

平成 21 (2009) 年度

慶應義塾大学入学試験問題

医 学 部

外国語 (英語)

注意事項

1. 受験番号と氏名は解答用紙の所定の記入欄にそれぞれ記入してください。
2. 受験番号は所定欄の枠の中に1字1字記入してください。
3. 解答は、必ず解答用紙の所定の欄に記入してください。数字を書き入れる解答欄 [A] と、記述用の解答欄 [B] に分かれています。
4. この問題冊子の総ページ数は12ページです。試験開始の合図とともにすべてのページが揃っているかどうか確認してください。ページの脱落や重複があったら直ちに監督者に申し出てください。
5. 若干の語句 (*のついたもの) については NOTES で取り上げられていますので参考にしてください。
6. この問題冊子は、試験終了後に持ち帰ってください。

平成21(2009)年度慶應義塾大学入学試験問題訂正等一覧表

学部	教科/科目	原	訂正
文学部	英語	p.3 最終行 ・ Doppelgänger	→ ・ Doppelgänger
	世界史	p.9 IV-(イ) 2行目 ・ Homo Religiosus	→ ・ homo religiosus
	世界史	p.10 5行目 ・ 会い	→ ・ 遣い
商学部	世界史	p.6 III. 問6 ・ 2 金印勅書	→ ・ 3 金印勅書
医学部	理科	p.14 III. 1. (ii) 2行目と3行目の間に以下の下線部の文を追加する。	→ 2個の構造異性体が生成する。 また、 α -アミノ酸A 1molを中和するのに水酸化ナトリウム 2molを要した。 α -アミノ酸Aの構造式を描け。
	英語	p.10 [出典] [II] Kate Elwood, 'Cultural awkwardness cuts both ways', <i>The Daily Yomiuri</i> , April 1, 2008, p.20. [III] Malcolm Gladwell, <i>Blink</i> (Back Bay Books, 2005), pp.250-253.	→ [II] Malcolm Gladwell, <i>Blink</i> (Back Bay Books, 2005), pp.250-253. [III] Kate Elwood, 'Cultural awkwardness cuts both ways', <i>The Daily Yomiuri</i> , April 1, 2008, p.20.
総合政策学部	英語	p.5 設問[22] 1~2行目 ・ a new pinnacle <u>of</u> leadership	→ ・ a new pinnacle <u>in</u> leadership
	数学および英語	p.6 設問[22] 1~2行目 ・ a new pinnacle <u>of</u> leadership	→ ・ a new pinnacle <u>in</u> leadership
	小論文	p.4 上段 026. 公務員制度改革 4行目 ・ 係る制度の <u>あり</u> について、幅広く検討する	→ ・ 係る制度の <u>あり方</u> について、幅広く検討する
	小論文	p.14 下段 右 5~6行目 ・ 現在の農地約467万haが維持されるとともに	→ ・ 現在の農地約467万haが維持されるとともに
	小論文	p.17 上段 中 4. 治安、防犯の確保と総合的な銃器犯罪対策の推進 15行目 ・ DNA鑑定捜査等 <u>については</u>	→ ・ DNA鑑定捜査等 <u>については</u>
看護医療学部	生物	p.10 [IV] 問3 ・ それぞれ6つの表現形質 (I~IV)をもつか	→ ・ それぞれ6つの表現形質 (I~VI)をもつか

平成21(2009)年度 薬学部 問題補足説明

薬学部	理科	p.7 3. [3] 2行目 質量百分率(=質量パーセント濃度)
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以上

[I] 次の和文の内容を英語で書き表しなさい。

どんなに海外へ行きたくても、年齢や体調のせいで行けない人がある。そういう人には、テレビの旅番組が仮想体験の場になる。さらに、人は旅番組を通じて、現地に住む人々の生き方から自分のありさまを確認することができる。

[II] 次の英文を読んで設問に答えなさい。

At the beginning of her career as a professional musician, Abbie Conant was in Italy, playing trombone for the Royal Opera of Turin*. This was in 1980. That summer, she applied for eleven openings for various orchestra jobs throughout Europe. She got one response: The Munich Philharmonic Orchestra. "Dear Mr. Abbie Conant," the letter began. In retrospect, ⁽¹⁾ that mistake should have tripped every alarm bell in Conant's mind.

