

(2011年度)

2 英語問題 (90分)

(この問題冊子は21ページ，5問である。)

受験についての注意

1. 監督の指示があるまで，問題冊子を開いてはならない。
2. 携帯電話・PHSの電源は切ること。
3. 試験開始前に，監督から指示があったら，解答用紙の右上の番号が自分の受験番号かどうかを確認し，氏名を記入すること。次に，解答用紙の右側のミシン目にそって，きれいに折り曲げてから，受験番号と氏名が書かれた切片を切り離し，机上に置くこと。
4. 監督から試験開始の合図があったら，この問題冊子が，上に記したページ数どおりそろっているかどうか確かめること。
5. 解答は解答用紙の各問の選択肢の中から正解と思うものを選んで，そのマーク欄をぬりつぶすこと。その他の部分には何も書いてはならない。
6. 筆記具は，HかFかHBの黒鉛筆またはシャープペンシルに限る。万年筆・ボールペンなどを使用してはならない。時計に組み込まれたアラーム機能，計算機能，辞書機能などを使用してはならない。
7. マークをするとき，枠からはみ出したり，枠のなかに白い部分を残したり，文字や番号，枠などに○や×をつけたりしてはならない。
8. 訂正する場合は，消しゴムでていねいに消すこと。消しきらずはきれいに取り除くこと。
9. 解答用紙を折り曲げたり，破ったりしてはならない。採点が不可能になる。
10. 試験時間中に退場してはならない。
11. 解答用紙を持ち帰ってはならない。
12. 問題冊子は必ず持ち帰ること。

1

以下の[1]～[6]のセクションに分けられた文章を読み、(1)～(25)の問いに対する答えとしてもっとも適切なものを、それぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句には、文末に注が与えられている。

Art and Meaning

[1] What is art? Why does man create it? Few questions provoke such heated debate and provide so few satisfactory answers. Yet, if we cannot come to any definitive conclusions, there is still a good deal we can say. Surely one reason that man creates is because of an irresistible urge to recast* himself and his environment in *ideal* form. Art represents its creator's deepest understanding and highest aspirations; at the same time, the artist often plays an important role as the articulator of shared beliefs. That is why a great work contributes to our vision of life and leaves us profoundly moved. A masterpiece has this effect upon many people. In other words, it can bear the closest scrutiny* and withstand the test of time.

[2] Art enables us to communicate our understanding in ways that cannot be expressed otherwise. Truly a picture is worth a thousand words, not only in its descriptive value but also in its symbolic significance. In art, as in language, man is above all an inventor of symbols to convey complex thoughts in new ways. We must think of art not in terms of everyday prose but as poetry, which is free to rearrange conventional vocabulary and syntax* in order to convey new, often multiple meanings and moods. A painting likewise suggests much more than it states. And like a poem, the value of art lies equally in what it says and how it says it. But what is the *meaning* of art? What is it trying to say? Artists often provide no clear explanation, since the work is the statement itself. If they could say it in words, they would surely be writers instead.

[3] Art has been called a visual dialogue,⁽¹¹⁾ for it expresses its creator's imagination just as surely as if he were speaking to us, though the object itself is mute*. Even the most private artistic statements can be understood on some level, even if only on an intuitive* one. For there to be a dialogue, however, requires our active participation. If we cannot literally talk to a work of art, we can at least learn how to respond to it. The process⁽¹²⁾ is similar to learning a foreign language. We must learn the style and outlook of a country, period, and artist if we are to understand the work properly. Taste is conditioned solely⁽¹³⁾ by culture, which is so varied that it is impossible to reduce art to any one set of precepts*. It would seem, therefore, that absolute qualities in art elude* us, that we cannot escape⁽¹⁴⁾ viewing works of art in the context of time and circumstance. How indeed could it be otherwise, so long as art is still being created all around us, opening our eyes almost daily to new experiences and thus forcing us to readjust our sights?

