

(2020年度)

## 4 英語問題 (90分)

(この問題冊子は25ページ，8問である。)

### 受験についての注意

1. 試験監督者の指示があるまで，問題冊子を開いてはならない。
2. 試験開始前に，試験監督者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と一致することを確認し，所定の欄に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。
3. 試験監督者から試験開始の指示があったら，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ことを確かめること。
4. 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，辞書機能を使用してはならない。また，スマートウォッチなどのウェアラブル端末を使用してはならない。
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。
6. マークをするとき，マーク欄からはみ出したり，白い部分を残したり，文字や番号，○や×をつけたりしてはならない。また，マーク箇所以外の部分には何も書いてはならない。
7. 訂正する場合は，消しゴムでていねいに消すこと。消しきずはきれいに取り除くこと。
8. 解答用紙を折り曲げたり，破ったりしてはならない。
9. 試験監督者の許可なく試験時間中に退場してはならない。
10. 解答用紙を持ち帰ってはならない。
11. 問題冊子は必ず持ち帰ること。

1 以下の会話を読み、(1)~(10)に入る最も適切な答えを(a)~(d)の中から一つ選びなさい。

*Billy Elliot, a teenager from the north of England, was supposed to be taking boxing classes, but he has been secretly attending ballet classes in the same building. When Billy's father finds out he bans Billy from the ballet classes, believing a boy should not study ballet. But Billy's ballet teacher, Mrs. Wilkinson, has other ideas about his future.*

BILLY: Miss. What am I going to do?

MRS. WILKINSON: This'll sound strange, Billy, \_\_\_\_\_ the Royal Ballet School.  
(1)

BILLY: Aren't you a bit old, Miss?

MRS. WILKINSON: You, Billy! I'm the teacher. They hold auditions in Newcastle.

BILLY: I'd never be good enough. \_\_\_\_\_.  
(2)

MRS. WILKINSON: Look. They're not interested in how much ballet you know. They teach you that, that's why they're a ballet school. \_\_\_\_\_, how you express yourself that's important.  
(3)

BILLY: Express what?

MRS. WILKINSON: I think you're good enough to go for it. But it would mean \_\_\_\_\_.  
(4)

BILLY: But I'm banned.

MRS. WILKINSON: Maybe I should have \_\_\_\_\_?  
(5)

BILLY: No, Miss.

MRS. WILKINSON: You know I could teach you on your own if you want.

BILLY: \_\_\_\_\_.  
(6)

MRS. WILKINSON: I'm not doing it for the money.

BILLY: But what about dad?

MRS. WILKINSON: He doesn't \_\_\_\_\_.  
(7)

*Billy thinks about this for a second.*

BILLY: And what about my boxing and all that?

MRS. WILKINSON: For heaven's sake Billy, \_\_\_\_\_ mess about with your  
(8) mates that's fine by me.

BILLY: Well, all right, don't lose your blob.\*

MRS. WILKINSON: Blob?

BILLY: So, we could do it private, like?

MRS. WILKINSON: \_\_\_\_\_.  
(9)

BILLY: Miss, you're not in love with me, are you?

MRS. WILKINSON: \_\_\_\_\_.  
(10)

\*Northern English Slang meaning "Don't get angry."

Adapted from Hall, (2000). *Billy Elliot*. Faber and Faber.

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| (1) (a) I thought of auditioning for | (b) I just auditioned you for      |
| (c) I'd like you to audition for     | (d) would you like to audition for |
| (2) (a) I know too much already      | (b) I hardly know a thing          |
| (c) I'm not that interested          | (d) My dad wants me to             |
| (3) (a) It's what you don't know     | (b) It's how you move              |
| (c) It's the time to try it          | (d) It's how much you try it       |
| (4) (a) an awful lot of work         | (b) saving up a lot of energy      |
| (c) getting ready to jump            | (d) holding onto your pride        |

