

英 問

英 語

平成 26 年 度 (前 期)

注 意

1. 「解答はじめ」というまで開いてはいけない。
2. 問題は 1 冊 (本文 11 ページ)、解答用紙は 4 枚である。
3. 全部の解答用紙に受験番号を書くこと。受験番号は次の要領で明確に記入すること。

(例) 受験番号 50001 番の場合 →

5	0	0	0	1
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4. 解答は解答用紙の所定の位置に書くこと。他の所に書くと無効になることがある。解答用紙の裏面は使ってはならない。字数などの指示がある場合は、その指示に従って書くこと。解答文は横書きとする。
5. 書き損じても、かわりの用紙は交付しない。
6. 試験終了後、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(*を付した語句は、問題文の末尾に注がある)。

In September 2002, Richard Grasso, who was then the head of the New York Stock Exchange (NYSE), became the first CEO* in American history to get fired for making too much money. Grasso had run the NYSE since 1995, and he had done a good job. But when the news came out that the NYSE was planning to give Grasso a payment of \$139.5 million, the public protest was loud and immediate, and in the weeks that followed, the calls for Grasso's removal grew overwhelming.

Why was the public so outraged? After all, they did not have to pay the bill for Grasso's millions. The NYSE was spending its own money. And complaining about Grasso's gain didn't make anyone else any better off.

From an economist's point of view, in fact, the public reaction seemed deeply ⁽¹⁾irrational. Economists have traditionally assumed, reasonably, that human beings are basically self-interested. This means a couple of things. First, faced with different choices, a person will choose the one that benefits her personally. Second, her choice will not depend on what anyone else does. But the people who expressed outrage over how much money Grasso made did not benefit from doing so, so it was irrational for them to invest time and energy in complaining about him. And yet that's exactly what people did. So the question again is: why?

The explanation for people's behavior might have something to do with an experiment called the "ultimatum* game," which is perhaps the best known experiment in behavioral economics*. The rules of the game are simple. The experimenter pairs two people with each other (they can communicate with each other, but otherwise they're anonymous to each other). They are given \$10 to divide between themselves, according to this rule: one person (the proposer) decides, on his own, what the split should be (fifty-fifty, seventy-thirty, or whatever). He then makes a take-it-or-leave-it offer to the other person (the

⁽²⁾

responder). The responder can either accept the offer, in which case both players win their respective shares of the cash, or reject it, in which case both players walk away with nothing.

If both players are rational, the proposer will keep \$9 for himself and offer the responder \$1, and the responder will take it. After all, whatever the offer, the responder should accept it, since if he accepts it he gets some money and if he rejects it he gets none. A rational proposer will realize this and therefore make a lowball, or extremely low, offer.

In practice, though, this (A) happens. Instead, lowball offers — anything below \$2 — are (B) rejected. Think for a moment about what this means. People would rather have nothing than let their “partners” walk away with too much of the money. They will give up free money to punish what they perceive as greedy or selfish behavior. And the interesting thing is that the proposers anticipate this — presumably because they know they would act the same way if they were in the responder’s place. As a result, the proposers don’t make many low offers in the first place. The most common offer in the ultimatum game, in fact, is (C).

Now, this is a long way from the image of “rational” human behavior. The players in the ultimatum game are not choosing what’s materially best for them, and their choices are clearly completely dependent on what the other person does. People play the ultimatum game this way all across the developed world. And increasing the size of the stakes* doesn’t seem to matter much either. Obviously, if the proposer were given the chance to divide \$1 million, the responder wouldn’t turn down \$100,000 just to prove a point. But the game has been played in countries, like Indonesia, where the possible gain was equal to three days’ work, and responders still rejected lowball offers.

There’s no doubt the indignation at Grasso was, in an economic sense, irrational. But like the behavior of the ultimatum game responders, the indignation was an example of how people are willing to punish bad behavior

even when they get no personal material benefits from doing so. And, irrational or not, this practice is good for society because it pushes people to overcome a narrow definition of self-interest and do things, intentionally or not, that end up serving the common good. But the players in this game are not trying to help society. They are simply rejecting lowball offers because the offers violate their individual sense of what a fair exchange would be. But the effect is the same as if they loved humanity: the group benefits.

