

英 語

(問 題)

2014年度

〈2014 H26081124〉

注 意 事 項

1. 試験開始の指示があるまで、問題冊子および解答用紙には手を触れないこと。
2. 問題は2～11ページに記載されている。試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁および解答用紙の汚損等に気付いた場合は、手を挙げて監督員に知らせること。
3. 解答はすべて、HBの黒鉛筆またはHBのシャープペンシルで記入すること。
4. マーク解答用紙記入上の注意
 - (1) 印刷されている受験番号が、自分の受験番号と一致していることを確認したうえで、氏名欄に氏名を記入すること。
 - (2) マーク欄にははっきりとマークすること。また、訂正する場合は、消しゴムで丁寧に、消し残しがないようによく消すこと。

マークする時	● 良い	○ 悪い	○ 悪い
マークを消す時	○ 良い	○ 悪い	○ 悪い

5. 記述解答用紙記入上の注意
 - (1) 記述解答用紙の所定欄（2カ所）に、氏名および受験番号を正確に丁寧に記入すること。
 - (2) 所定欄以外に受験番号・氏名を書いてはならない。
 - (3) 受験番号の記入にあたっては、次の数字見本にしたがい、読みやすいように、正確に丁寧に記入すること。

数字見本	0	1	2	3	4	5	6	7	8	9
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- (4) 受験番号は右詰めで記入し、余白が生じる場合でも受験番号の前に「0」を記入しないこと。

	万	千	百	十	一
(例) 3825番⇒		3	8	2	5

6. 解答はすべて所定の解答欄に記入すること。所定欄以外に何かを記入した解答用紙は採点の対象外となる場合がある。
7. 試験終了の指示が出たら、すぐに解答をやめ、筆記用具を置き解答用紙を裏返しにすること。終了の指示に従わない場合は、答案のすべてを無効とするので注意すること。
8. いかなる場合でも、解答用紙は必ず提出すること。
9. 試験終了後、問題冊子は持ち帰ること。

I Read the following two passages and choose the most appropriate word or phrase for each gap. Mark your answers (a ~ d) on the separate answer sheet.

(A) On the reservation, I sometimes (1) iguanas as these big lizards sun themselves on flat stones on a riverbed. They are not (2) shape, but nothing we can imagine is more attractive than their coloring. They shine like a heap of precious stones or like glass cut out of an old church window. When you approach, they run away over the stones with a flash of blue, green, and purple; the colors seem to glow behind them in the air, like a comet's shining tail.

Once I shot an iguana. I thought that I should be able to make some lovely things from its skin. Then, a strange thing happened that I have never (3) forgotten. As I went up to where it was lying dead and growing pale, all its colors died out as if in one long sigh, and it was gray and dull like a (4) of concrete by the time I touched it. The live blood beating within the animal actually had sent out all that glow. Now that the (5) was put out, and the soul had flown, the iguana was as lifeless as a sandbag. Since then, when I shoot an iguana, I remember the one on the reservation.

Another time I saw a young Native American girl wearing a bracelet with a leather strap two inches wide and decorated all over with very small turquoise-colored beads, which varied a little in color and shone in green, light blue, and ultramarine. It seemed to be (6) alive, as if it were breathing on her arm. I wanted it for myself and made my wife buy it from her. No sooner did I have it on my own arm than it gave up the ghost. It was nothing now, just a small, cheap, purchased (7).

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|--------------------------|------------------|-----------------------|---------------------|
| 1. (a) come across | (b) fall over | (c) hit into | (d) rest after |
| 2. (a) interesting for | (b) large of | (c) noticeable as | (d) pretty in |
| 3. (a) beforehand | (b) ever | (c) just | (d) now |
| 4. (a) cake | (b) jewel | (c) length | (d) lump |
| 5. (a) body | (b) flame | (c) heart | (d) trouble |
| 6. (a) excessively | (b) explicitly | (c) extraordinarily | (d) extravagantly |
| 7. (a) charm | (b) creature | (c) material | (d) subject |

(B) As an old saying goes: a translator is a traitor. At first sight, it seems undeniably true because it is impossible to put any sentence, phrase, or word expressed in a certain language with its cultural background into another language while keeping all aspects of the original expression (8). For example, comparing the title of a famous Japanese novel by Soseki Natsume, *Wagahai Wa Neko De Aru*, with that of its English-translated version, *I Am a Cat*, you will notice, or at least feel, that something is (9) from the original. Their literal meanings may be the same, but the impressions they give are different. 'Wagahai' is one of several Japanese pronouns for the first-person singular, male, and a particular one which (10) an air of importance. If it was Soseki's intention to give such a nuance to the protagonist's speech, the translator in this case can be said to be a traitor who betrays the author.