- (5) (a) an argument with your father (b) a message to your father  
 (c) a word with your father (d) a letter from your father
- (6) (a) I'll have to think about it (b) We couldn't afford it  
 (c) My dad wouldn't allow it (d) We couldn't prolong it
- (7) (a) like boxing (b) need to know  
 (c) does not hate ballet (d) do ballet any more
- (8) (a) if you want to (b) if you can't please  
 (c) if you try to (d) if you understand that
- (9) (a) Just after Newcastle (b) Just ask your father  
 (c) Just you and me (d) Just your father and me
- (10) (a) No, Billy, I'm not in the mood right now  
 (b) Yes, Billy, I'm really serious about dancing  
 (c) Yes, Billy, I'm trying to make you understand  
 (d) No, Billy, funnily enough, I'm not

**2** (11)~(20)の英文を読み、文法的に誤りのあるものを(a)~(d)の中から一つ選びなさい。

- (11) Today's students see<sup>(a)</sup> themselves as digital natives, the first generation to grow up<sup>(b)</sup> surrounded<sup>(c)</sup> by technology include<sup>(d)</sup> smartphones, tablets and e-readers.

- (12) Teachers, parents and policymakers certainly acknowledge its growing<sup>(a)</sup> influence and have responded<sup>(b)</sup> in kind. In 2009, California passed a law required<sup>(c)</sup> that all college textbooks be<sup>(d)</sup> available in electronic form by 2020.
- (13) Giving<sup>(a)</sup> this trend, teachers, students, parents and policymakers might assume that students' familiarity and preference for<sup>(b)</sup> technology translates into<sup>(c)</sup> better learning outcomes. But we have found that is not necessarily<sup>(d)</sup> true.
- (14) As<sup>(a)</sup> researchers in<sup>(b)</sup> learning and text comprehension, our recent work has focused on<sup>(c)</sup> the differences from<sup>(d)</sup> reading print and digital media.
- (15) While new forms of classroom technology like<sup>(a)</sup> digital textbooks are more accessible and portable, which<sup>(b)</sup> would be wrong to assume that students will automatically be better served by digital reading simply because<sup>(c)</sup> they prefer it<sup>(d)</sup>.
- (16) Our work has revealed<sup>(a)</sup> a significant difference. Students said they preferred<sup>(b)</sup> and performed better when read<sup>(c)</sup> on screens. But their actual performance tended<sup>(d)</sup> to suffer.
- (17) As<sup>(a)</sup> example, we found that students were able to better<sup>(b)</sup> comprehend information in<sup>(c)</sup> print for texts that were more than a page in<sup>(d)</sup> length.
- (18) This appears to be related to the disruptive effect that scrolling has of<sup>(a)</sup> comprehension. We were also surprised to learn that few researchers tested different levels of<sup>(b)</sup> comprehension or documented reading time in<sup>(c)</sup> their studies of<sup>(d)</sup> printed and digital texts.

(19) To explore these patterns further, we conducted three studies. Students previously rated their medium preferences. After reading two passages, one online and one in print, these students then completed three tasks.

(20) These were to describe the main idea of the passages, list key points covered in the readings and provided any other relevant content they could recall.

Adapted from Alexander, P. A. & Singer, L. M. (2017, October 15). *A new study shows that students learn way more effectively from print textbooks than screens*. Retrieved from [https://www.businessinsider.com/students-learning-education-print-textbooks-screens-study-2017-10?fbclid=IwAR3N7b\\_z6Gzpp7w8vLi5aJ0xpLsvKVo\\_tULt4sRTIz\\_F90K\\_NUjyCx8OSII](https://www.businessinsider.com/students-learning-education-print-textbooks-screens-study-2017-10?fbclid=IwAR3N7b_z6Gzpp7w8vLi5aJ0xpLsvKVo_tULt4sRTIz_F90K_NUjyCx8OSII)

**3** 以下の会話文を読み、(21)～(30)の設問に対する最も適切な答えを(a)～(d)の中から一つ選びなさい。

### The Leesburg Stockade Girls

HOST: In 1963, more than a dozen young girls were arrested for protesting segregation in Americus, Georgia. They were taken 30 miles outside the city and held in an old stockade, a rundown cement structure that once functioned as a prison.

SHIRLEY: We have never talked about the stockade in 52 years. And I still don't like to talk about it but this is a part of all of our lives.

