

立命館大学大学院
2018年度実施 入学試験
博士課程前期課程

文学研究科

人文学専攻・英語圏文化専修

※2019年9月入学 入学試験は、筆記試験の実施がないため掲載していません

入試方式	実施月	コース	専門科目 ※英語による問題を含む		外国語(英語)	
			ページ	備考	ページ	備考
一般入学試験	9月	研究一貫	×		×	
	2月		×		×	
	9月	高度専門	×			
	2月		×			
社会人入学試験	9月	研究一貫	×			
	2月		×			
	9月	高度専門				
	2月					
外国人留学生入学試験	9月	研究一貫				
	2月					
	9月	高度専門				
	2月					
学内進学入学試験	9月	研究一貫				
	9月	高度専門				
学内進学入学試験 (大学院進学プログラム履修生対象)	2月	研究一貫				
	2月	高度専門				
APU特別受入入学試験	9月	研究一貫				
	9月	高度専門				

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一般入学試験	2月	英語	P.1~	
外国人留学生入学試験	9月			
	2月			
学内進学入学試験	2月			

2019年度 立命館大学大学院文学研究科入学試験問題

2019年2月16日

博士課程後期課程 人文学専攻
英語圏文化専修

「外国語」(英語)

●受験上の注意

- ① 試験中、冊子をばらしても構わないが、終了後再び綴じて提出すること
(ホッチキスを貸与します)
- ② 全ての用紙に受験番号、氏名等を記入し、提出すること

●試験中の持込許可物件について

- ① 筆記用具、受験票、時計以外の持込は認めない

文学研究科入学試験答案用紙

専攻・専修名	課程	科目	受験番号	氏名
人文学専攻 (英語圏文化専修)	後期課程	外国語 (英語)		

I. 以下の①～③の問題のうち 2 題を選択し、4 頁以降の解答欄に選択した設問番号を明記の上、解答しなさい。

I - ① 以下の文章を、文中に出てくる具体例にも適宜触れながら、日本語で要約しなさい。

In African American literature, *the vernacular* refers to the church songs, blues, ballads, sermons, stories, and, in our own era, hip hop songs that are part of the oral, not primarily the literate (or written-down) tradition of black expression. What distinguishes this body of work is its in-group and, at times, secretive, defensive, and aggressive character: it is not, generally speaking, produced for circulation beyond the black group itself (though it sometimes is bought and sold by those outside its circle). This highly charged material has been extraordinarily influential for writhes of poetry, fiction, drama, and so on. What would the work of Langston Hughes, Sterling A. Brown, Zora Neale Hurston, and Ralph Ellison be like without its black vernacular ingredients? What, for that matter, would the writing of Mark Twain or William Faulkner be without these same elements? Still, this vernacular material also has its own shapes, its own integrity, its own place in the black literary canon: *the literature of the vernacular*.

Defining the vernacular and delineating it as a category of African American literary studies have been difficult and controversial projects. Some critics note the vernacular's typical demarcation as a category of things that are male, attached only to lower-class groups, and otherwise simplistically expressive of a vast and complexly layered and dispersed group of people. Others warn both against the sentimentalization of a stereotyped "folk" and their "lore" and against the impulse to define black people and their literature solely in terms of the production of unconscious but somehow definitive work from the bottom of the social hierarchy. With these critiques often come warnings against forming too easy an idea about the shape and direction of African American literary history. Most emphatic is the argument against a "modernist" view that would posit an almost sacred set of foundational vernacular texts by "black and unknown bards" (to borrow James Weldon Johnson's ringing phrase) leading to ever more complex works by higher and higher artists marching into the future. Is contemporary music really more "progressive" or "complex" than the work of Bessie Smith, Robert Johnson, or Louis Armstrong?

And yet even after these questions and criticisms have been raised, somehow such distinctive forms as church songs, blues, tall tales, work songs, games, jokes, dozens, and rap songs—along with myriad other such forms, past and present—persist among African Americans, as they have for decades. They are, as a Langston Hughes poem announces, *still here*. Indeed, the vernacular is not a body of quaint, folksy items. It is not an exclusive male province. Nor is it associated with a particular level of society or with a particular historical era. It is neither long ago, far away, nor fading. Instead, the vernacular encompasses vigorous, dynamic processes of expression, past and present. It makes up a rich storehouse of materials wherein the values, styles, and character types of black American life are reflected in language that is highly energized and often marvelously eloquent.

