

(2020 前)

外 国 語

英 語

(問題部分 1 ~ 10 ページ)

注意 解答はすべて答案用紙の指定のところに記入しなさい。

外国語 (英 語) 125 点

I 次の文章を読んで、問1～5に答えなさい。(配点45点)

Nature is like granola: The list of ingredients is long, but the bowl is mostly filled with just a few of them. Take England, for example, which is obsessed enough with animals and birds to count its wildlife nearly one by one, population estimates for 58 species of land mammal in that country, ranging from the familiar to the obscure, total about 173 million animals. But just three species — the common shrew*, rabbit, and mole — account for half of those individuals. All told, the most common 25 percent of English mammal species add up to 97 percent of all the individual animals. Similar patterns play out on land and at sea, in your local park or across whole continents, and whether you are counting beetles, shellfish, or tropical trees. The most common land bird in the United States and Canada is the American robin, harbinger of spring*. Robins alone are as numerous as the two countries' 277 least-common bird species combined.

The fact that species of such incredible abundance can decline as quickly as the white-rumped vulture did points to a counter-intuitive idea in conservation that common species may need protection just as much as rare ones do.

The first scientist to propose the conservation of the common was, almost too perfectly, the author of a book called *Rarity*. After 20 years of studying what made some species rare, Kevin Gaston, an ecologist at the University of Exeter, in England, started to wonder why other species are widespread and abundant. He soon came to a seemingly contradictory conclusion: "The state of being common is rare." While any given common species is made up of many individuals, only a small fraction of species are common.

Gaston's work culminated in "Common Ecology," a paper published in the journal *BioScience* in 2011 that found that commonness was not a well-studied phenomenon, and that "(A)." The work triggered a quiet increase in research. A study from 2014 hints at the scale of what has been overlooked. Its authors found that (B), and that (C).

Industrial agriculture carries much of the blame for Europe's disappearing birds.
(4) “They’ve been taking out hedgerows, taking out trees, making fields bigger, increasing inputs of pesticides* — just essentially squeezing out the opportunities for wild organisms to live in those kinds of environments,” Gaston told me. “We’re talking just massive losses.”

But even the most human-adapted and urban of birds, such as starlings* and house sparrows, have steeply decreased — in fact, those two very common birds were among the top five birds experiencing population declines. Most of the rarest birds in Europe are actually increasing at present, due to successful conservation efforts, although they remain uncommon; meanwhile, most of the common birds are declining toward scarcity. “The inevitable place you end up,” said Gaston, “is that (D).”

注 shrew トガリネズミ

harbinger of spring 春告げ鳥

pesticides 農薬

starling ムクドリ

問 1 下線部(1)の意味を、50字以内の日本語で、本文の内容に即して具体的に説明しなさい。ただし、句読点も1字に数えます。

問 2 下線部(2)を置き換えるのに最も適切な一続きの語句を、本文中から抜き出しなさい。

問 3 下線部(3)と(4)を、それぞれ日本語に訳しなさい。

問 4 空欄(A)～(D)に入る最も適切な表現を次の中からそれぞれ一つ選び、記号で答えなさい。ただし、同じ記号は一度しか使えません。

- (あ) everything is rare
- (い) many common species are as poorly studied as many rare ones
- (う) the number of birds nesting in Europe has dropped by 421 million — fully one-fifth of the continent's bird population, gone — since 1980
- (え) the species has recovered
- (お) this decline in sheer birdiness is accounted for almost entirely by common species, among them such household names as the skylark

問 5 本文の内容をふまえ、conservation をどのように行うべきか、あなたの意見を 60 語程度の英語で書きなさい。

Ⅱ 次の文章を読んで、問1～5に答えなさい。(配点35点)

I thumped up the porch, two steps at a time, and slammed the screen door open, tumbling inside.

“Mom! Mom! (A)”

“What, Muriel? I wish you wouldn’t slam the door.”

“I’ve been chosen to play the part of Alice in the school operetta!”

“Oh how wonderful!” Mom looked up from the accounts she had been doing and pushed her glasses up with her forefinger. She patted my shoulder awkwardly.

“(B) You have such a lovely voice and now everyone will hear you sing. I have to call your father.”

“There’s a meeting for the moms tomorrow after school, okay?” I nibbled a piece of my hair.

“Of course, dear,” Mom said. “I’ll be right on time.”

Mom came right on time, with her going-out purse and pumps. She had done her hair in rollers, and the fat curls made her hair look two times bigger than it really was. Her eyebrows were newly plucked and penciled in darker than the original colour.

“So good of you to come, Mrs. Ton Kasu. We are so proud of our little Muriel. Such a lovely singing voice. (C)” Mrs. Spear beamed at my Mom. She tugged my Mom’s elbow and drew her to the side. She looked sideways, this way and that, with the whites of her eyes rolling, and lowered her voice into a whisper. I edged in closer.

“There is a delicate matter I want to speak to you about.”

“(1)” Mom said, smiling.

“Well, it’s the matter of your daughter’s hair. You see, the part she is playing, you know the story of *Alice in Wonderland*, don’t you?”