HOST: In July 1963, more than 200 African American protesters gathered in Americus, Georgia for a series of demonstrations to end segregation. Police made several arrests that day, including more than a dozen teenage

girls who were part of the peaceful protests. They spent the night in a county jail ... but the next day ... due to what the police called "overcrowding," they were loaded onto a truck and driven to a small town called Leesburg. There they were locked inside an old stockade ... a small, square building with concrete floors, barred windows, and a broken toilet ... details which Carol Barner-Seay remembers all too well ...

CAROL: The place was worse than filthy. People wouldn't put their pets in such condition. It was hot, except for the open, barred windows. All kinds of insects flew in, everything.

SHIRLEY: Being in a place like that, I didn't feel like we was\* human.

DIANE: We slept on the hard concrete floors. No water ...

SHIRLEY: Our parents didn't even know where we were and I had never been away from home. But a couple of us was\* very strong and you was\* one of those persons.

DIANE: We just did what we could to try to console each other.

SHIRLEY: After a week, it started messing with me mentally, as if no one cared. There were days when we were up all night looking at the door, hoping that somebody would come try to rescue us. But nobody came. I gave up hope many days.

DIANE: So did I.

SHIRLEY: I did not speak it but it was a lot of crying in that place.

DIANE: Yes ...

HOST: The girls then talked about what happened after they were released and went home.

CAROL: My mom, she heated water on the stove, because I hadn't had a bath in two months, and she was bathing me. My Mama scrubbed and she scrubbed.

EMMARENE: When I came home, I stopped playing with my dolls. And my life became focused on what was going on in the world.

SHIRLEY: My classmates and my teachers never asked me where I was coming from. I felt like I didn't fit in, so after high school, I left the area and moved forward. So what I did? I got a job in the library. I didn't want them to know I was in that jail. We never talked about the stockade ... never in 52 years.

HOST: But that changed in 2015, when Shirley organized a reunion for the Leesburg girls. As they reflected back, they remembered one of the girls, Verna Hollis, who had a particularly hard time during their imprisonment.

SHIRLEY: As days went by, we noticed that she was getting weaker and weaker, so we had to focus more on her.

DIANE: Right ... If she ate, it would just come right back up. I was scared Verna was going to die. We never saw her move. But Verna never complained to us. If she complained to anybody, it was under her breath to God, but we never heard it.

CAROL: If you could see the mens\* who locked you up now, what would you say to them?

EMMARENE: I think what I would say is, "Sir, I feel so sorry for you." Because they were not looking at us as children. They were not looking in the hearts. All they were looking at was the fact that we were black.

DIANE: I hope God touches their heart, the minds of the people that still feel like we are less and we're equal.

\*African American English (黑人英語)

StoryCorps, Inc. (2003-2019). *The Leesburg stockade girls*. Retrieved from <https://storycorps.org/podcast/the-leesburg-stockade-girls/>



- (21) What were the girls doing before they got arrested?
- (a) Cheating on a test at school.
  - (b) Stealing things from other people.
  - (c) Publicly opposing racism.
  - (d) Playing in an old cement building.
- (22) What does Shirley imply when she says "but this is a part of all our lives?"
- (a) What happened was their fault.
  - (b) They're starting to forget things.
  - (c) It's okay because it was long ago.
  - (d) It was too important to forget.
- (23) Why were the girls taken to Leesburg from the county jail?
- (a) The jail had too many people in it.
  - (b) The jail was supposed to be for men.
  - (c) Leesburg was a much friendlier place.
  - (d) Leesburg had a new and bigger jail.
- (24) Why does the host say that Carol remembers it "all too well?"
- (a) The host is surprised that Carol can remember.
  - (b) Carol has Alzheimer's so she forgets things.
  - (c) The experience was so bad, she can't forget it.
  - (d) Carol is always telling people the whole story.
- (25) Why does Shirley say "I didn't feel like we was human?"
- (a) The place they were in was in horrible condition.
  - (b) She thought she was turning into an animal.
  - (c) The food they were given wasn't human food.
  - (d) The building was being used to keep horses.