注 CEO Chief Executive Officer の略、最高経営責任者

ultimatum 最後通牒

behavioral economics 行動経済学

stake 賭け金

- 1 下線部(1)について、そのように判断される理由を 60 字以内の日本語(句読点を含む)で説明しなさい。
- 2 下線部(2)は、この場合どのようなことを指すか。文脈に即して 60 字以内の日本語(句読点を含む)で説明しなさい。
- 3 下線部(3)を和訳しなさい。
- 4 下線部(4)について、グラッソ(Grasso)への批判が起こった理由は何か。本文全体の論旨をふまえて 100 字以内の日本語(句読点を含む)で説明しなさい。

5 空欄(A), (B)に入れる語の組み合わせとして最も適切なものを以下の選択肢イ~ニから一つ選び, その記号を解答欄に書きなさい。

(A) ——— (B)

- | | | |
|---|--------|-----------|
| イ | always | never |
| ロ | rarely | routinely |
| ハ | often | sometimes |
| ニ | never | seldom |

6 空欄(C)に入れるのに最も適切なものを以下の選択肢イ~ニから一つ選び, その記号を解答欄に書きなさい。

- | | | | | | | | |
|---|-----|---|-----|---|-----|---|------|
| イ | \$0 | ロ | \$1 | ハ | \$5 | ニ | \$10 |
|---|-----|---|-----|---|-----|---|------|

II 次の英文を読み、下の問いに答えなさい(*を付した語句は、問題文の末尾に注がある)。

Just as it is now, mid-twentieth-century London — especially for its visitors, including photographers — was a dynamic city, a place of motion. New arrivals were awed by the multiplicity of its neighborhoods and the intricate manners of its institutions. Most of all, visitors were overwhelmed by the (A) — the packed pubs and tea rooms, the crowd of workers flowing across London Bridge under the brown fog of a winter dawn, the people packed onto the buses, gathered in Trafalgar Square, or shuffling beneath a sea of umbrellas, caught in motion by the fast shutter speeds of lightweight Leicas*. But photographers also sought out the moments of peace and calm, sometimes on the banks of the Thames*, often in London's great parks: the moments when the flow seemed suddenly to stop. The calm of the parks and the crush of the streets speak to London's peculiar sense of time and that of the mid-century moment: the apparent timelessness of the London pub *and* the dynamic modernity of the lights and traffic of the West End*.

If London at mid-century simultaneously pointed backwards and forwards, it was also a city of contrasts, and these contrasts fascinated visiting photographers, who took opportunities to present the opposites that made London the city it was. ⁽¹⁾ Certain images of the city — the red bus, Big Ben, the gentleman in a striped suit — have come to stand for Britain as a whole. At the same time, the constant flows of people, of commodities, and of cultures into and through London, have marked it out as foreign and alien. As novelist Joseph Conrad wrote the Thames brought “the dreams of men, the seed of commonwealths, the germs of empires” (B) to the world, and in the images, especially those featuring monuments, there is a sense of London as an imperial center. But the Thames also brought the fruits of empire (C): trade goods, of course, but also colonial and postcolonial subjects, along with Jewish refugees and other

migrants, with their new foods, their attractive markets and the ethnically marked cultural spaces they made in London's geography.

⁽²⁾ Multiplicity has always been a feature of London, and street photography as a genre is often organized around comparisons such as that between wealth and poverty. Vienna-born photographer Wolfgang Suschitzky's East End* images, made mostly during the 1930s, are truly a world away from his West End views. Capturing images of social diversity has been a persistent objective for the photographers who came here. Their concern with multiplicity became more
⁽³⁾ prominent through the mid-century period. The filling in of the holes created in the city's urban landscape after the Second World War promoted closeness between classes; often, for example, social housing* was built on bomb sites in otherwise private neighborhoods. The greater ethnic diversity of postwar London again made this feature more intense. For foreign photographers, London was often made up of a cast of characters whom they often knew before they arrived, through the received ideas that photographic reproduction creates. Towards the end of the mid-century moment, new characters emerged: the punks became typical images of London. The repeated appearance across the decades of particular types of people suggests that such figures embody (or are seen to embody) London's spirit of place.