Mom shook her head apologetically.

“Well, Alice is a story about an English girl, you know. An English girl with lovely blonde hair. And strictly for the play, you understand, Muriel will have to have blonde hair or no one will know what part she is playing. You simply cannot have an Alice with

black hair.”

“Of course,” Mom nodded, to my growing horror. “It’s in the nature of theatre and costume, is it not?”

“Of course!” Mrs. Spear beamed. “(D) I was thinking of a nice blond wig. They make such nice wigs these days, no one will notice a thing. Why, they’ll think there’s a new child in school who is star material! You must be so proud.”

“We could dye her hair. I believe there are dyes that wash out in a few months or so. That way, Muriel can really grow into her role as Alice. She can live and be Alice before opening night!”

“Mrs. Ton Kasu! You are so cooperative. I wish my other mothers were more like you. Why, I was just telling Mrs. Rogowski her daughter should lose at least ten pounds before the play, and she just got up and left in anger. Pulling her daughter after her. Poor dear, when she was so looking forward to being in the play.”

I was horrified, Mom and Mrs. Spear chatting away and dying my beautiful black hair blonde? Me with blonde hair and living the role of Alice? In this town? What could my Mom be thinking? I would look ridiculous and stand out like a freak.

“Mom!” I hissed. “Mom, I changed my mind. I don’t want to be Alice anymore. I’ll be the Mad Hatter, that way, I can just wear a hat. Or the Cheshire Cat! Cats have slanted eyes. That would work out. Mom?”

She just ignored me and chatted with Mrs. Spear, about costume and hair dyes and suitable diets for actors. On the way home from school she stopped at the drugstore and dragged me inside to discuss the merits of hair rinse over henna with Mrs. Potts, the drugstore owner.

問 1 下線部(1)の内容を、30 字程度の日本語で具体的に説明しなさい。ただし、句読点も 1 字に数えます。

問 2 空欄(A)～(D)に入る最も適切な表現を下からそれぞれ一つ選び、記号で答えなさい。ただし、同じ記号は一度しか使えません。

- (あ) Guess what!
- (い) I found it!
- (う) I knew you would understand.
- (え) I'm so proud of you.
- (お) It's a shame.
- (か) Who would have thought?

問 3 下線部(2)を受けて、Mrs. Spear と Muriel はどのように考えたか。それぞれ 30 字程度の日本語で、解答欄におさまるよう答えなさい。ただし、句読点も 1 字に数えます。

問 4 下線部(3)を日本語に訳しなさい。

問 5 本文の内容と合致する最も適切な文を次の中から二つ選び、記号で答えなさい。

- (あ) Mrs. Potts suggests that Muriel should dye her hair blonde to look like an English girl.
- (い) Mrs. Rogowski agrees that her daughter needs to lose weight before the play.
- (う) Mrs. Spear communicates easily with the mothers of the students who will be in the school operetta.
- (え) Muriel changes her mind about playing Alice because she likes the character of the Cheshire Cat better.
- (お) Muriel has a beautiful voice and was looking forward to singing in the school operetta.
- (か) Muriel's mother comes punctually to the school meeting, dressed up, because she is excited and anxious.

The first part of the book is devoted to a general discussion of the theory of the firm. It begins with a review of the standard neoclassical model of the firm, which treats the firm as a profit-maximizing entity that chooses its input levels to maximize its profit given its technology and market prices. This model is then extended to incorporate more realistic features such as imperfect capital markets, asymmetric information, and agency costs. The second part of the book focuses on the theory of the labor market. It discusses the role of unions, the effects of minimum wage laws, and the impact of labor market institutions on the wage-setting process. The third part of the book examines the theory of the product market. It discusses the role of advertising, the effects of product differentiation, and the impact of market structure on pricing and output.

The book is written in a clear and concise style, making it accessible to students and researchers alike. It is a valuable resource for anyone interested in the theory of the firm and labor market institutions.

The book is divided into three main parts. The first part, "The Theory of the Firm," discusses the standard neoclassical model of the firm and its extensions. The second part, "The Labor Market," discusses the role of unions, minimum wage laws, and labor market institutions. The third part, "The Product Market," discusses the role of advertising, product differentiation, and market structure. The book is written in a clear and concise style, making it accessible to students and researchers alike. It is a valuable resource for anyone interested in the theory of the firm and labor market institutions.

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Ⅲ 次の文章を読んで、問1～5に答えなさい。(配点45点)

Zen painting and calligraphy began very early in Zen history, although no examples exist from more than a thousand years ago. Earlier written records confirm that Chinese Zen Masters did both painting and calligraphy — sometimes with brush on paper, sometimes with a stick on the ground, and even with gestures in the air. With the introduction of Zen to Japan, Chinese Zen works from the Song and Yuan Dynasties* were imported, leading to a tradition of Zen brushwork in Japan that has been carried forth strongly to the present day. During the fifteenth and sixteenth centuries, the popularity of Zen paintings grew so great in Japanese society that major monasteries* maintained workshops, certain monks became painting specialists, and Zen art became somewhat professionalized.