- (26) What does the phrase “messaging with me mentally” mean?
- (a) She angrily made the room all disordered.
  - (b) The guard said that they were being rescued.
  - (c) She started thinking lots of strange thoughts.
  - (d) Guards gave them drugs to make them crazy.
- (27) Why was Carol's mother heating water on the stove?
- (a) To cook some food for Carol.
  - (b) To make some tea for everyone.
  - (c) To wash Carol's clothes with.
  - (d) To make hot water for a bath.
- (28) What does Shirley imply when she says she “moved forward?”
- (a) She travelled far away from home heading towards the east.
  - (b) She ran away from home and ironically became a police officer.
  - (c) She continued to live her life while hiding what happened.
  - (d) She learned how to drive a car so she could leave right away.
- (29) What do they mean by focusing on Verna?
- (a) Verna had a hard time seeing.
  - (b) They were worried about Verna.
  - (c) Verna was complaining a lot.
  - (d) Verna kept talking to them.
- (30) Why does Emmarene feel sorry for the men that put her in jail?
- (a) Because they were so racist they had no compassion.
  - (b) Because now they are old and they are getting sick.
  - (c) Because the men were punished for it and they're sad.
  - (d) Because now those men are in such pain they're sorry.

- 4 以下の英文を読み、(31)~(40)の設問に対する最も適切な答えを(a)~(d)の中から一つ選びなさい。

### The English Vegetable Picked by Candlelight

It was a Friday lunchtime, and Oldroyd Hulme was peering through a dark, cavernous doorway into a hanger-sized shed alive with the sound of several types of *rhubarb* (a sour vegetable used in traditional English cooking) in varying stages of accelerated growth. The green-leaved, pink-stalked plant was familiar to me, but the situation was not.

Every detail inside the huge ancient barn carried hidden meaning. There were flickering candles elevated on spikes so the helpers can see, shadowy hoes propped against the brick walls to help move the earth. There was the outline of gas propane heaters, and a sprinkler system to intensify the heat and humidity in the dark. It was a riveting exhibition of Mother Nature at work, yet a display teetering on the edge of the surreal.

Come to West Yorkshire during the rhubarb harvest in mid-winter and you can expect to hear tales of this strange agricultural ritual. It would be a peculiar place even without the name “the Rhubarb Triangle.”

A notoriously fickle vegetable to harvest, Yorkshire forced rhubarb is anything but easy to grow. It thrives in the county’s cold winters, but if the soil is too wet, it can’t be planted. If the temperature is too hot, it won’t grow; and 10 or more frosts are needed before a farmer can even think about forcing it. Only then can horticulturalists remove the heavy roots from the field, then clean and replant them inside the forcing sheds where photosynthesis is limited, encouraging glucose stored in the roots to stimulate growth.

To learn more, I visited Vicky Whiteley of Whiteley’s Farm, which produces around 12 acres of forced rhubarb annually in the nearby town of Pudsey. “Rhubarb is in our blood and there’s no doubt Yorkshire is the

rhubarb capital of the world," she said. "But whatever price you get, remember it took three years to get these precious few weeks of growth."

For a simple vegetable, rhubarb has come a long way since it was discovered growing wild on the banks of the River Volga. Cultivated from Siberia to China, where it was used for its healing properties, it was transported to Italy in the 13th century by Marco Polo. It once commanded three times the price of opium and saffron, and was weighed against gold.

It was later brought to England by Sir Matthew Lister, royal physician to James I and Charles I, and used as a cathartic food to purge the body of illness. That would have been the end of the story if it wasn't for scientists at London's Chelsea Physic Garden, who discovered the forcing process by chance. Covering up leftover rhubarb crowns—the underground part of the plant—with soil in 1817, the gardeners were stunned weeks later when the robust plant produced a shock of sweet pink stems and frilly leaves.

Soon after, daily 'Rhubarb Express' trains transported the valuable cargo from Leeds to London's Covent Garden Market by the ton. Today's disappointment is where once there were 200 producers, now there are just 11 left. Problems with post-World War Two logistics saw production falter, and changing tastes meant the local industry never fully recovered. But thanks to local artisans, a renaissance is being sparked.

As might be expected, much of the Yorkshire Rhubarb Triangle remains oriented towards eating rhubarb in all its many forms. It is in an alliance with everyday life, and is added to everything, from soups, salads and gravies to elevated interpretations of jams, gins, beers, ice creams and pies. It is hard to tell what the future holds, but it is a comforting reminder of home for locals, and talk is always animated when discussing a rhubarb renaissance.