But what is a traitor? One English dictionary (11) a traitor as 'a person who betrays someone or something, such as a friend, cause, or principle.' Another dictionary says, 'someone who is not loyal to their country, friends, or beliefs.' A translator may betray the person who writes the original texts in the way seen in the (12) example. But does it necessarily mean he or she is (13) the author? In the Japanese version of an original English musical, *Les Miserables*, the translator Tokiko Iwatani puts a line of lyrics, 'I love him,' into simple Japanese 'Aishiteru' omitting the subject 'I' and the object 'him.' She betrays the author with these omissions. But by doing so, she succeeds in expressing the emotion of the speaker more vividly, which is what the author surely wants, and remains loyal to both the author and the audience. So the old saying could be (14): a translator is a loyal traitor.

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|--------------------|-----------------|-------------------|-------------------|
| 8. (a) acquired | (b) intact | (c) left | (d) understood |
| 9. (a) found | (b) missing | (c) recognized | (d) worn |
| 10. (a) assumes | (b) brings | (c) composes | (d) predicts |
| 11. (a) defeats | (b) defines | (c) detects | (d) directs |
| 12. (a) above | (b) before | (c) beyond | (d) over |
| 13. (a) defiant of | (b) obedient to | (c) respectful to | (d) unfaithful to |
| 14. (a) abolished | (b) collected | (c) modified | (d) registered |

II Read the following three passages and answer the questions. Mark your answers (a ~ d) on the separate answer sheet.

(A) The color revolution has been invisible to scholars in part because it was a business-to-business phenomenon. Design historians often focus on the consumer goods that make everyday life more comfortable and convenient, or that reflect the modern aesthetic. The work of professional colorists shaped the built environment, and many consumer products, including Crayola crayons and pastel automobiles, were directly attributable to them. But colorists mostly worked behind closed doors with other professionals. They helped school boards, automobile body makers, and telephone engineers master the various impacts of color harmony. In just doing their jobs, colorists helped create America's first visually streamlined cars, figured out how to speculate on future colors, and introduced the coordinated clothing ensemble to mass merchandising.

Industries had their own share of "number guys" who imposed mathematical logic on the widespread canned and packaged product trade and the early auto industry. Colorists recognized the value of market surveys and sales reports. They combined their knowledge of human psychology with quantitative data and took color forecasting to new heights.

15. According to the passage, professional colorists

- (a) based their work primarily on the use of colors in painting and decorative arts.
- (b) carried out their work in public situations where people observed them carefully.
- (c) employed their skills to produce appropriate color combinations for various purposes.
- (d) preferred to work in the clothing industry rather than in the automobile industry.

16. According to the author, professional colorists made use of

- (a) historical trends and comparative studies of sales in various other industries.
- (b) knowledge gained from engineers and technicians in the manufacturing process.
- (c) merchandising skills that reflected the difference between cost and selling prices.
- (d) research on what appealed to customers and why it appealed to them.

(B) In one of his dark moments, Pascal said that all man's unhappiness came from a single cause, his inability to remain quietly in a room. Diversion. Distraction. Fantasy. Change of fashion, food, love, and landscape. We need them as the air we breathe. Without change our brains and bodies rot. The man who sits quietly in a shuttered room is likely to be mad, tortured by illusions and introspection.

Some American brain specialists researched the brains of travelers using X-rays. They found that changes of scenery and awareness of the passage of seasons through the year stimulated the rhythms of the brain, increasing a sense of well-being. Monotonous surroundings and tedious regular activities wove patterns which produced fatigue, nervous disorders, apathy, self-disgust, and violent reactions. It's hardly surprising, then, that a generation protected from the cold by central heating, from the heat by air-conditioning, carted in clean transports from one house or hotel to another, should feel the need for journeys of mind or body, or for the exciting journeys of music and dance. We spend far too much time in shuttered rooms.

Children need paths to explore, to take bearings on the earth in which they live, as a navigator takes bearings on familiar landmarks. If we search the memories of childhood, we remember the paths first, things and people second—paths down the garden, the way to school, the way round the house, corridors through the long grass. Tracking the paths of animals was the first and most important part of early humans' education.

17. According to the author,

- (a) always staying at home is the safest way to live.
- (b) children should stay in their rooms to be happy.
- (c) our house is not very much like a real castle.
- (d) people have to go out of their house not to go crazy.

18. According to the text, travelers need change because

- (a) boredom makes them tired and depressed.
- (b) their brains develop protective patterns.
- (c) they cannot put up with modern society.
- (d) they would like to have new friends.

19. According to the author,

- (a) a child had to know the paths around the house not to get lost.
- (b) children prefer remaining with their parents inside the house.
- (c) in the past, tracing animal trails helped to develop a child's mind.
- (d) walking around is the best way to strengthen children's bodies.

