

平成 19 年度入学試験問題

外国語（英語）

注意事項

- 1 この問題冊子は、試験開始の合図があるまで開いてはならない。
- 2 問題冊子は、全部で9ページある。(落丁・乱丁, 印刷不鮮明の箇所などがあつた場合は申し出ること。)
- 3 解答は、すべて解答用紙の指定された箇所に記入すること。
- 4 受験番号は、各解答用紙の指定された2箇所に必ず記入すること。
- 5 解答時間は、教育人間科学部学校教育課程教科教育コース英語教育専修が100分、教育人間科学部(学校教育課程教科教育コース英語教育専修を除く)およびその他の学部は90分である。解答すべき問題(○印)および解答用紙の枚数は、下表のとおりである。

受 験 者	解答すべき問題(○印)				解答用紙の枚数
	I	II	III	IV	
人文学部	○	○	○		3
教育人間科学部(学校教育課程教科教育コース英語教育専修を除く)	○	○	○		3
教育人間科学部(学校教育課程教科教育コース英語教育専修)	○	○	○	○	4
法学部	○	○	○		3
経済学部	○	○	○		3
理学部	○	○	○		3
医学部	○	○	○		3
歯学部	○	○	○		3
工学部	○	○	○		3
農学部	○	○	○		3

教育人間科学部学校教育課程教科教育コース英語教育専修のリスニングテストは、試験開始70分後に約16分間実施する。

- 6 下書きは、問題冊子の余白を使用すること。
- 7 問題冊子は、持ち帰ること。

I

〔全学部受験者用〕 次の英文を読んで、下の問いに日本語で答えなさい。

At the Institute for Marine Mammal Studies in Mississippi, Kelly the dolphin has built up quite a reputation. All the dolphins at the institute are trained to hold onto any litter that falls into their pools until they see a trainer, when they can trade the litter for fish. In this way, the dolphins help to keep their pools clean.

Kelly has taken this task one step further. When people drop paper into the water she hides it under a rock at the bottom of the pool. The next time a trainer passes, she goes down to the rock and tears off a piece of paper to give to the trainer. After a fish reward, she goes back down, tears off another piece of paper, gets another fish, and so on. This behaviour is interesting because it shows that Kelly has a sense of the future and delays gratification. She has realised that a big piece of paper gets the same reward as a small piece and so delivers only small pieces to keep the extra food coming. She has, in effect, trained the humans.

Her cunning has not stopped there. One day, when a gull flew into her pool, she grabbed it, waited for the trainers and then gave it to them. It was a large bird and so the trainers gave her lots of fish. This seemed to give Kelly a new idea. The next time she was fed, instead of eating the last fish, she took it to the bottom of the pool and hid it under the rock where she had been hiding the paper. When no trainers were present, she brought the fish to the surface and used it to lure the gulls, which she would catch to get even more fish. After mastering this lucrative strategy, she taught her calf, who taught other calves, and so gull-baiting has become a hot game among the dolphins.

“Intelligence” is a term with many definitions and interpretations. It’s difficult enough to measure in humans let alone other animals. Large brains are traditionally associated with greater intelligence, and the brain of the adult bottlenose dolphin is about 25% heavier than the average adult human brain.

(d) Generally though, larger mammals tend to have larger brains, and so a more accurate estimate of brain power comes from the ratio of brain size to body size — the “encephalisation quotient” (EQ). While river dolphins have an EQ of 1.5, some dolphins have EQs that are more than double those of our closest relatives: gorillas have 1.76, chimpanzees 2.48, bottlenose dolphins 5.6. The bottlenose’s EQ is surpassed only by a human’s, which measures 7.4. But we don’t know enough about the workings of the brain to be sure of what these anatomical measurements truly represent. Today, most scientists share the view that it is behaviour, not structure, that must be the measure of intelligence within a species.

(Adapted from *The Guardian*, July 3, 2003)

〔注〕 litter ごみ gull カモメ bottlenose dolphin バンドウイルカ

1. (a)の内容を句読点を含め、60字以内で述べなさい。
2. (b)を和訳しなさい。
3. (c)の内容を句読点を含め、60字以内で述べなさい。
4. (d)を和訳しなさい。

II

〔全学部受験者用〕 次の英文を読んで、下の問いに日本語で答えなさい。

At the time when European artists like Manet, Monet and van Gogh were delighting in their discovery of ukiyo-e prints in the 1870s and 80s, the art form was all but extinct in Japan. ^(a) Woodblock print artists of the caliber of Utamaro, Hokusai and Hiroshige would never appear after the Meiji Restoration. Part of the reason was simply the fact that the ukiyo, or the floating world, of Japan's Edo period isolation was gone forever. The country's eyes had shifted to the outside world and the need to modernize and Westernize.

At the same time, the country's artists were also looking to the West, and their discovery of the perspective method of Western art was as big a shock as the bird's eye perspective of ukiyo-e prints was to van Gogh and Manet. But, even as the eyes of Japan's artists changed, the beauty that had once been achieved in the medium of Edo period woodblock prints would not be forgotten. Around 1915, a movement called Shin Hanga, or new woodblock printmaking, was begun with the aim of reviving the art.

Kawase Hasui was born in Tokyo in 1883 as the eldest son of a merchant family, and he grew up with a love of painting. It wasn't until he was 25, ^(b) however, that he was finally allowed to study painting formally. At first he wanted to study Japanese-style painting, but the teacher he approached, Kiyokata Kaburaki, told him that 25 was too old to begin Japanese-style painting, where brush technique and composition was traditionally learned by copying examples in study books.

