is something that influences your opinion. I've been in auditions without screens, and I can assure you that I was prejudiced. I began to listen with my eyes, and there is no way that your eyes don't affect your judgment. The only true way to listen is with your ears and your heart."

In Washington, D.C., the National Symphony Orchestra hired Sylvia Alimena to play the French horn. Would she have been hired before the advent of screens? Of course not. The French horn was considered a "male" instrument. More to the point, Alimena is tiny. She's five feet tall. In truth, that's an irrelevant fact. As another prominent horn player says, "Sylvia can blow a house down." But if you were to look at her before you really listened to her, you would not be able to hear that power, because what you saw would so contradict what you heard. There is only one way to make a proper snap judgment of Sylvia Alimena, and that's from behind a screen.

[設問]

- (1) 下線を引いたパラグラフ("What the classical music world realized...")を100~150字の日本語で要約しなさい。句読点も1字に数える。
- (2) Explain in English what events the author is referring to by the underlined word revolution, and what was revolutionary about these events. Write a total of 70 to 100 words. As much as possible, avoid copying from the given text.
- (3) How could the implications of the given text be applied to other fields? Give a specific example. Write a total of 80 to 120 words in English. As much as possible, avoid copying from the given text.

草稿用紙

(解答は解答用紙に記せ。)

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第2問 次の文章を読み、後の設問に答えなさい。

Tourists coming to Japan notice that English is written everywhere: shop signs, advertising slogans, brand names, shopping bags, T-shirts. One's first reaction is relief—here is a country where everyone knows English. Soon, however, it becomes apparent that almost no one knows English.

The first hint occurs when the tourist reads what is written. Here are some examples: a fashion design company labels its products “Delirium Bravery,” a polo shirt is embroidered with “Hysteric’s,” and a leather jacket bears “Vigorous Throw Up—Since 1973”; there is a satchel labeled “Joyful Bag,” a notebook with “Campus Fecund” on the cover, and a shopping bag with the legend, “Elephant family are popular with us. Their humming makes us feel happy.”

At this point the tourist must stop and ponder. If a majority of Japanese cannot understand English, why are there so many such examples? If people cannot read what is written on a shopping bag or T-shirt then why is English written there at all? The question will remain unanswered until the foreigner realizes that this written English is not intended to communicate what is written.

The Japanese young woman walking along, say, fashionable Omotesando in Tokyo, wearing on her T-shirted breast the latest American-import obscenity, does not intend to indicate that she too is consequently obscene. Unable to read what she has chosen to have written across her bust, her message—the true message of all written English in Japan—is quite different from what the words themselves indicate.

Briefly, the Japanese use of English means we are modern, we are progressive, we are fashionable. It also means that we would like to be thought of as being cosmopolitan enough to understand English even if we don't. In other words, English has become an accessory, just as a Dior belt or an Yves Saint Laurent scarf is an accessory. Indeed these fashionable items carry much the same connotations (modern, fashionable) as does English itself.

The *Oxford Dictionary* defines *accessory* as “additional, subordinately contributive, adventitious.” The Japanese use of written English is truly adventitious since English actually comes from abroad (the original meaning of *adventitious*) and it is used in a manner both “accidental” and “casual,” two further extensions of the word.

Thus the English-decorated T-shirt or shopping bag informs others, accidentally perhaps, casually certainly, that the owner aspires to cosmopolitan modernity. Foreigners, finally understanding, see that their language — if it is English — has become, in all of its richness, merely the indication of an attitude.

Having understood this, tourists may then think that this made-in-Japan English compounds the affront by getting it all wrong. Mistakes in grammar and spelling, usage and meaning abound. This Japanese-English (referred to by those perpetrating it as *wasei eigo*) is so error-ridden that only an assumption of massive ignorance could justify it.

In actuality, however, *wasei eigo* does not get it all wrong. Given its ambitions it gets it all right. The reason is that it is not a variant of English but a variant of Japanese and is intended to express thoughts that standard Japanese cannot. One reason that *wasei eigo* is not often recognized as Japanese is that it looks and sounds so much like English that it is often mistaken for that tongue. Another is that we English speakers labor under the premise that language is for direct communication.

However, language has functions other than direct communication. There is indirect communication — at which *wasei eigo* excels. There is, as well, a whole range of suggestions that recent Japanese-English has created. For example, English used not for meaning but for effect.

To call such a vibrant creation incorrect presumes that correctness was originally desired. Such is not the case. After all, to get English right is to restrict its powers of expression. Precisely, correct usage limits language to its ordinary ways.

Wasei eigo (or “Janglish” to use a less cumbersome if somewhat negative term) insists upon the extraordinary. It was indeed the urge to capture this quality that led to the invention of this variant of Japanese. What was desired was a new tongue that could suggest nuances beyond the capability of the Japanese language itself — one that could speak in confident tones and yet not be constrained by meaning, one that could convincingly babble of modernity.

[設問]

- (1) 下線部分を和訳しなさい。
- (2) In 80 to 120 English words, summarize the meaning of the above text. As much as you can, avoid copying from the given text.
- (3) Suppose native speakers of English used Japanese words and phrases in the same way Japanese people use *wasei eigo*. Explain how you would react, and why, in 80 to 120 English words. As much as you can, avoid copying from the given text.

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