(C) Until recently literacy was considered in a very simple way: the ability to read and write, mostly in the standard national language. But current practices are divided into two dimensions, the individual dimension and the social dimension. Literacy is treated as a personal and mental attribute that is used for individual purposes and an individual's benefit. The accomplishment of literacy is considered a skill that is acquired by an individual, especially in an educational context in which oral language provides a basis for cognitive development. From this perspective, it basically focuses on individual aspects rather than the social context that is created by individuals. Brian Street calls this the autonomous model of literacy.

In contrast, the sociocultural perspective primarily focuses on literacy as a social and cultural phenomenon that exists among humans and connects individuals with different points of time. Street promotes such a view and calls it the ideological model of literacy. This model emphasizes literacy practices and how meaning is related to specific cultural contexts. He contrasts this model with the autonomous model of literacy.

Sociocultural approaches to literacy take some concepts from Lev Vygotsky's approach to development that emphasizes the social world where learning and literacy emerge. The central belief of Vygotsky's theory is that more knowledgeable members of a group bring other members into cultural practice. According to Vygotsky, human thought is always governed by cultural tools and also has its own social histories. James Wertsch extends this notion and suggests that how one comes to know something cannot be separated from cultural tools.

According to James Gee, sociocultural approaches to literacy explain that thinking and speaking are functions of the social group and also some of its specific discourses. These discourses can be acquired through interaction with those people who have already mastered them. Literacy is a kind of social skill that allows people to take part in one or more of a given social group's discourses. It is learned by guided participation and built on trust. A good part of knowledge does not belong to the mind of the people. On the contrary, it depends on the practices of the social group to which they belong. Overall in the sociocultural approach to literacy, learning to read and learning to write are viewed as acts of knowing, or multiple literacies, which are situated within a given cultural and social context as well as discourse.

20. The autonomous model of literacy deals with
- (a) cognitive aspects of literacy.
 - (b) community aspects of literacy.
 - (c) individual aspects of literacy.
 - (d) social aspects of literacy.
21. The ideological model of literacy concerns
- (a) affective contexts.
 - (b) cognitive situations.
 - (c) cultural circumstances.
 - (d) social individualism.
22. According to the passage, which idea is covered by Vygotsky's theory of literacy?
- (a) cultural histories
 - (b) mastering of skills
 - (c) specific discourses
 - (d) ways of thinking
23. According to the passage, the major claim about literacy is to understand the
- (a) discourse analysis approaches.
 - (b) individuals' reading and writing ability.
 - (c) social groups' contributions.
 - (d) sociocultural context of discourse.
24. A good title for the passage would be:
- (a) Discourse Analysis of Illiteracy
 - (b) Sociocultural Approaches to Illiteracy
 - (c) Sociocultural Aspects of Literacy
 - (d) Socio-structural Approaches to Literacy

III Choose the most appropriate sentences from the following list (a ~ h) for the gaps in the text (25~31). Mark your answers on the separate answer sheet.

- (a) But it does suggest that young players who cannot afford a Stradivarius should not despair.
- (b) Microscopic studies of the materials in each of the violins showed differences in the density of the wood from which it was made.
- (c) That was a condition of the loans, in order that an adverse opinion should not affect an instrument's market value.
- (d) The best in each category scored one point, the worst minus one, and the rest zero.
- (e) The most popular take-home instrument was also a new one: eight of the 21 volunteers chose it, and three others rated it a close second.
- (f) The recent authentication of a painting by Leonardo da Vinci, for example, magically added several zeroes to the value of the work that had not, physically, changed in any way.
- (g) Their conclusion, published in the *Proceedings of the National Academy of Sciences*, is that the creations of Cremona are no better than modern instruments, and are sometimes worse.
- (h) Their sound in the hands of a master is revered.

Though individual tastes do differ, the market for art suggests that those who have money generally agree on what is best. (25) Nor is this mere affectation. In the world of wine, regarded as an art form by at least some connoisseurs, being told the price of a bottle affects a drinker's appreciation of the liquid in the glass in ways that can be detected by a brain scanner.

It seems, now, that the same phenomenon applies to music. For serious players of stringed instruments the products of three great violin-makers, Nicolo Amati, Giuseppe Guarneri, and Antonio Stradivari, of Cremona, Italy, have ruled the roost since the 17th century. (26) They sell for millions of dollars. And no modern imitation, the story goes, comes close. Unfortunately, however, for those experts who think their judgment unclouded by well-known instruments' reputations, Claudia Fritz of the University of Paris VI and Joseph Curtin, an American violin-maker, have just applied the rigorous standards of science to the matter. (27)

Unlike previous "blind" trials of violins, in which an instrument's identity was concealed from the audience but not from the player himself, the one organized by Dr. Fritz and Mr. Curtin sought to discover the unbiased opinion of the men and women who actually wield the bow. They and their colleagues, therefore, attended the Eighth International Violin Competition of Indianapolis, held in September 2010, which provided both a sample of

testable instruments and a pool of suitable volunteers to play them.