Creativity

[4] What do we mean by making? If, in order to simplify our problem, we concentrate on the visual arts, we might say that a work of art must be a tangible thing shaped by human hands.⁽¹⁶⁾ Let us look at the striking Bull's Head⁽¹⁷⁾ by Picasso (fig. 1), which consists of nothing but the seat and handlebars of an old bicycle. How meaningful is our formula⁽¹⁸⁾ here? Of course the materials used by Picasso are man-made, but the seat and handlebars in themselves are not works of art. While we feel a certain jolt* when we first recognise the ingredients of this visual pun*, we also sense that it was a stroke of genius to put them together in this unique way, and we cannot very well deny that it is a work of art. Yet the handiwork—the mounting of the seat on the handlebars—is ridiculously⁽¹⁹⁾ simple. What is far from simple is the leap of the imagination by which Picasso recognized a bull's head in these

unlikely objects; that, we feel, only he could have done. ⁽²⁰⁾ Clearly, then, we must be careful not to confuse the making of a work of art with manual skill or craftsmanship. Even the most painstaking piece of craft does not deserve to be called a work of art unless it involves a leap of the imagination.

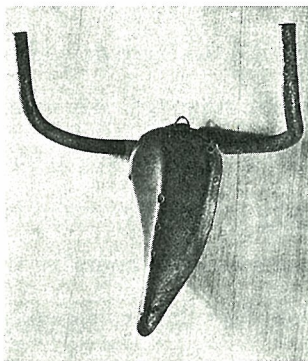


Figure 1. Pablo Picasso. *Bull's Head*. 1943.

(Bronze cast of handlebars and seat of a bicycle. Galerie Louise Leiris, Paris)

[5] But if this is true, are we not forced to conclude that the real making of a work of art ⁽²²⁾ takes place in the artist's mind? No, that is not so, either. Without the execution ⁽²³⁾ of the idea, there would be no work of art. Moreover, the artist himself would not feel the satisfaction of having created something on the basis of his leap of the imagination alone and he could never be sure that it would really work unless he put it into effect.

[6] Thus the artist's hands, however modest the task they may have to perform, ⁽²⁴⁾ play an essential part in the creative process. Our *Bull's Head* is, of course, an ideally simple case, involving only one leap of the imagination and a single manual act in response to it. The leap of the imagination is sometimes experienced as a flash of inspiration, but only rarely does a new idea emerge full-blown* like Athena from the head of Zeus*. Instead, it is usually preceded by a long gestation period* in which all the hard work is done

without finding the key to the solution to the problem. At the critical point, the imagination makes connections between seemingly unrelated parts and then recombines them. The creative process consists of a long series of leaps of the artist's imagination and his attempts to give them form by shaping the material accordingly. Thus, he gradually gives birth to his work by defining more and more of the image, until at last all of it has been given visible form.

出典：H. W. Janson and Anthony F. Janson, *History of Art for Young People*, Harry Abrams, 1987.

注

recast: 作り直す

scrutiny: 精査, 吟味

syntax: 文法, 統語法(語順や語句の組合せ方などに関する規則)

mute: 無言の

intuitive: 直観的な

precepts: 指針, 規則

elude: ~の目を逃れる, ~に理解されない

jolt: 驚き, ショック

visual pun: 視覚的だじゃれ

full-blown: 完全な形で

Athena from the head of Zeus: アテーナー(ギリシア神話における知恵・芸術・戦術の女神)はゼウス(ギリシャ神界の最高神)の額から, すでに成人し武装した姿で生まれ出たとされる

gestation period: 計画期間, 熟成期間

[1]

- (1) Why is the word 'man' used in this writing?
- (a) Because the author thinks that only men create art.
 - (b) Because the author thinks that male artists are superior to female artists.
 - (c) Because it is an unavoidable grammatical choice.
 - (d) Because it is a general word used to mean 'people'.
- (2) Which of the following is closest in meaning to the underlined sentence?
- (a) It is very fortunate that the discussion of art is not yet finished.
 - (b) If we cannot find any clear answers, we can still have fruitful discussion.
 - (c) We can talk about these problems, but we cannot say anything useful without solutions.
 - (d) Because we cannot find any conclusions, we can say good things about art.
- (3) Which word would best replace 'urge' in the text?
- (a) desire (b) hurry (c) order (d) pressure
- (4) Which word would best replace 'aspirations' in the text?
- (a) aims (b) beliefs (c) imaginations (d) skills
- (5) What is an 'articulator of shared beliefs'?
- (a) a person who belongs to a formal religion
 - (b) a person who is good at sharing their beliefs with other people
 - (c) a person who expresses the beliefs of a group
 - (d) a person who writes about their own beliefs