Instead, the teacher recommended that Kawase study Western-style painting. After two years of study under the Western-style oil painter Saburosuke Okada, Kawase returned once again to Kaburaki, who then recognized his sincerity and talent, accepted him as a student and gave him the artist name Hasui. There were many talented painters in Kaburaki's studio, ^(c) and Hasui was lost among them until he found the medium of

woodblock prints. Still, Hasui could not have become the leading artist in the Shin Hanga movement had it not been for the support of the print publisher Shozaburo Watanabe.

Traditionally, Japanese woodblock prints are not the work of one artist but a collaborative effort by a painter (eshi) who does the original line drawing and color design for the print, a block cutter (horishi) who carves the printing blocks based on the painter's design, and a printer (surishi) who does the actual printing and is responsible for the quality of the colors of the final prints. And, because it is such a labor-intensive process, a woodblock print edition of this kind also requires a publisher (hanmoto), who commissions the designs from the painter and finances the printing of the editions. Watanabe was such a publisher and the man who started the Shin Hanga movement.

It was Watanabe who gave Hasui his first commission for a set of designs, and the success of the early editions of Hasui prints led to a lifetime relationship in which Hasui would design over 400 prints for Watanabe, accounting for about two-thirds of the Hasui print editions now in existence.

Although he occasionally did portraits of actors and illustrations for books and magazines, Hasui loved landscape prints best, and this eventually became his specialty. He loved to take his sketchbooks and watercolors and travel around Japan, sketching famous sites like Mt. Fuji and Matsushima, as well as nameless country lanes and rural scenes that he could work up into highly emotive pictures filled with a sense of place and season that creates a strange feeling of nostalgia even though the viewer may be seeing the scene for the first time.

The rich colors made possible by the layered printing technique are used to greatest effect in the evening or night scenes that Hasui became famous for. Surely this is one of the main reasons that Hasui's prints became so popular in the United States, where Watanabe shipped the large part of his editions. Another reason might be the frequent depictions of snow and rain

that remind the viewer of Edo period ukiyo-e prints.

(Adapted from *The Daily Yomiuri*, August 19, 2006)

〔注〕 Manet マネ Monet モネ van Gogh ヴァン=ゴッホ
caliber 技能, 特質 Utamaro 歌麿 Hokusai 北斎
Hiroshige 広重 Kawase Hasui 川瀬巴水
Kiyokata Kaburaki 鏑木清方 Saburosuke Okada 岡田三郎助
Shozaburo Watanabe 渡辺庄三郎 depictions 描写

1. (a)に言うように浮世絵が日本でほとんど消滅した理由を、筆者は日本社会の変化と関連づけてどのように述べているか。句読点を含め、80字以内で述べなさい。
2. (b)を和訳しなさい。
3. (c)を和訳しなさい。
4. 川瀬巴水の版画の魅力を本文に即して3点挙げなさい。句読点を含め、110字以内で述べなさい。

〔解答上の注意〕 固有名詞(人名, 地名など)は漢字あるいはカタカナで書くこと。

III

〔全学部受験者用〕 次の問題 A, B に答えなさい。

問題 A. (a), (b) を英訳し、対話文を完成しなさい。

A: Did you go anywhere during the summer vacation?

B: Yes, I went abroad with two friends of mine.

A: Oh, where did you go?

B: We went to the USA and Canada. We stayed in Los Angeles for three days, and then we flew to Vancouver. We stayed there for three days and came back to Japan.

A: Sounds like you are a rich student.

B: Not at all. I had a part-time job during the summer vacation last year. パツ
(a)
ク旅行で海外に行けるくらいかせぐことができました。

A: Do many Japanese students go abroad for sightseeing during a vacation, like you did?

B: Yes, one of my friends went to Europe and stayed in Italy and Spain for two weeks. 私はもっとお金があったら、アメリカの語学学校に英語を勉強しに
(b)
行ったのですが。

問題 B. 大学の英語の教員を読み手に想定し、大学への進学を決めた理由と、大学卒業後の将来の希望を、40～60 語程度 (about 40 - 60 words) の英語で書きなさい。末尾に語数を“(～ words)”と記すこと。(ただし、ピリオドやコンマなどの句読点は語数に含めません。)

IV

〔教育人間科学部学校教育課程教科教育コース英語教育専修受験者用〕

リスニングテスト

注意事項

- ・リスニングテスト中は、質問をすることはできません。
- ・机、椅子などを動かしたり、物音を立てたりしないようにしてください。
- ・風邪をひいている人は、咳をするのをなるべく我慢してください。
- ・問題は、A と B の 2 題あります。
- ・問題 A も問題 B も 2 回読まれます。
- ・1 回目と 2 回目の間に 20 秒程度の空白があります。
- ・問題 A と問題 B の間に、同じく 20 秒程度の空白があります。
- ・テープを聴きながら、問題冊子の空欄にメモをとってもかまいません。

問題A. Listen to the following dialogues on the tape and fill the gaps exactly as you hear.

1. [W: Woman, M: Man]

W: Brrr ... it's really cold today, isn't it?

M: Yeah ... do you want to borrow my jumper?

W: ()

2. [C: Airport check-in clerk, P: Passenger]

C: How many pieces of luggage have you got?

P: One suitcase and one handbag.

C: ()

3. [S: Shop assistant, C: Customer]

S: Do you need any help there?

C: Yes, please. ()

S: One minute. I'll just have a look for you.

4. [I: Interviewer, W: Woman]

I: Hello, madam. Welcome to Harrods Department Store.

W: Thank you.

I: ()

5. [W: Woman, M: Man]

W: Did you see these photos in the paper? It says they're of someone who was in the middle of stealing computer equipment from someone's house.

M: Really? So, how did they manage to get these photos?

W: I'm not sure. ()

問題B. Listen to Mr. Morgan talk about his student days and answer the questions in Japanese.