Exactly which instruments were tested remains a secret. (28) There were, however, six of them: two by Stradivari and one by Guarneri, all from the 18th century, and three modern violins made to the Cremonese patterns.

A total of 21 volunteers — participants in the competition, judges, and members of the local symphony orchestra — were asked to put the instruments through their paces. The catch was that they had to do so in a darkened room while wearing welders' goggles, so that they could not see them clearly, and that the chin-rest of each violin had been dabbed with perfume, to prevent the smell of the wood or varnish from giving away any clues.

There were two tests: a series of pair-wise comparisons between old and new instruments that allowed a player one minute to try out each instrument, and a comparison with all six, in which the player was allowed to play whatever he wanted for however long he wanted, subject to a total time-limit of 20 minutes.

In the pairwise test, in which players were not told that each pair contained both an old and a new instrument, and in which the order of presentation was randomized, five of the violins did more-or-less equally well, but the sixth, unfortunately for the reputation of Cremona, was a Stradivarius.

In the freeplay test, a more subtle approach was possible. Players rated the six instruments using four subjective qualities that are common terms of the violinist's art: playability, projection, tone colors, and response. (29) Players were also asked which violin they would like to take home, given the chance.

In this case, two of the new violins comprehensively beat the old ones, while the third more or less matched them. (30) Not surprisingly, the least popular instrument was the Stradivarius that did badly in the first.

The upshot was that, from the players' point of view, the modern violins in the study were as good as, and often better than, their 18th-century forebears. Since Dr. Fritz estimates the combined value of the three forebears in her experiment at \$10 million, and the combined value of the three modern instruments as around \$100,000, that is quite a significant observation.

Human nature being what it is, this result will probably have little effect in the saleroom: the glamour of Cremona will take more than one such result to dispel it. (31) If they end up with a cheaper, modern copy instead, they might actually be better off.

IV Choose the most appropriate answers from the list (a ~ m) for the gaps (32~38) in the following conversation. Mark your answers on the separate answer sheet.

An American student is talking with a Japanese classmate after classes are over for the day.

George: You know, Naoko, I (32) how hard Japanese is. I don't think I'll ever be able to speak the language.

Naoko: I (33) the same thing when I started studying English. I'd spend hours on it one day, then have to learn it again a few days later.

George: I guess the only thing to do is (34). By the way, (35) in your outdoor sports club?

Naoko: The club (36) a trip to Mt. Morton two weeks from now. We'll (37) a campsite at the foot of the mountain on Friday after school, then climb it on Saturday. We'll have breakfast on the summit on Sunday, then come back late that night.

George: Sounds like you'll get a good workout.

Naoko: Whenever we do one of these climbs, I come back completely wiped out.

George: Then why do you participate in them?

Naoko: Because it's really enjoyable (38) and do something besides study for a couple of days. We build a campfire, cook our meals, and watch the stars. Sleeping in a tent isn't too comfortable, but it's okay.

- (a) can't get over
- (b) don't you go
- (c) head off to
- (d) is putting together
- (e) make much of
- (f) spend hours on
- (g) stick with it
- (h) take part in
- (i) to get away
- (j) to take away
- (k) used to think
- (l) wanted to know
- (m) what's going on

V Read the following passage and write an English summary in one sentence in your own words in the space provided on the separate answer sheet.

We are in the middle of a revolution. Not since the invention of typography, or letterpress printing technique, by Johannes Gutenberg in the 15th century have there been so many changes in the way we read. In the 21st century, electronic books, or 'e-books' as they are commonly known, have become increasingly popular. There is no doubt that they have certain advantages over conventional books: they are cheap to produce, and easy to store on a computer or electronic reading platforms; the font size can be changed; and above all, they do not deteriorate like paper books. However, despite their current popularity, the fact remains that many people prefer the reading experience that real books provide. In recognition of this, electronic books have been developed to imitate 'real' books as closely as possible: they have 'turnable' pages, front covers, bookmarks and even virtual bookcases. This imitation is similar to the way that the first printed books mirrored the format style of manuscript books written by monastic scholars in the Middle Ages. Think about it for a while. Perhaps you are the last generation who will encounter paper books except in museums, and tomorrow's classics will never have to be printed on paper. Their existence will only be virtual.

[以 下 余 白]