- (6) What does it mean to 'withstand the test of time'?
- (a) to quickly become very popular
 - (b) to keep weak points unnoticed
 - (c) to be connected with a given period in history
 - (d) to remain popular or valued for a long time

[2]

- (7) What is meant by the underlined sentence?
- (a) A picture can do the work of many words.
 - (b) Pictures are more expensive than books.
 - (c) It is very difficult to describe a picture.
 - (d) A picture is very similar to written description.
- (8) What is the author's view of poetry in paragraph [2]?
- (a) Poetry uses mainly conventional vocabulary.
 - (b) Poetry rearranges other writing into new meanings.
 - (c) Poetry is more creative than visual art.
 - (d) Poetry often breaks the conventions of vocabulary and grammar.
- (9) Which phrase would best replace 'likewise' in the text?
- (a) in a similar way
 - (b) in an intelligent way
 - (c) in an enjoyable way
 - (d) in an imaginative way

- (10) According to paragraph [2], why do artists **NOT** usually clearly explain their work in words?
- (a) Because their work itself is the best medium for what they are trying to communicate.
 - (b) Because explanation reduces the value of their work.
 - (c) Because the meaning of art is obvious without needing words to explain.
 - (d) Because many artists are not good at writing.

[3]

- (11) What is **NOT** necessary for art to be a 'visual dialogue'?
- (a) some form of expression of meaning
 - (b) the creative imagination of the artist
 - (c) a reaction spoken directly to a piece of art
 - (d) an active response to the art
- (12) What is meant by 'the process'?
- (a) learning to respond to art
 - (b) creating a piece of art
 - (c) communicating directly with an artist
 - (d) explaining a piece of art
- (13) Which word could best replace the word 'solely'?
- (a) spiritually (b) actively (c) purely (d) mainly
- (14) What would best replace 'cannot escape' in the text?
- (a) cannot find freedom
 - (b) cannot overcome
 - (c) cannot cope with
 - (d) cannot help

[1], [2] and [3]

(15) Overall, how does this writing present art?

- (a) as a form of communication
- (b) as a form of entertainment
- (c) as private creation or experience
- (d) as the expression of truth and beauty

[4]

(16) Which of the following fits with the author's definition of visual art given in the underlined sentence?

- (a) poetry
- (b) dance
- (c) music
- (d) origami

(17) Why is the word 'striking' used in the text?

- (a) Because it represents the action of a bull's horns.
- (b) Because the *Bull's Head* is very impressive.
- (c) Because it represents the violence of the art.
- (d) Because the *Bull's Head* is sharp and pointed.

(18) What is referred to by 'our formula'?

- (a) the joining of 'the seat and handlebars of an old bicycle'
- (b) the idea that art is 'a tangible thing shaped by human hands'
- (c) the process of 'trying to simplify our problem'
- (d) the decision to 'concentrate on the visual arts'

(19) Which word could best replace 'ridiculously'?

- (a) pathetically
- (b) insultingly
- (c) superficially
- (d) absurdly

- (20) What does the underlined sentence mean?
- (a) It is wrong to believe that we can have art without manual skill.
 - (b) The relationship between manual skill and artistic achievement is very clear.
 - (c) Great art should not be seen simply as equal to great physical skill.
 - (d) Artistic creation is completely unrelated to craftsmanship.
- (21) What is the main theme of paragraph [4]?
- (a) the relationship between artistic creation and physical skill
 - (b) the impossibility of understanding great art
 - (c) the idea that Picasso's *Bull's Head* is an inferior piece of work
 - (d) the art of Pablo Picasso

[5]

- (22) Why does the author say that 'the real making of a work of art' does not take place in the artist's mind?
- (a) Because art cannot become real until it has an audience.
 - (b) Because if it was only in the mind, anyone could call themselves an artist.
 - (c) Because art is produced in the imagination.
 - (d) Because art needs to be made, not just imagined.