Adapted from MacEacheran, M. (2019, April 24). *The English vegetable picked by candlelight*. Retrieved from <http://www.bbc.com/travel/story/20190424-the-english-vegetable-picked-by-candlelight>

- (31) Which of the statements are true about Oldroyd Hulmes's farm?
- (a) The barn was brightly lit up.
  - (b) It was a very small building.
  - (c) Her rhubarb grows very fast.
  - (d) Oldroyd runs the farm alone.
- (32) Why is the barn described as ancient?
- (a) They are going to destroy it.
  - (b) It's an old fashioned building.
  - (c) Everything in it has a meaning.
  - (d) Time seems to go faster inside.
- (33) What is the inside of the barn like?
- (a) It is hot and moist.
  - (b) It is bright and loud.
  - (c) It is new and dark.
  - (d) It is cold and dry.
- (34) What is "the Rhubarb Triangle?"
- (a) It is a strange agricultural ritual.
  - (b) One of the most complex vegetables.
  - (c) A collection of stories from England.
  - (d) It is a nickname for West Yorkshire.

- (35) Which of the following statements is true?
- (a) Forced rhubarb takes a long time to raise.
  - (b) Forced rhubarb grows well in the winter.
  - (c) Forced rhubarb is easy to start growing.
  - (d) Forced rhubarb needs to have lots of light.
- (36) Why does Vicky Whiteley say that 'rhubarb is in our blood'?
- (a) They have been growing it for generations.
  - (b) They drink rhubarb every day for vitamins.
  - (c) The rhubarb helps lower their blood pressure.
  - (d) Because you need a certificate to grow rhubarb.
- (37) Why was rhubarb weighed against gold?
- (a) It came from a special river.
  - (b) It could heal people with cancer.
  - (c) It was a very expensive item.
  - (d) It is an ingredient to make opium.
- (38) How did the English discover forced rhubarb?
- (a) It was discovered by Matthew Lister.
  - (b) Gardeners were doing an experiment.
  - (c) Scientists discovered it by accident.
  - (d) King James needed it for his sickness.

- (39) Which of the following is the incorrect answer to the question: why is rhubarb not produced as much in West Yorkshire?
- (a) People don't like rhubarb as much.
  - (b) They had problems transporting it.
  - (c) Less farmers are raising rhubarb.
  - (d) Because there is too much pollution.
- (40) What does the author mean by rhubarb renaissance?
- (a) Rhubarb is becoming a popular vegetable again.
  - (b) There are some new techniques for growing rhubarb.
  - (c) People are sharing new and different rhubarb recipes.
  - (d) They think that rhubarb is very comforting to eat.

**5** 以下の英文を読み、(41)~(50)に入る最も適切な語を(a)~(d)の中から一つ選びなさい。

**Food can be closely linked to ( 41 )**

For many people—particularly those from ethnic minority backgrounds—food can be both personal and political.

Second and third generation immigrants often have “a sense of a ( 42 ) of their own culture—their attire is western, their language is western, and food is almost the last of the cultural domain that they retain a vivid memory of,” Krishnendu Ray, a sociologist and professor of food studies at New York University, tells the BBC.

Many Chinese Americans have talked about their experiences growing up—

for example when classmates would ( 43 ) the food in their lunch boxes. Luke Tsai, a food writer in the San Francisco Bay Area, says: “We grew up in the US with a sort of in-between status of our identity. Were we American? Were we Chinese? It was hard to find acceptance in a lot of mainstream culture.”

He remembers being “slightly ashamed” of Chinese food when he was younger —“I didn’t want to bring Chinese food for my lunch at school—I wanted a sandwich or pizza to ( 44 ).” People would say: “Why are you eating that smelly thing? That’s gross!” “But for many of us as we got older, we ( 45 ) the food our parents cooked us, and it became a great source of nostalgia for us—in a way, embracing the Asian, immigrant side of our identity.”

Many Chinese restaurants deliberately ( 46 ) their menus to serve more fried foods or thickened sauces because those were items a “mainstream white audience” were more familiar with, he adds. “The reason that they opened those restaurants was not because they couldn’t cook their ‘true’ Chinese food, it was because that was what they did to survive and cater to their audiences.” “So to see that flipped around nowadays, and have a white restaurateur open a restaurant and say ‘we’re not like those Chinese American restaurants you know about, we’re serving clean Chinese food ... is particularly hurtful and ( 47 ) for a lot of people.”

