

平成19年度 個別学力試験問題

外 国 語 (英 語)

(120 分)

- 人文・文化学群 (人文学類, 比較文化学類, 日本語・日本文化学類)  
社会・国際学群 (社会学類, 国際総合学類)  
人 間 学 群 (教育学類, 心理学類, 障害科学類)  
生命環境学群 (生物学類, 生物資源学類, 地球学類)  
理 工 学 群 (数学類, 物理学類, 化学類, 応用理工学類,  
工学システム学類, 社会工学類)  
情 報 学 群 (情報科学類, 情報メディア創成学類,  
知識情報・図書館学類)  
医 学 群 (医学類, 看護学類, 医療科学類)

注 意

- 1 問題冊子は1ページから11ページまでである。
- 2 解答は解答用紙の定められた欄に記入すること。

I 次の英文を読んで、下の問いに答えなさい。

I spent several amusing afternoons in busy, crowded public places (train stations, tube stations, bus stations, shopping centers, street corners, etc.) accidentally-on-purpose bumping into people to see if they would say ‘sorry’. A number of my informants, both natives and visitors, had cited this ‘reflex apology’ as a particularly striking example of English courtesy, and I was fairly sure I had experienced it myself — but I felt obliged to do the proper scientific thing and actually test the theory in a field-experiment or two.

My bumping got off to a rather poor start. The first few bumps were technically successful, in that I managed to make them seem convincingly accidental, but I kept messing up the experiment by blurting out an apology before the other person had a chance to speak. This turned out to be a test of my own Englishness: I found that I could not bump into someone, however<sup>(1)</sup>gently, without automatically saying ‘sorry’. After several of these false starts, I finally managed to control my knee-jerk apologies by biting my lip — firmly and rather painfully — as I did the bumps. Having perfected the technique, I tried to make my experiments as scientific as possible by bumping into a representative cross-section of the English population, in a representative sample of locations. Somewhat to my surprise, the English lived up to<sup>(2)</sup>their reputation: about 80 percent of my victims said ‘sorry’ when I lurched into them, even though the collisions were quite clearly my fault.

There were some minor variations in the responses. I found that older people were slightly more likely to apologize than younger people (late-teenage males were the least apologetic, particularly when in groups), and British Asians seemed to have a somewhat stronger sorry-reflex than British Afro-Caribbeans. But these differences were marginal: the vast majority of the bumped, of all ages, classes, and ethnic origins, apologized when I ‘accidentally’ jostled them.

<sup>(3)</sup> These experiments would tell us little or nothing about Englishness if exactly

the same results were obtained in other countries, so for comparison I diligently bumped into as many people as I could in France, Belgium, Italy, Russia, Poland, and Lebanon. Recognizing that this would not constitute a representative international sample, I also bumped into tourists of different nationalities (American, German, Japanese, Spanish, Australian, and Scandinavian) at tourist-trap locations in London and Oxford. Only the Japanese (surprise, surprise) seemed to have anything even approaching the English sorry-reflex, and they <sup>(4)</sup> were frustratingly difficult to experiment on, as they appeared to be remarkably good at sidestepping my attempted collisions. This is not to say that my bumpees of other nationalities were discourteous or unpleasant — most just said, ‘Careful!’ or ‘Watch ( 5 )!’ (or the equivalent in their own language), and many reacted in a positively friendly manner, putting out a helpful arm to steady me, sometimes even solicitously checking that I was unhurt before moving on — but the automatic ‘sorry’ did seem to be a peculiarly English response.

You may be wondering why the English seem to assume that any accidental collision is our fault, and immediately accept the blame for it by apologizing. If so, you are making a mistake. The reflex apology is just that: a reflex — an <sup>(6)</sup> automatic, knee-jerk response, not a considered admission of guilt. This is a deeply ingrained rule: when any inadvertent, undesired contact occurs (and to the English, almost any contact is by definition undesired), we say ‘sorry’.

In fact, any intrusion, impingement, or imposition of any kind, however minimal or innocuous, generally requires an apology. We use the word ‘sorry’ as a prefix to almost any request or question: ‘Sorry, but do you know if this train stops at Banbury?’ ‘Sorry, but is this seat free?’ ‘Sorry — do you have the time?’ <sup>(7)</sup> ‘Sorry, but you seem to be sitting on my coat.’ <sup>(8)</sup> We say ‘sorry’ if our arm accidentally brushes against someone else’s when passing through a crowded doorway; even a ‘near miss’, where no actual physical contact takes place, can often prompt an automatic ‘sorry’ from both parties. We often say ‘sorry’ when we mean ‘excuse me’ (or ‘get out of my way’), such as when asking someone to

move so we can get past them. An interrogative ‘sorry?’ means ‘I didn’t quite hear what you said — could you repeat it?’ (or ‘what?’). Clearly, all these sorries are not heartfelt, sincere apologies. Like ‘nice’, ‘sorry’ is a useful, versatile, all-purpose word, suitable for all occasions and circumstances. When in doubt, say ‘sorry’. Englishness means *always* having to say you’re sorry.