- (23) Which word would best replace 'execution' in the text?
- (a) re-evaluation
 - (b) murder
 - (c) realization
 - (d) argument

[6]

- (24) What is meant by the word 'perform'?
- (a) carry out
 - (b) display
 - (c) put on
 - (d) dramatize

- (25) How does the author imagine a normal artistic process, as described in paragraph [6]?
- (a) as a single flash of inspiration followed by a long period of manual work
 - (b) as a great deal of continuous study
 - (c) as continued, careful improvement of an small original idea
 - (d) as a leap of the imagination based on a long period in which the idea developed

2 以下の文章を読み、(26)~(40)の問いに対する答えとしてもっとも適切なものを、それぞれ(a)~(d)から1つ選びなさい。ただし、2箇所ある(32)の答えは同一となる。また、*印のついた語句には、文末に注が与えられている。

Digital Natives, Digital Immigrants

Today's students—K through college*—represent the first generations to grow up with this new technology. They have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age. Today's average college grads* have spent less than 5,000 hours of their lives reading, but over 10,000 hours (26) video games (not to mention ⁽²⁷⁾ 20,000 hours watching TV). Computer games, email, the Internet, cell phones and instant messaging are integral parts of their lives.

It is now clear that as a result of this ubiquitous* environment and the sheer volume of their interaction with it, today's students *think and process information fundamentally differently* from their (28). These differences go far further and deeper than most educators suspect or realize. "Different kinds of experiences lead to different brain structures," says Dr. Bruce D. Perry of Baylor

College of Medicine. As we shall see in the next installment*, it is very likely that *our students' brains have physically changed*—and are different from (29)—as a result of how they grew up. But whether or not this is *literally* true, we can say (30) certainly that their *thinking patterns* have changed.

What should we call these “new” students of today? Some refer (31) them as the N-[for Net]-gen* or D-[for digital]-gen. But the most useful designation* I have found for them is ***Digital Natives***. Our students today are all “native speakers” of the digital language of computers, video games and the Internet.

So what does that make the rest of us? (32) of us who were not born into the digital world but have, at some later point in our lives, become fascinated by and adopted many or most aspects of the new technology are, and always will be compared to them, ***Digital Immigrants***.

The importance of the distinction is this: As Digital Immigrants learn—like all immigrants, some better than others—to (33) to their environment, they always retain, to some degree, their “accent*,” (34), their foot in the past. The “digital immigrant accent” can be seen in such things as turning (35) the Internet for information second rather than first, or in reading the manual for a program rather than assuming that the program itself will teach us to use it. Today's older folk were “socialized*” differently from their kids, and are now in the process of learning a new language. And a language learned later in life, scientists tell us, goes into a different part of the brain.

There are hundreds of examples of the digital (37) accent. They include printing out your email (or having your secretary (38) it out for you—an even “thicker” accent); needing to print out a document (39) on the computer in order to edit it (rather than just editing on the screen); and bringing

people physically into your office to see an interesting web site (rather than just sending them the URL). I'm sure you can think of one or two examples of your own without much effort. My own favorite example is the "Did you get my email?" phone call. (32) of us who are Digital Immigrants can, and should, laugh (40) ourselves and our "accent."

出典：M. Prensky, "Digital Natives, Digital Immigrants", *On the Horizon*, MCB UP, 2001.(一部改変)

注

K through college: 幼稚園から大学まで

grads: 卒業生(graduates)

ubiquitous: 至る所にある

installment: (連載などの) 1 回分

gen: 世代(generation)

designation: 名称

accent: 言葉のなまり

socialized: 社会生活に適応させられる

26) 空欄に入る語形として適切なものはどれか。

- (a) play (b) having played (c) played (d) playing

27) 下線を引いた表現と同じ意味のものはどれか。

- (a) to be frank (b) to say the least
(c) to say nothing of (d) to put it another way