After 1600, however, with the decline in the government support for Zen, monastery workshops were no longer needed, and it became the major Zen masters themselves who created Zen painting and calligraphy, usually as gifts for their followers. There is no parallel for this in Western art; imagine if Pope Julius II, instead of asking Michelangelo to paint the Sistine Chapel ceiling, had painted it himself. The major difference is that Zen masters, having been taught the use of the brush when learning how to read and write in childhood, had control of their medium, while Pope Julius was not trained in painting frescos*.

As a result of Zen masters creating their own art, the works became generally simpler, more personal, and more powerful than the elegant ink landscapes of earlier Zen-inspired artists. Another result was that major historical trends in Japanese Zen were increasingly echoed in Zen art. For example, there were three basic responses from monks to the loss of support from the government. The first was to continue interactions with the higher levels of Japanese society, often through the tea ceremony. Works by Zen masters from the Kyoto temple Daitoku-ji, with its strong connections to the imperial court, were especially popular for displaying at tea gatherings, such as the single-column calligraphy by Gyokushū, The Mosquito Bites the Iron Bull. Not only its

inspiring Zen text but also its powerful brushwork would have been subjects for discussion during the ritual sipping of whisked green tea.

A second trend in Zen during the seventeenth century was to ignore the governmental restrictions on society and concentrate on one's own practice. (A)

A third trend, however, became the most significant in later Japanese Zen: to reach out as never before to every aspect of Japanese society. Hakuin Ekaku, generally considered the most important Zen master of the last five hundred years, was extraordinary in his abilities to connect with people of all ranks of life. (B)

Hakuin also spoke at public Zen meetings throughout Japan, and his voluminous writings include autobiographical narrations, commentaries on Zen texts, letters to everybody from nuns to merchants, poems in Chinese and Japanese, and Zen songs; he also created an amazing array of Zen paintings and calligraphy. In addition to painting familiar Zen themes from the past such as the first patriarch Bodhidharma*, Hakuin invented a whole new visual language for Zen. (C) In his teachings, Hakuin emphasized the importance of bringing Zen practice to every aspect of everyday life.

Hakuin's teachings came to have a pervasive influence upon both the Rinzai and Obaku Zen traditions, and his example as an artist was also a great influence on later monks. Zen masters such as Sengai continued to invent new painting subjects, often humorous, while direct and indirect pupils of Hakuin and Sozan followed stylistic trends that Hakuin had developed in his brushwork. (D)

注 the Song and Yuan Dynasties 中国王朝の宋と元

monasteries 僧院

frescos フレスコ(画法)

the first patriarch Bodhidharma 創始者である菩提達磨

問 1 下線部(1)の内容を、25 字程度の日本語で具体的に説明しなさい。ただし、句読点も 1 字に数えます。

問 2 下線部(2), (3), (5), (7), (8)について、本文中の意味に最も近いと思われるものを次の中からそれぞれ一つ選び、記号で答えなさい。

(2) medium

- (あ) essential architectural techniques
- (い) meditation on life and death
- (う) moral standard of behavior
- (え) tools and materials for art works

(3) echoed

- (あ) filled with sounds that are similar to each other
- (い) repeated after the original sound has stopped
- (う) repeated so that similar effects can be seen in both
- (え) repeated to express agreement

(5) sipping

- (あ) drinking by taking a little bit at a time
- (い) drinking with a large sucking noise
- (う) putting food into one's mouth and chewing it
- (え) swallowing an amount of liquid

(7) language

- (あ) a particular style or type of expression
- (い) a system of communication used by a particular country
- (う) a system of symbols and rules for writing programs or algorithms
- (え) the method of human communication

- (8) pervasive
- (あ) causing great surprise or wonder
 - (い) remarkably or impressively great in size
 - (う) showing great knowledge or understanding
 - (え) spreading widely throughout a field or group of people

問 3 下線部(6)を日本語に訳しなさい。

問 4 空欄(A)～(D)に入る最も適切なものを下からそれぞれ一つ選び、記号で答えなさい。ただし、同じ記号は一度しか使えません。

- (あ) For example, in addition to guiding many monk pupils, he also taught lay people, giving them his own riddle, “What is the sound of one hand?”
- (い) In addition, the calligraphy often hides rather than displays technical skill, but expresses the spirit of text through the individuality of each master very clearly.
- (う) This included scenes of the human condition; folk tales; pictures of birds, insects, and animals; and various humorous subjects of his own invention.
- (え) This is exemplified by Fūgai Ekun, who left his temple to live in a mountain cave. His portrait of the wandering monk Hotei shows Fūgai’s extraordinary concentration of spirit through its great simplicity of composition and dramatic focus on Hotei himself.
- (お) Twentieth-century monk artists such as Nantembō continued to be influenced by Hakuin, as can be seen in the work where Nantembō dipped his hand in ink, stamped it on paper, and wrote above it “Hey Listen!”

問 5 下線部(4)を、あなたならどのように解釈しますか。70 語程度の英語で書きなさい。





