平 成 22 年 度 入 学 試 験 問 題 (後期)

英　　語

注　　意

1. 合図があるまで表紙をあけないこと。
2. 受験票は机上に出しておくこと。

英　語（後　期）　（その１）

Ⅰ　下線部を和訳せよ。

When Sylvia Earle began diving in 1952, the ocean was pristine. These days, things are different. "For the past 30 years I have never been on a dive anytime, anywhere, from the surface to 2. 5 miles deep, without seeing a piece of trash," says the renowned oceanographer and former chief scientist at the National Oceanic and Atmospheric Administration. "There's life from the surface to the greatest depths — and there's also trash from the surface to the greatest depths."

Dr. Earle's experience illustrates the rising tide of plastic accumulating in the world's oceans. And while the Pacific Ocean has garnered much attention for what some call the "Great Pacific Garbage Patch" — a vast expanse of floating plastic deposited in the middle of the ocean by circulating currents — the problem doesn't stop there.

New research shows that plastic has collected in a region of the Atlantic as well, held hostage by converging currents, called gyres, to form a swirling "plastic soup." And those fragments of plastic could also be present at the other three large gyres in the world's oceans, says Kara Lavender Law, a member of the oceanography faculty at the Sea Education Association (SEA) in Woods Hole, Mass., which conducted the study.

Because the plastic has broken down into tiny pieces, it is virtually impossible to recover, meaning that it has essentially become a permanent part of the ecosystem. The full impact of its presence there — what happens if fish and other marine animals eat the plastic, which attracts toxins that could enter the food chain — is still unclear.

"It's a serious environmental problem from a lot of standpoints," Dr. Law says. "There are impacts on the ecosystem from seabirds, fish, and turtles, down to microscopic plankton." The possible effect on humans is "a huge open question," she adds. "If a marine organism were to ingest a contaminated plastic article, it could move up the food chain. But that is far from proven."

The data collected by SEA, from 22 years of sailing through the North Atlantic and Caribbean, show a high concentration of plastic fragments centered about 30 degrees north latitude (in the western North Atlantic), says Law. That aligns with the ocean's circular current pattern.

But don't call this region the garbage patch of the Atlantic. Law, who has sailed through the plastic accumulation in the Pacific gyre as well, says the term "plastic soup" is more accurate for both areas. "There's no large patch, no solid mass of material," she says.

Marcus Eriksen, director of education at Algalita Marine Research Foundation in Long Beach, Calif., agrees. The idea of a garbage "patch" or "island" twice the size of Texas, a favorite term in the media for the now-infamous spot in the Pacific, feeds misconceptions, he says. "It's much worse. If it were an island, we could go get it. But we can't, because it's a thin soup of plastic fragment."

The plastic floating in the ocean comes mostly from land. Dumping plastic at sea has been prohibited by an international convention since 1988, but about 80 percent of the plastic in the ocean flows from rivers, is washed out from storm drains or sewage overflows, or is blown out to sea from shore by the wind.

According to the UN Environment Program, the world produces 225 million tons of plastic every year. Law says that analyses of the density of the plastics picked up in SEA's research show that much of it potentially comes from consumer items made of polyethylene and polypropylene plastics, which include plastic shopping bags, milk jugs, detergent bottles, and other items "common in our everyday lives."

Those post-consumer products eventually break down into small pieces — most of the fragments caught in SEA's plankton nets are about the size of a pencil eraser. Fish, birds, and sea mammals can mistake those tiny pieces for food and eat them. Fish and birds caught in regions with high plastic concentrations have been found to have numerous bits of plastic in their stomachs.

（出典：*The Christian Science Monitor*, June 18, 2009. 一部変更あり）

Ⅱ　下線部を和訳せよ。

Colour for the Painter

For all of us, colour is experienced as something — that is to say, we always see it in the guise of a substance which can be called by a variety of names. For instance, pale, golden yellow may be the colour of hair, of corn, of certain fruit, of a precious metal, of some flowers, or woven into fabrics, or fall as patches of light. (1) We usually see colour as the colour of *something* — it is not a natural thing to see colour simply as itself alone, unless, of course, we happen also to be painters. For painters, colour is not only those things which we all see but also, most extraordinarily, the pigments spread out on the palette, and there, quite uniquely, they are simply and solely colour. This is the first important fact of the painter's art to be grasped.

These bright and shining pigments will not, however, continue to lie there on the palette as pristine colours in themselves but will be put to use — for the painter paints a picture, so the use of colour has to be conditioned by this function of picture making. The proper term for this use of colour by practitioners of the art is *pictorial colour*. For some artists, and most surprisingly it has only been a very small number, the necessity to come to some sort of understanding of pictorial colour has prompted the most passionate of enquiries and some of the greatest artistic adventures. Obviously what is perceived in the world about us is the primary experience of colour, and for the painter it nourishes and sustains, even if, like me, that painter today should be an abstract artist. Perceptual colour is our everyday experience of colour and, like Nature itself, it is a common condition. (2) As long as we possess sight, these sensations are our constant companions, regardless of the degree to which we are aware of them. So the painter has two quite distinct systems of colour to deal with — one provided by nature, the other required by art — perceptual colour and pictorial colour. Both will be present and the painter's work depends upon the emphasis he places first upon the one and then upon the other.

Cézanne's remark in his letter to Bernard of 23 December 1904, that 'Light does not exist for the painter' refers to this duality. He has only the pigments on his palette and from those he has to fabricate, bring about any sensation of light that he wants in his picture. As it is with light, so it is with other visual and plastic sensations. For perceptual space the painter has to invent pictorial space. The same applies to our perceptions of form and weight, etc.: each sensation must be recast in pictorial terms. (3) And if these are to 'work', as painters say, then together they must create a pictorial reality which is credible — so a painter has to find a way of uniting all the elements in a picture to make a whole.

（出典：Trevor Lamb and Janine Bourriau (eds.), *Colour: Art & Science*, Cambridge University Press, 1995）

（注）

Cézanne：フランスの画家(1839—1906)　　Bernard：フランスの画家(1868—1941)

Ⅲ　下線部を英訳せよ。

ある調査では，会社から解雇された人の 88 % が会社の解雇のやり方に不満を抱いている。こうした人々は，ある日突然何の説明もなく解雇された人々である。(1) 他の会社は，人を丁寧に遇することの必要性を認識し，異なる道を選んでいる。これらの会社は，従業員に会社の状況を率直に説明する。(2) 最も重要なことは，人々がなぜこうした決定がなされているかを理解することなのである。そして，(3) 最もよい組織は，単に人を排除するのではなく，社風を再考し，社員や顧客とさらによい関係を築くのだ。

英　語（後　期）

受験番号		氏名	

受験番号

I

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II

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III

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