The audition was held in the Deutsches Museum in Munich, since the orchestra's cultural center was still under construction. There were thirty-three candidates, and each played behind a screen, making them (あ) to the selection committee. Screened auditions were rare in Europe at that time. But one of the applicants was the son of someone in one of the Munich orchestras, so, for the sake of (い), the Philharmonic decided to make the first round of auditions blind. Conant was number sixteen. She played Ferdinand David's *Konzertino** for Trombone, which is the warhorse* audition piece in Germany, and missed one note (she cracked a G). She said to herself, " [A] " and went backstage and started packing up her belongings to go home. But the committee thought otherwise. They were floored*. Trained classical musicians say that they can tell whether a player is good or not almost instantly — sometimes in just the first few bars*, sometimes even with just the first note — and with Conant they knew. After she left the audition room, the Philharmonic's music director, Sergiu Celibidache, cried out, "That's who we want!" The remaining seventeen players, waiting their (ア) to audition, were sent home. Somebody went backstage to find Conant. She came back into the audition room, and when she stepped out from behind the screen, she heard "*Meine Goetter!* (=My God!)" They were expecting Mr. Conant. This was Ms. Conant.

It was an awkward situation, to say the least. Celibidache was a conductor from the old school, an imperious* and strong-willed man with very definite

ideas about how music ought to be played—and about who ought to play music. What's more, this was Germany, the land where classical music was born. Once, just after the Second World War, the Vienna Philharmonic experienced with an audition screen and ended up with what the orchestra's former chairman, Otto Strasser, described in his memoir as a "grotesque situation": "⁽²⁾An applicant qualified himself as the best, and as the screen was raised, there stood a Japanese before the stunned jury." To Strasser, someone who was Japanese simply could not play with any soul or fidelity music that was composed by a European. To Celibidache, (イ), a woman could not play the trombone. The Munich Philharmonic had one or two women on the violin and the oboe. But those were "feminine" instruments. The trombone is masculine. It is the instrument that men played in military marching bands.

There were two more rounds of auditions. Conant passed both with flying colors*. But once Celibidache and the rest of the committee saw her in the flesh, all those long-held prejudices began to compete with the winning first impression they had of her performance. She joined the orchestra, and Celibidache stewed*. A year passed. In May of 1981, Conant was called to a meeting. She was to be (ウ) to second trombone, she was told. No reason was given. Conant went on probation* for a year, to prove herself again. It made no difference. "You know the problem," Celibidache told her. "We need a man for the solo trombone."

⁽³⁾Conant had no choice but to take the case to court. In its brief, the orchestra argued, "The (エ) does not possess the necessary physical strength to be a leader of the trombone section." Conant was sent to the Gautinger Lung Clinic for extensive testing. She blew through special machines, had a blood sample taken to measure her capacity for absorbing (ゅ) and underwent a chest exam. She scored well above (オ). The nurse even asked if she was an athlete. The case dragged on. The orchestra claimed that Conant's "shortness of breath was overhearable" in her performance of the famous trombone solo in Mozart's *Requiem*, even though the guest conductor of those performances had (カ) out Conant for praise. A special audition in front of a trombone expert was set up. Conant played seven of the most difficult passages in the trombone repertoire. The expert was effusive*. The orchestra claimed that she was unreliable and unprofessional. It was a lie. After eight years, she was reinstated as first trombone.

But then ⁽⁴⁾another round of battles began—that would last another five

years—because the orchestra refused to pay her on par with her male colleagues. She won, again. She prevailed on every charge, and she prevailed (キ) she could mount an argument that the Munich Philharmonic could not rebut*. Sergiu Celibidache, the man complaining about her ability, had listened to her play Ferdinand David's *Konzertino* for Trombone under conditions of perfect (え), and in that unbiased moment, he had said, “ [B] ” and sent the remaining trombonists packing. Abbie Conant was saved by the screen.