There’s also a historical context to this. In the 1880s, the US passed legislation prohibiting Chinese workers from immigrating to the US. Only a few categories were ( 48 )—including restaurateurs—and historians say this contributed to a boom in Chinese restaurants in the US. Yet “American ( 49 ) to Chinese food has mostly been cheap Chinese food,” and the cuisine has been associated with “a kind of disdain” due to the presumption that it is



associated with “cheap ingredients and mostly untrained labour,” says Prof Ray. “Very few Americans realise or know that China probably had the most sophisticated food culture in the world at least 500 years before the French ( 50 ).”

Adapted from Cheung, H. (2019, April 13). *Cultural appropriation: Why is food such a sensitive subject?* Retrieved from <https://www.bbc.com/news/world-us-canada-47892747>

- (41) (a) identity (b) locality (c) quality (d) personality  
(42) (a) duty (b) fatigue (c) humour (d) loss  
(43) (a) look forward to (b) get rid of  
(c) take care of (d) make fun of  
(44) (a) fill in (b) fit in (c) keep out (d) stand out  
(45) (a) reduced (b) regretted (c) remained (d) remembered  
(46) (a) adapted (b) admitted (c) afforded (d) applied  
(47) (a) defensive (b) expensive (c) offensive (d) persuasive  
(48) (a) conditions (b) exceptions (c) options (d) suggestions  
(49) (a) exclusion (b) exhaustion (c) expenditure (d) exposure  
(50) (a) had (b) did (c) was (d) were

**6** 以下の英文を読み、下線部(51)~(60)の内容に最も適切な語を(a)~(d)の中から一つ  
選びなさい。

The following passage is adapted from a popular science book about colour in nature.

*Orfeo*, a mosaic\* of 1618 by Marchello Provenzalle, depicts Orpheus with a

violin and various animals at his feet. It was two beautiful ducks in the mosaic that attracted my attention.<sup>(51)</sup> Their green heads indicated their gender—they were males. Females have brown bodies and heads. This is a sexual trait found also in pheasants—the pheasants with green heads in the painting that Monet made in 1879,<sup>(52)</sup> were also males. The male pheasant and duck heads attract females, but not just because of their color, which contrasts well with the rest of the body, but also because of their brightness. These bird-heads burn with green flames.

Monet, though, failed to capture the dynamism of this green. As he paced around his subject matter, he saw an iridescent\* green flare leap around the pheasants' heads. First the crown lit up, then the throat. A wave of iridescence flowed over the feathers as Monet proceeded to walk, but this was not reproduced on his canvas.<sup>(53)</sup> The green on the canvas stayed where it was as Monet viewed it from different directions. Monet gave us a hint of something extraordinary by painting the head black with a single green streak. The streak of green did contrast well against the black and so drew the eye more than any other colors in the picture. But the brightness effect—<sup>(54)</sup> that dazzling, metallic sheen we see from the compact discs or holograms on credit cards—was absent. The ducks in the mosaic *Orfeo*, on the other hand, were vividly portrayed in the composition.<sup>(55)</sup>

Most stones in the mosaic achieve their color through pigment effects. Electrons jump between the orbitals of the minerals' molecules when struck by white light, absorbing some wavelengths and rejecting others into all directions in the process. The green stones selected to occupy the ducks' heads also contain pigments—green pigments—which absorb the rays of all the other colors in white light. But this time the pigments do not reflect the green rays but allow them to pass directly through the molecules, unaltered in their paths, like green-bottle glass.