- (28) 空欄に入る語として適切なものはどれか。
(a) followers (b) predecessors
(c) contemporaries (d) successors
- (29) 空欄に入る語形として適切なものはどれか。
(a) we (b) our (c) us (d) ours
- (30) 空欄に入る語として適切なものはどれか。
(a) in (b) with (c) by (d) for
- (31) 空欄に入る語として適切なものはどれか。
(a) for (b) with (c) to (d) on
- (32) 空欄に入る語として適切なものはどれか。
(a) Those (b) That (c) Each (d) None
- (33) 空欄に入る語として適切なものはどれか。
(a) address (b) adopt (c) attract (d) adapt
- (34) 空欄に入る表現として適切なものはどれか。
(a) for example (b) as a result (c) that is (d) in contrast
- (35) 空欄に入る語として適切なものはどれか。
(a) to (b) up (c) off (d) down
- (36) 下線を引いた語と同じ意味のものはどれか。
(a) children (b) people (c) students (d) countrymen

(37) 空欄に入る語として適切なものはどれか。

- (a) native (b) generation (c) scientist (d) immigrant

(38) 空欄に入る語形として適切なものはどれか。

- (a) print (b) prints (c) to print (d) printed

(39) 空欄に入る語形として適切なものはどれか。

- (a) write (b) written (c) to write (d) writing

(40) 空欄に入る語として適切なものはどれか。

- (a) at (b) for (c) to (d) on

3

以下の文章を読み、(41)～(48)の問いに対する答えとしてもっとも適切なものを、それぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句には、文末に注が与えられている。

World Literature, Philosophy, and Religion

Our decision to classify religious and philosophical writing under “World Literature” is a carefully considered one.⁽⁴¹⁾ During most of Western history, the term *literature* included all writing that was worthy (42) by educated people. Not only is that traditional conception theoretically justified, it is (44) a practical way⁽⁴³⁾ of including important knowledge that would normally fall between the cracks* in school courses. A narrow conception of literature that includes only fiction, poetry, and drama is a recent innovation that has disadvantages (46) advantages. Because world philosophy and religion have no clearly defined place in school courses, our classification of them as literature⁽⁴⁷⁾ encourages their inclusion in the school curriculum.⁽⁴⁸⁾

出典：E. D. Hirsch, Jr., ed., *The New Dictionary of Cultural Literacy*, Houghton Mifflin, 2002.

注

fall between the cracks: 隙間に落ちてしまう

(41) 下線部が指す語はどれか。

- (a) decision (b) writing (c) literature (d) history

(42) 空欄に入る語句として適切なものはどれか。

- (a) be known (b) in knowing (c) of knowing (d) to be known

- (43) 下線部の that と同じ用法として用いられているものはどれか。
- (a) It is a coincidence that my friend and I were born on the same day.
 - (b) The government had to give up on that idea.
 - (c) The politician would agree with that because the opinion hit the target.
 - (d) The girl who injured her leg couldn't walk that far.
- (44) 空欄に入る語として適切なものはどれか。
- (a) not
 - (b) too
 - (c) however
 - (d) also
- (45) 下線部の that と同じ用法として用いられているものはどれか。
- (a) I found it strange that he didn't say "hello."
 - (b) He was so tired that he couldn't think straight.
 - (c) Where's the letter that came yesterday?
 - (d) It was thanks to his stupidity that they lost the game.
- (46) 空欄に入る語句として適切なものはどれか。
- (a) by way of
 - (b) as well as
 - (c) with regard to
 - (d) in terms of
- (47) 下線部が指す語ないし語句はどれか。
- (a) world philosophy and religion
 - (b) school courses
 - (c) advantages
 - (d) fiction, poetry, and drama
- (48) 下線部とほぼ同じ意味を持つ語はどれか。
- (a) discourages
 - (b) requires
 - (c) proves
 - (d) supports

- 4 以下の文章を読み、(49)～(55)の問いに対する答えとしてもっとも適切なものを、それぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句には、文末に注が与えられている。

Can You Analyze a Poem and Enjoy It Too?

