

2020年度 特別選抜Ⅰ 英語等有資格型

(自己推薦入試)

適 性 検 査

英 語

次の英文を読んで、第1問と第2問に**日本語**で答えなさい。

The cultural transmission of a specific language from one generation to another seemingly happens by passive childhood acquisition: they just listen and learn. I say “seemingly” because children certainly need to practise; they do not get sufficient ability in language unless they engage in meaningful exchanges with experienced language users. By the age of four they will have a vocabulary of several thousand words and a set of grammatical rules at their disposal, allowing them to compose their words into a huge range of utterances. Moreover, irrespective of what language children are learning, they appear to pass through the same stages of language acquisition. While children gain knowledge of musical traditions in a similar fashion, it might seem that expertise in music is far more difficult to acquire—as those who have suffered piano, violin or singing lessons for years will demonstrate (and their parents will confirm). We must, however, be cautious, because our views are mainly formed by modern Western culture.

In “traditional” societies, song is often far more common in everyday life, and so infant acquisition of musical knowledge may be far easier than it is in Western society. Indeed, if we were to place the emphasis on listening and informal singing and dancing, rather than on the technically demanding playing of musical instruments, which is perhaps more like writing than speaking, then the development of musical ability might appear as natural as that of language. John Blacking’s studies of music in cultures throughout the world led him to conclude: “It seems to me that what is ultimately of most importance in music cannot be learned like other cultural skills; it is there in the body, waiting to be brought out and developed, like the basic principles of language.”

Although many adults are bilingual, and some are fluent in many languages, the majority are primarily familiar with just one language, in which they are as capable at speaking as at listening. At least, that is our common view, which is perhaps strongly influenced by the presence of large nations unified by a single language. Bilingualism and even multilingualism may well have been more frequent in the past, and might be the current norm outside of the industrialized West. Even if this is the case, though, there is still a marked contrast with levels of ability in music: the majority of people will be familiar with a variety of musical styles, but will be far more limited when it comes to producing rather than listening. Few can compose music and many (myself included) cannot hold a tune. Yet this again may be a product of current Western society rather than of the human condition in general: it may reflect the relative unimportance of music in Western educational systems and the rather elitist and formalized attitudes towards music that have arisen in consequence.

(Adapted from Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*, pp. 15–16. London, UK: Weidenfeld & Nicolson, 2011)

第1問

- (1) 言語に関して、子供は四歳までに、どのようなことができるようになりますか。
- (2) 音楽の習得と言語の習得には、どのような類似点と相違点がありますか。筆者の主張をまとめなさい。

第2問

論じられている話題に関して、自分の考えを 400 字以内（横書き）で述べなさい。
（これは考えの良し悪しを見る問題ではなく、自分の考えを日本語で展開する能力を見る問題です。書く内容は、本意でも架空でもかまいません。）