The green color seen from *Orfeo*, nonetheless, *is*, reflected from the

stones. The reflection is all about the physical shape of the green-pigmented stones. They are faceted like diamonds. So as the green rays strike the angled rear edge of the stone, rather than exiting the stone they reflect from it at (for instance) right angles, as if the rear edge was a mirror. They reflect back into the stone towards the other side of the diamond shape, and from there they reflect back out through the stone and into the atmosphere. The green rays exit the stone in the direction from where they came—in a single direction, forming a beam. 'Beam' is the all-important character of this visual effect, in contrast with the splayed-out reflection from ordinary pigments. Accordingly, Provenzalle was able to capture the "life" in the color of the duck's heads—he possessed 'structurally colored' stones (although pigments did play a filtering role, it was the shape of the stone *structure* that caused the beam-type reflection). Without the green pigment, chandeliers and cut-glass 'crystal' tableware possess a similar sparkle. This is the optical effect to be explored in this chapter. Alfred, Lord Tennyson, made a useful comparison between a structurally colored emerald and pigmented grass, which reflect the same rays. 'A livelier emerald twinkles in the grass,' he remarked.

\*mosaic: モザイク画とは、多様の素材をタイルに見たてて配置し、一つの作品にする手法のこと

\*\*iridescent: 虹色

Adapted from Parker, A. (2005). *Seven Deadly Colours, The Genius of Nature's Palette and How it Eluded Darwin*, The Free Press.

- (51) The ducks in the mosaic fascinated the author because
- (a) he knew the kind of duck in the mosaic immediately.
  - (b) their gender was not immediately obvious.
  - (c) they looked more like pheasants than ducks.
  - (d) the mosaic captured the exact green of their heads.
- (52) The author probably writes about Monet here because
- (a) he wants to compare the painting and the mosaic.
  - (b) he wants to compare pheasants and ducks in the two pictures.
  - (c) he thinks that Monet painted the wrong birds.
  - (d) he thinks that Monet didn't know the birds were male.
- (53) What exactly was not reproduced in Monet's painting?
- (a) The green stones around a pheasant's head.
  - (b) The green light that only duck's heads have.
  - (c) The green stones that the author saw in the mosaic.
  - (d) The particular green on the head of some birds.
- (54) What does the author mean by the "brightness effect?"
- (a) The types of color in Monet's paintings.
  - (b) The brightness of the ducks when they were alive.
  - (c) The particular shiny green on the birds' heads.
  - (d) The light Monet used to paint his subjects.

- (55) What does the phrase “were vividly portrayed in the composition” mean here?
- (a) The birds were trying to escape from Monet’s table.
  - (b) The birds were still alive when Monet painted them.
  - (c) The green of the birds’ heads was amazingly bright.
  - (d) The birds seem to want to escape from the painting.
- (56) The phrase “is all about the physical shape” here means that
- (a) the shape of the stones causes light to reflect.
  - (b) the green color is not reflected in the stones.
  - (c) the shape of the stones is key to the painting.
  - (d) the light in the stones is already in the mosaic.
- (57) The phrase “as if the rear-edge was a mirror” means that
- (a) there are tiny mirrors behind each stone.
  - (b) the stone acts like a mirror because of its shape.
  - (c) you can see a bird’s reflection in the stones.
  - (d) each stone is a small green mirror.
- (58) The phrase “in the direction from where they came” means that the green rays
- (a) bounce back in the same direction.
  - (b) reflect more rays from the rear of the stone.
  - (c) create a beam that reflects at right angles.
  - (d) can also go straight through the stone.

- (59) This phrase means that chandeliers and cut-glass
- (a) also reflect beams of light to create green effects.
  - (b) can be used to make mosaics in some cases.
  - (c) reflect more green light in the same way as emeralds.
  - (d) are similar to the mosaic stones in the way they reflect light.
- (60) The phrase “which reflect the same rays” here means that
- (a) some kinds of grass are shaped like emeralds.
  - (b) some kinds of grass are a very shiny green.
  - (c) some kinds of grass reflect similar light.
  - (d) some kinds of grass look like reflections.

**7** 次の英文を読み, (61)~(70)にあてはまる語句として最も適切なものをそれぞれ(a)~(d)から一つ選びなさい。

Oscar Wilde, a successful playwright, poet and novelist, was sent to prison for being homosexual in 1895. He also wrote many fairy tales. Fairy tales always involve reversals of fortune. This works ( 61 ) both directions: beggars become kings, palaces collapse into hovels, the spoilt son eats thistles. Wilde's own reversal of fortune from fame and money to destitution and exile ( 62 ) the same rapid drama. Fairytales are also and always about transformation of various kinds—frogs into princes, coal into gold—and if they are not excessively moralistic, there is usually a happy ending. Wilde's fairytale transformations turn on loss.