About two hundred years ago, an English poet by the name of William Wordsworth wrote that “we murder to dissect*.” He meant that in order to study and analyze a living thing, first we have to kill it.

Some people feel that what Wordsworth said applies to more than what goes on in a laboratory. They think that Wordsworth, as a poet, saw a poem as a living thing. And they worry that to analyze a poem—to study it in detail, to look closely at specific lines and words—is to dissect the poem, which would mean, unfortunately, to take all the life out of it. These people feel that poetry is something you should read (and write) not with your mind (54) with your heart. Poetry, they say, is more a matter of (55) than of thinking.

出典：E. D. Hirsch, Jr., ed., *What Your 6th Grader Needs to Know*, Delta, 1995.

注

dissect: 解剖する

- (49) 下線部の to 不定詞と同じ用法のものはどれか。
- (a) Edison was the first person to invent the light bulb.
 - (b) It was my ambition to retire at fifty.
 - (c) He is going to Brazil to learn Portuguese.
 - (d) Margaret will be happy to help the children.

- (50) 下線部の what と同じ用法のものはどれか。
- (a) What qualifications do you have?
 - (b) I asked her what books I can read on the subject.
 - (c) Nobody knows what will happen next.
 - (d) What a marvelous idea!
- (51) 下線部とほぼ同じ意味を持つ語ないし語句はどれか。
- (a) fits
 - (b) is irrelevant to
 - (c) is the same as
 - (d) surpasses
- (52) 下線部とほぼ同じ意味を持つ語はどれか。
- (a) examines (b) carries on (c) continues (d) takes place
- (53) 下線部の to 不定詞と同じ用法のものはどれか。
- (a) She needs some more books to read.
 - (b) To watch her eating gets on my nerves.
 - (c) To switch on, please press the blue button.
 - (d) He bought a guidebook to travel around New York.
- (54) 空欄に入る語として適切なものはどれか。
- (a) but (b) so (c) as (d) that
- (55) 空欄に入る語として適切な語はどれか。
- (a) emotional (b) emotive (c) emotions (d) emotionally

5

以下の英文は小説(D. Lodge, *Small World*, Penguin Books, 1984)からの抜粋である。日本語を参考にして与えられた語を並び替えて文を完成させた時、*印のついたカッコ内に入るものを、それぞれ(a)~(f)から1つ選びなさい。

(56) 「私に詩を書いてもらえるかしら、もしその御礼をしたら」とリングバウム夫人が言った。

“Would you write a poem to me,” said Mrs Ringbaum, “if () () () (*) () ()?”

- (a) it (b) made (c) while (d) worth
(e) your (f) I

(57) 彼はアンカラでの滞在がまったく気に入らず、その土地のほこりを足から振り落としたかった——雨が降っていないと、そのほこりはかなりの量であった。

He had not enjoyed his stay in Ankara at all, and would be glad to shake the dust of the place off his feet—and there was plenty of that, () it () (*) () () () .

- (a) be (b) didn't (c) happen (d) raining
(e) to (f) whenever

(58) ハシム[運転手]は、英語を話さなかったが、彼[フィリップ]からスーツケースを受け取って、ランドローバー[車種名]へと先導した。

Hassim, who () () (), () () (*) his suitcase and led the way to the Landrover.

- (a) English (b) him (c) no (d) of
(e) relieved (f) spoke

- (59) カスターはフィリップを連れて廊下を進み、ドアを開けて彼を客間に案内すると、ほどよく部屋いっぱいの人たちがいくつかの輪になり、グラスを手にして立っていた。

Custer led him down a hall, opened a door and ushered Philip into the drawing-room, moderately full of () () in () (*) () () their hands.

- (a) glasses (b) groups (c) in (d) people
(e) standing (f) with

- (60) 彼らは毎晩[パーティーに]現れ、同じ顔が喜びで輝き、初めて会ったかのよう
にフィリップの手を情熱的に握った。

They turned up night after night, the same faces beaming with pleasure, shaking Philip's hand enthusiastically () () () (*) just () () for the first time.

- (a) as (b) had (c) him (d) if
(e) met (f) they