(注) solicitously (相手を)気遣って  
ingrained 深くしみ込んだ, 身についた

1. 下線部(1)を日本語に訳しなさい。
2. 下線部(2)の lived up to に最も近い意味をもつ表現を次の中から1つ選び、記号で答えなさい。  
(A) arrived at a conclusion  
(B) behaved as expected  
(C) dealt with a different situation  
(D) had a long and good life  
(E) succeeded in life
3. 下線部(3)を日本語に訳しなさい。
4. 筆者が下線部(4)で they were frustratingly difficult to experiment on と述べているのはなぜですか。その理由を日本語で説明しなさい。
5. 空所( 5 )に入る最も適切な語を次の中から1つ選び、記号で答えなさい。  
(A) at            (B) for            (C) on            (D) out            (E) over
6. 下線部(6)の so の内容を日本語で説明しなさい。

7. 下線部(7)の発話の応答として最も適切な文を次の中から1つ選び、記号で答えなさい。

- (A) I'm afraid it's taken.
- (B) I'm sorry, but you need a free ticket.
- (C) Well, then, let's change seats.
- (D) Yes, please take my seat.
- (E) Yes, this is being sold at a 20 percent discount today.

8. 下線部(8)と同じ意味になる表現を次の中から1つ選び、記号で答えなさい。

- (A) Can you help me?
- (B) Could you lend me your watch?
- (C) Does your watch keep good time?
- (D) What can I do for you?
- (E) What time is it?

Ⅱ 次の英文を読んで、下の問いに答えなさい。

The office of the botanical research station of the Center for Cacao Research in Brazil is a small, white cement house with tile floors and a poster on the wall that welcomes visitors with a helpful hint: “If bitten, go straight to a hospital. Remember to take the snake with you for identification.” The five visitors in June of 2002 were not afraid, however — they had come a long distance, two from as far as Germany, to see something there. After walking some distance through the rainforest, their guide stopped and proudly showed them a large tree with gray bark. The visitors immediately recognized it as an especially large and old specimen of the tree known commonly as pernambuco or pau-brasil.

The visitors had an intimate connection with this species. They were archetiers, craftsmen who make bows for violins, violas, cellos, and basses, and wood from the pernambuco tree is the only known material, synthetic or natural, from which a bow maker can construct a top-quality, performance-level bow. For centuries, trees like this one have been harvested from the Brazilian forest and shipped to Europe and North America to be turned into bows. These particular bow makers, however, had not come to harvest the tree — they had come to save it. Pau-brasil is today becoming scarce. Wood dealers must trek deep into the forest to find the few remaining mature specimens, and international organizations have been debating measures to restrict the wood’s use worldwide. Even bow makers from around the world have mobilized, starting an organization called the International Pernambuco Conservation Initiative (IPCI) with the mission of rescuing the species. At the same time, they also hope to rescue their profession.

Bow makers gathered in November of 2004 in Vienna. A German bow maker, Klaus Grünke, spoke about the urgency bow makers have been feeling for years: “We have the chance now to react and serve as an example for others, a chance that may never come again,” he said. “All of us here, as well as

musicians, instrument makers, and music lovers, have profited from the wood pernambuco for centuries. It is time to give nature something back.”

Bow makers are far-flung and work independently. However, they share a common bond more than 200 years old, reaching back to when the modern bow was invented by an artisan named Francois-Xavier Tourte. Tourte, although a lifelong illiterate, brought skills to the bow trade he'd learned during his days as a clockmaker. The result is a magical tool that balances strength and subtlety, allowing musicians to play either forcefully or delicately. That sound comes in part from the bow, for in addition to its acrobatic talents, the bow resonates.

Fine bows are among the last items in Western life produced by hand, not out of nostalgia but because that remains the best and fastest way to produce them.<sup>(2)</sup> Bow makers work today very much as Tourte worked, with tools and techniques passed from generation to generation. The training is as difficult as the bow's standards are rigorous, and only a few craftspeople ever become master makers. In addition to reinventing the bow, Tourte defined the working standards for a new profession. Just as his bow has changed little over two centuries, so, too, has the job of the archetier changed little.

Although the job had changed little, the number of masters decreased after World War II, declining to the point that the profession's future was in doubt. However, in the 1980s aging bow makers began training a new generation of bow makers in the same time-honored techniques that had been handed down for the previous two centuries. Those younger men and women have since mentored each other and begun producing some of the best bows ever made. New bow-making centers have since sprung up in Germany, Brazil, and the United States.

Those centuries may be coming to a close, however. In Tourte's time, the wood was readily available in Europe whenever a war wasn't disrupting maritime commerce. The wood was imported because of a red dye it contains (“pau-brasil” means “furnace-red wood” in Portuguese), which was used in making the robes of nobility. The dye trade made pernambuco the main export from the Portuguese colony of Brazil in its early years. This fact has been retained in its

name, as Brazil was named after the wood instead of pau-brasil being named after the colony.