Ralph Ellison and Toni Morrison have argued that vernacular art accounts, to a large degree, for the black American's legacy of self-awareness and endurance. For black performers and listeners (as well as readers) it has often served the classic function of teaching as it delights. Refusing to subscribe wholly to the white American's ethos and worldview, African Americans expressed in these vernacular forms their own ways of seeing the world, its history, and its meanings. The vernacular comprises, Ellison said, nothing less than another instance of humanity's "triumph over chaos." In it experiences of the past are remembered and evaluated; through it African Americans attempt to humanize an often harsh world, and to do so with honesty, with toughness, and often with humor.

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文学研究科入学試験答案用紙

専攻・専修名	課程	科目	受験番号	氏名
人文学専攻 (英語圏文化専修)	後期課程	外国語 (英語)		

I-② 以下の文章を、筆者が特に伝えたいことを中心に、日本語で要約しなさい。

Consider sentences (1)-(6):

- (1) I wonder who [the men expected to see them]
- (2) [the men expected to see them]
- (3) John ate an apple
- (4) John ate
- (5) John is too stubborn to talk to Bill
- (6) John is too stubborn to talk to

Both (1) and (2) include the clause bounded by brackets, but only in (1) may the pronoun *them* be referentially dependent on the antecedent *the men*; in (2) the pronoun is understood as referring in some manner indicated in the situational or discourse context, but not to the men. Numerous facts of this sort are known without relevant experience to differentiate the cases. Such facts pose a serious problem that was not recognized in earlier work: How does every child know, unerringly, to interpret the clause differently in the two cases? And why does no pedagogic grammar have to draw the learner's attention to such facts (which were, in fact, noticed only quite recently, in the course of the study of explicit rule systems in generative grammar)?

Turning to examples (3)-(6), sentence (4) means that John ate something or other, a fact that one might explain on the basis of a simple inductive procedure: *ate* takes an object, as in (3), and if the object is missing, it is understood as arbitrary. Applying the same inductive procedure to (5) and (6), it should be that (6) means that John is so stubborn that he (John) will not talk to some arbitrary person, on the analogy of (5). But the meaning is, in fact, quite different: namely, that John is so stubborn that some arbitrary person won't talk to him (John). Again, this is known without training or relevant evidence.

Children do not make errors about the interpretation of such sentences as (5)-(6) past a certain stage of development, and if they did, the errors would largely be uncorrectable. It is doubtful that even the most compendious traditional or teaching grammar notes such simple facts as those illustrated in (1)-(6), and such observations lie far beyond the domain of structural grammars.

【出典】

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Chomsky, N. (1986). *Knowledge of Language*. New York, N.Y.: Praeger, pp.8-9.
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文学研究科入学試験答案用紙

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人文学専攻 (英語圏文化専修)	後期課程	外国語 (英語)		

I - ③ 以下の文章を日本語で要約しなさい。

Narrative seems highly likely to be the default task orientation of the human mind. By that I mean that if our minds can process information in narrative terms, they automatically will. Narrative allows us to understand where we have come from and where we are so that we can predict or plan where we might soon move. It therefore shapes much of our thought and much of all literature.

But not all. It may be powerful, but not all-powerful. We can see or assay other kinds of patterns than those of character and intention, cause and effect: propositions (“From fairest creatures we desire increase”), arguments (“dear my love, you know,/ You had a father, let your son say so”), analogies (“Like as the waves make towards the pebbled shore,/ So do our minutes hasten to their end”), emotions (“For thy sweet love remembered such wealth brings/ That then I scorn to change my state with kings”), and patterns in words rather than their referents, in sound and syntax as well as sense (“since first your eye I eyed”). Because narrative shapes so much of our thought, because it offers such a powerful way of understanding our world, it engages and holds our attention. But because *all* kinds of pattern appeal to our appetite for ordered information, we often also encounter other patterns brought in to support those of narrative, like the patterns of the verse line that structure oral or written epic, or the musical accompaniment for stories from Homer to Hollywood.

In narrative, patterns converge on unfolding situations. But sometimes the sheer appeal of other kinds of patterns, not necessarily convergent, also shapes literature. The passion for nonnarrative pattern reaches its most concentrated form in lyrics—in poems without stories.

【出典】

WHY LYRICS LAST: EVOLUTION, COGNITION, AND SHAKESPEARE'S SONNETS by Brian Boyd, Cambridge, Mass.: Harvard University Press, Copyright © 2012 Brian Boyd.
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II. あなたの研究課題と研究計画を、英語で簡潔に述べなさい。(4 頁以降の解答欄に設問番号を明記し解答すること。)