However, the sympathy born of local cultural experience that characterizes some of these pictures takes their work beyond the listing of types. Markéta Luskáčová, who immigrated from Czechoslovakia to the UK in 1975, described her photography as "a way of practicing sociology of a rather odd kind." It is
⁽⁴⁾ certainly the case that her images of poverty dramatize the social division of urban life, but they also achieve human intimacy. We can speculate that the very foreignness of these artists may have aided them in seeing more sharply the peculiarities of London and its social arrangements; what was familiar to Londoners was strange for them, and their own stories of arrival and departure shaped their ways of viewing the city.

注 Leica ドイツのライカ社製のカメラ

Thames ロンドンの中心部を流れる川, 18世紀より20世紀初頭まで, イギリスと世界をつなぐ主要な交通路として活躍した

West End ロンドン西側の高級住宅・商業地区, 劇場, レストランなどで名高い

East End ロンドン東部の商工業地区, 低所得層の居住地域
social housing 公営住宅

- 1 下線部(1)を和訳しなさい。
- 2 下線部(2)と同じ意味で用いられている別の英単語一語をこの段落の中から探して, 解答欄に書きなさい。
- 3 下線部(3)を引き起こした社会的要因を二つ挙げ, 日本語で説明しなさい。
- 4 自分の写真について下線部(4)のように述べている理由は何か。60字以内の日本語(句読点を含む)で説明しなさい。
- 5 空欄(A)に入れるのに最も適切な語句を下の選択肢イ～ニから一つ選び, その記号を解答欄に書きなさい。

イ beauty and power	□ dirt and poverty
ハ number of people	ニ amount of restaurants
- 6 空欄(B), (C)に入れるのに最も適切な語の組み合わせを下の選択肢イ～ニから各一つ選び, その記号を解答欄に書きなさい。

(B)	——	(C)
イ downriver		upriver
□ upriver		downriver
ハ slowly		quickly
ニ quickly		slowly

Ⅲ 次の1～5のカッコ内の単語を並べ替えて、最も適切で意味の通る文を作り、並べ替えた部分の中で3番目に来る単語を解答欄に書きなさい。

1 Karen was an artist in a deeper sense (of / one / only / paints / pictures / than / that / who).

2 His argument was convincing; otherwise (agreed / have / him / no / one / with / would).

3 What we all want to achieve is (appreciated / having / our / properly / talents).

4 If what I feel for her is true love, (as / defined / expression / have / poets / the), then perhaps I should marry her.

5 Ever since September 11, 2001, American authorities (felt / have / it / monitor / necessary / to) electronic communications.

IV Write 120 to 150 words of English on one of the opinions below. Indicate the number of the opinion you have chosen. Also, indicate the number of words you have written at the end of the composition.

- 1 Many lawmakers believe it is a good idea to ban all smoking in public in Japan. Explain why you agree or disagree with this opinion.
- 2 Relatively few young people have voted in recent Japanese national elections, so many experts believe that younger generations do not care about the future of their country. Explain why you agree or disagree with this opinion.
- 3 Speaking about violence and war, Gandhi once said, "An eye for an eye will only make the whole world blind." Explain why you agree or disagree with this opinion.

V 音声を聴き、その指示に従って、AおよびBの各問いに答えなさい。

A 音声を聴き、以下の質問に英語で答えなさい。

1 How are crows misunderstood by humans?

2 How is Tokyo fighting a war with crows?

3 How can crows help humans?

B 音声を聴き、以下の質問に英語で答えなさい。

- 1 What does the term “dialect” mean?
- 2 Why is an anti-language called an “anti-language”?
- 3 What three words are used in North America to refer to a gun?