Pau-brasil <sup>(4)</sup>grows in a particular Brazilian habitat known as the Mata Atlantica, the forests of the coastal plain. Those forests, home to dozens of species of trees, once stretched from the mouth of the Amazon River south to the Argentine border. Today, however, the forests exist only in tiny isolated fragments. In the 16th century they supplied world markets with woods like mahogany and pernambuco. In modern times, sugar cane plantations, highway construction, and increasing development have taken heavy tolls. Recently the forests have been cut to provide charcoal for steel mills and fields for growing beans and raising beef cattle. In addition, forest has been replaced with fast-growing eucalyptus trees to feed a giant pulp and paper mill at Aracruz.

The trees' needs are little understood. Despite pernambuco's status as Brazil's official national tree, and despite its long commercial history, its growing habits and preferred habitats are still mysterious. There is not even a scientific consensus on how many varieties and species of pau-brasil exist.

To fill this <sup>(E)</sup>knowledge gap, studies paid for by contributions from bow makers around the world will culminate in <sup>(5)</sup>the replanting of pau-brasil in the cacao habitats of Bahia state. Cacao, the source of chocolate, is a shade-loving plant; by combining a pernambuco overstory (a roof of trees) with the <sup>(F)</sup>lower cacao crop beneath it, the cacao research center's scientists hope to provide farmers with an economic incentive for protecting the trees during the 30 years needed to produce usable wood.

The profound interconnection between a musical tool, a plant, an ecology, an economy, and a society and its history is a lesson of the forest and may yet save this imperiled tree and the craftsmen and musicians that depend on it.

- (注) pernambuco, pau-brasil ブラジルボク(マメ科の植物)  
eucalyptus ユーカリ  
mahogany マホガニー  
sugar cane サトウキビ

1. 下線部(1)の for identification の内容を具体的に日本語で説明しなさい。
2. that と them の内容を明らかにして、下線部(2)を日本語に訳しなさい。
3. 下線部(3)の This fact has been retained in its name の内容を具体的に日本語で説明しなさい。
4. 下線部(4)の grows の -ow と発音が異なる語を本文中の(A)~(F)の中から2つ選び、記号で答えなさい。  
(A) showed                      (B) bows                      (C) known  
(D) allowing                      (E) knowledge                      (F) lower
5. 下線部(5)で述べられている、カカオ栽培地にブラジルボク(pau-brasil)を植えることにはどのような利点がありますか。本文に即して日本語で説明しなさい。
6. 次の記述の中から、本文の内容に合っていないものを2つ選び、記号で答えなさい。  
(A) Snakes are a constant danger while searching for mature specimens of pernambuco.  
(B) The increasing scarcity of pau-brasil means wood dealers must search harder and harder for usable specimens.  
(C) In light of the current situation of pau-brasil, increased use of the wood has been encouraged.  
(D) One reason Tourte was successful was his experience of making clocks.  
(E) Defining the standards for bow makers occurred some 200 years after Tourte began making bows.  
(F) Eucalyptus trees take fewer than 30 years to reach maturity.  
(G) The environment in which pau-brasil grows is not well understood.

Ⅲ 次の〔A〕〔B〕〔C〕に答えなさい。

〔A〕 下線部の日本語を英語に訳しなさい。

In her biography, Marie Curie is quoted as having said: “私は、科学には大いなる美があると考えている人間の一人です。Scientists in their laboratories are not only technicians; they are also children placed before natural phenomena which impress them like a fairy tale.” To attain great scientific beauty, scientists must have pure, honest hearts.

〔B〕 下線部の日本語を英語に訳しなさい。ただし、書き始めは Cloning technology とすること。

Scientists say the technique of cloning animals could not only help preserve endangered species but possibly even revive species that are extinct. In fact, Australian scientists say they are on the way to reviving an extinct species — the Tasmanian tiger — using cloning technology. They are now working with the DNA of the Tasmanian tiger to bring it back to life. クローン技術のおかげで、科学者たちは近い将来、恐竜(dinosaur)さえも復活させることができるだろう。

[C] 次の英文が完成した文章になるように、(1)~(3)のかっこの中に入る語句をそれぞれ正しく並べかえなさい。その際、各々の2番目と5番目は何になりますか。その順に記号で答えなさい。

Similarity is the shadow of difference. Two things are similar by virtue of their difference from another, or different by virtue of one's similarity to a third. So it is with individuals. A short man is different from a tall man, but two men ( 1 ). So it is with species. A man and a woman may be very different, but by comparison with a chimpanzee, ( 2 )—the hairless skin, the upright stance, the prominent nose. A chimpanzee, in turn, is similar to a human being when contrasted with a dog: the face, the hands, the 32 teeth, and so on. And a dog is ( 3 ). Difference is the shadow of similarity.

- (1) (A) contrasted  
(B) if  
(C) a woman  
(D) similar  
(E) with  
(F) seem
- (2) (A) is  
(B) the eye  
(C) catch  
(D) it  
(E) similarities  
(F) their  
(G) that

- (3) (A) both  
(B) that  
(C) a fish  
(D) a person  
(E) to the extent  
(F) like  
(G) unlike  
(H) are