設問

- 1 下線部 (1) mistake の内容を具体的に25字程度の日本語で答えなさい。
- 2 本文中の (あ)～(え)に入れるのにふさわしい単語になるように解答欄のつづりを完成させなさい。(活字体を使うこと。)

(あ) in ible (い) fair (う) ox (え) obj
- 3 本文中の [A] に入れるのに最もふさわしい英語を次の中から選び、その番号を解答欄 [A] に記入しなさい。

1 Go for it, 2 I made it! 3 That's it,
- 4 本文中の (ア)～(キ)に入れるのに最もふさわしい語をそれぞれの選択肢1～3の中から選び、その番号を解答欄 [A] に記入しなさい。

ア 1 application	2 line	3 turn
イ 1 likely	2 likewise	3 otherwise
ウ 1 delegated	2 demoted	3 promoted
エ 1 conductor	2 defendant	3 plaintiff
オ 1 average	2 balance	3 point
カ 1 kicked	2 ruled	3 singled
キ 1 because	2 how	3 if
- 5 下線部 (2) を和訳しなさい。
- 6 下線部 (3) を和訳しなさい。
- 7 下線部 (4) が始まった理由を具体的に25字程度の日本語で述べなさい。
- 8 本文中の [B] に入れるのに最もふさわしい英語を次の中から選び、その番号を解答欄 [A] に記入しなさい。

1 *Meine Goetter!* (= *My God!*)
 2 *That's who we want!*
 3 *We need a man for the solo trombone!*

[Ⅲ] 次の文章は日本で働くアメリカ人女性の書いたものである。英文を読んで設問に答えなさい。

Though modest in size, the store was jam-packed with all the usual stuff, like paper, tape, glue and pens, as well as things I did not recognize like the *shitajiki* sheets of stiff plastic used to put under notebook pages in order to write on a firm surface—not only was I unfamiliar with the item itself, I was also unaware of the need it addressed. Next to the *shitajiki* were yo-yos, recognizable yet a bit surreal in the surroundings. But ... no staplers that I could spot anywhere.

So I did the normal thing in the circumstances, turning to the uniformed clerk who was fiddling with boxes of paperclips to my left and inquiring in Japanese where I might find a “hotchkiss.” The clerk looked alarmed and uncomprehending, so ⁽¹⁾I gave it another go, accentuating very clearly with the result that “hotchkiss” ended up sounding like something faintly titillating* that surely no one would seek in a stationer’s. Stifling a giggle and waving her hand in a universal “no, no, definitely no!” gesture, the clerk escaped from me, right out the door of the store and into the post office across the way. At which point I at last comprehended the fact that she didn’t work in the store at all. A young male employee with no uniform and an attitude of ⁽²⁾polite indifference that was most welcome was suddenly on my right pointing to the stapler section. I grabbed one, paid, and made my own getaway with burning cheeks.

Oh, the embarrassment! And of course, ⁽³⁾this was but one early episode in what would become for the next few years a series of mortifying* incidents caused by cultural cluelessness, as is the case for many who venture into territories not wholly familiar. Even slight differences can lead to misapprehensions, or perhaps it is indeed the minor disparities that are most easily overlooked, producing momentary confusion and a rather less fleeting* discomfiture*.

What exactly this discomfiture is and how we cope with it may vary depending on culture. Communication researchers Todd Imahori and William Cupach examined how Americans and Japanese cope with embarrassing predicaments. First they asked respondents to describe a situation in which they had committed a social faux pas* resulting in feelings of awkwardness, embarrassment, loss of face, or shame. They then classified these situations as 1) accidents, like ([A]); 2) mistakes, like ([B]); 3) inept performances, like ([C]); and 4) rule violations, like ([D]).

The researchers further categorized the experiences based on whether the situation took place among “in-group” people, such as ([E]); or “out-group” people, for example, ([F]); or a mixture of both types of relationships. On top of this, the way each respondent dealt with the social scrape was slotted as ([G]). Finally, the ensuing emotions were sorted as ([H]).

Imahori and Cupach found that Japanese respondents were more likely to describe predicaments involving mistakes. Americans, on the other hand, more frequently reported accidents and rule violations. Moreover, the Japanese recounted more in-group situations as opposed to the out-group experiences detailed by the Americans. In addition, the Japanese used remediation* much more often than the Americans who for their part were more apt to use humor as a coping strategy. As far as emotions go, the Japanese tended to feel ashamed, guilty, uncertain, regretful or shocked more than the Americans, who felt embarrassed or stupid.