Wilde's “The Happy Prince” is the story of a gilded and jeweled statue on a pedestal high above the town. One day, a Swallow late-flying to Egypt, after an unsatisfactory dalliance with a reed, ( 63 ) at the feet of the Happy Prince, who tells him of all the suffering he can see. He asks the Swallow

( 64 ) the ruby from his sword and give it to a poor family. The Swallow does so. The Prince begs him to stay and to strip ( 65 ) bit by bit of all his gold and jewels to distribute to others. The weather is getting colder and the Swallow knows ( 66 ) to the sun. But as he takes the Prince's jeweled eyes, he realizes that he must stay, for now the Prince is blind. This is a lovely echo of King Lear, when the blinded Gloucester is not abandoned by his son Edgar —just as Cordelia never abandons the love-blind Lear.

Winter comes. The Swallow dies at the feet of the Happy Prince, no longer sparkling ( 67 ) jewels and gold. The Mayor has the statue ( 68 )—proposing one of himself in its place. As the workmen melt down the Prince they find they cannot melt his heart. They throw it on the rubbish heap next to the body of a swallow.

I don't think anything could be closer in description than this ( 69 ) the harsh treatment of Wilde and his genius by a society obsessed ( 70 ) appearances and indifferent to imagination. The soul is often described as a bird—and if Wilde is the Happy Prince, then the Swallow is his soul, that returns to him and will not leave him.

Adapted from Winterson, J. (2013, October 16). *Why we need fairytales: Jeanette Winterson on Oscar Wilde*. Retrieved from <https://www.theguardian.com/books/2013/oct/16/jeanette-winterson-fairytales-oscar-wilde>

- (61) (a) in                    (b) with                    (c) on                    (d) towards  
(62) (a) that shares   (b) sharing                (c) shared                (d) will share  
(63) (a) resting            (b) rested                (c) restful                (d) unrest  
(64) (a) take                (b) to take                (c) taking                (d) taken  
(65) (a) in him                (b) with him                (c) him                    (d) on him  
(66) (a) he must have flown                    (b) he will fly  
(c) he needed to fly                    (d) he should fly

- (67) (a) to (b) at (c) with (d) from  
(68) (a) pull down (b) pulled down (c) to pull down (d) pulling down  
(69) (a) to (b) with (c) as (d) in  
(70) (a) by (b) at (c) in (d) on

**8** 次の英文(71)~(75)を読み、それぞれの下線部を最も適切に説明しているものを(a)~(d)から一つ選びなさい。

- (71) There is a barrage of claims about a government policy of encouraging cultural difference at the expense of national cohesion.  
(a) achieved by sacrificing other thing(s) or people  
(b) bought by the money owned by other organisation(s) or people  
(c) ruined or destroyed by the government  
(d) gained by the investment made by other people
- (72) The thinktank British Future, which commissioned the poll and produced an in-depth study looking at immigration and integration, should be congratulated for engaging the public in a debate about their views and concerns on these subjects.  
(a) when people are separated  
(b) when two or more groups affect each other  
(c) when people become part of a group or society  
(d) when people become hostile to each other



- (73) There is nothing controversial about such opinions.
- (a) when a serious argument involves opposing views
  - (b) when something makes people laugh about a particular subject
  - (c) when something interesting captures people's attention
  - (d) when people are not interested in the topic
- (74) This thought process leads to many wrong-headed policies—most notably in Britain to an inconsistent policy on immigration.
- (a) referred to in an exact manner
  - (b) decided or arranged without rule or plan
  - (c) persuasive and can make other people believe something
  - (d) already decided and cannot be changed
- (75) What is lacking to counter such argument is a project to get people to bridge their differences just as much as they bond over their similarities.
- (a) approve of what was said before
  - (b) give permission or allow something to happen
  - (c) deceive someone in order to get something from them
  - (d) try to prove that what someone else said was not true

Editorial. (2018, September 17). *The Guardian view on multicultural Britain: learning to live together*. Retrieved from <https://www.theguardian.com/commentisfree/2018/sep/17/the-guardian-view-on-multicultural-britain-learning-to-live-together>