If I apply Imahori and Cupach’s classifications, my hotchkiss fiasco* was a mistake among out-group spectators, and feeling absolutely and positively stupid and embarrassed I fled the scene, which the researchers note is an extreme form of avoidance. Of course, ⁽⁴⁾each predicament has its own particular constraints. Apology was not possible because the woman, perhaps similarly ill at ease and self-conscious at having to handle the case of mistaken identity on the part of a non-Japanese, had already vacated the premises immediately. Humor, quite obviously, was well beyond my linguistic means.

設問

- 1 下線部（1）を和訳しなさい。
- 2 下線部（2）はどのような行為を意味するのか、25字以内の日本語で書きなさい。
- 3 下線部（3）を和訳しなさい。
- 4 本文中の [A]－[H] に入れるのにふさわしい英語を次の中から選び、その記号を解答欄に記入しなさい。ただし、同じ記号を複数回使用してはならない。
 - あ apology, account, humor, remediation and avoidance
 - い awkward, embarrassed, stupid, ashamed, guilty, uncertain, scared, regretful, shocked and impatient
 - う being overheard insulting someone
 - え doing less well than expected
 - お family, friends, classmates or coworkers
 - か passing acquaintances or strangers
 - き tripping
 - く walking into the wrong room
- 5 下線部（4）は著者の場合にもあてはまる。著者の hotchkiss fiasco では、どんな constraints がいかなる理由で生じたか、2つの例についてそれぞれ25字以内の日本語で述べなさい。

[IV] Which do you choose e-mail or postal mail? Set up a situation and explain why you use e-mail or postal mail for the occasion. Write about it in English in about 80 words.

[NOTES]

bar / *noun*

IN MUSIC [C] one of the short sections of equal length that a piece of music is divided into, and the notes that are in it

color / *noun*

IDIOMS *with flying colors*: with distinction • *Sylvia had passed her exams with flying colors.*

discomfiture / *noun* [U]

discomfit: *verb* (literary) to make somebody feel confused or embarrassed

effusive / *adjective*

showing much or too much emotion

faux pas / *noun*

(from French) an action or a remark that causes embarrassment because it is not socially correct

flasco / *noun*

something that does not succeed, often in a way that causes embarrassment; SYNONYM disaster

fleeting / *adjective*

[usually before noun] lasting only a short time; SYNONYM brief

floor / *verb*

to surprise or confuse somebody so that they are not sure what to say or do

imperious / *adjective*

(formal) expecting people to obey you and treating them as if they are not as important as you: *an imperious gesture*

Konzertino / *noun*

a simple or short concerto.

mortifying / *adjective*

mortify / *verb* [usually passive] to make somebody feel very ashamed or embarrassed; SYNONYM humiliate

probation / *noun*

[U] a time of training and testing when you start a new job to see if you are suitable for the work

rebut / *verb*

(formal) to say or prove that a statement or criticism is false; SYNONYM refute

remediation / *noun*

[mass noun] the action of remedying something

stew / *verb*

to think or worry about something: *I've been stewing over the problem for a while.*

titillating / *adjective*

titillate / *verb* (often disapproving) to interest or excite somebody, especially in a sexual way

Turin /

a city in northwestern Italy on the Po River, capital of Piedmont region; Italian name TORINO

warhorse / *noun*

(informal) a musical, theatrical, or literary work that has been heard or performed repeatedly: *that old warhorse Liszt's "Hungarian Rhapsody No. 2."*

(Adapted from *Oxford Advanced Learner's Dictionary* 6th ed. & *Oxford Dictionary of English & The New Oxford American Dictionary* 2nd ed.)

[出典]

[Ⅱ] Kate Elwood, 'Cultural awkwardness cuts both ways', *The Daily Yomiuri*, April 1, 2008, p.20.

[Ⅲ] Malcolm Gladwell, *Blink* (Back Bay Books, 2005), pp. 250-253.