

英 語

(問 題)

2015年度

〈2015 H27091124〉

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) There is nothing that man fears more than the touch of the (1). He wants to see what is reaching towards him, and to be able to recognize or at least classify it. Man always tends to avoid physical contact with anything strange. In the dark, the fear of an unexpected touch can mount to panic. Even clothes give (2) security: it is easy to tear them and pierce through to the naked, smooth, defenseless flesh of the victim.

All the distances which men create round themselves are (3) by this fear. They shut themselves in houses which no one may enter, and only there feel some measure of security. The fear of burglars is not only the fear of being robbed, but also the fear of a sudden and unexpected clutch out of the darkness.

The (4) being touched remains with us when we go about among people; the way we move in a busy street, in restaurants, on trains or buses, is governed by it. Even when we are standing next to them and are able to watch and examine them closely, we avoid actual contact if we can. If we do not avoid it, it is because we feel we are (5) someone, and then both of us can be comfortable.

We are dealing with a human tendency as deep-seated as it is alert and cunning. This tendency can be seen in the promptness with which an apology is offered for an unintentional contact, the tension with which it is awaited, our violent and sometimes even physical reaction when it is not forthcoming, the (6) we feel for the offender, even when we cannot be certain who it is. Indeed, our human consciousness is inextricably bound by a whole knot of shifting and intensely sensitive reactions to an (7) touch.

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|---------------------|----------------------|---------------------|--------------------|
| 1. (a) dead | (b) infamous | (c) past | (d) unknown |
| 2. (a) ample | (b) extra | (c) insufficient | (d) partial |
| 3. (a) assaulted | (b) dictated | (c) engaged | (d) implicated |
| 4. (a) delight of | (b) distaste for | (c) feeling about | (d) release from |
| 5. (a) bored of | (b) familiar with | (c) grateful to | (d) sorry for |
| 6. (a) antipathy | (b) disappointment | (c) greed | (d) hesitation |
| 7. (a) alien | (b) earnest | (c) innocent | (d) unfortunate |

(B) In the nineteenth century, many European countries experienced an unprecedented growth of urban population. In France, for example, it increased from 25 to 44 percent, and in Germany it doubled from 30 percent to 60 percent. Such a large-scale (8) from rural areas to cities entailed the transformation of urban life patterns, and many cities were redesigned by governments. Central areas, which had been occupied by a great many people (9) social class, were turned into districts of commerce, government, and entertainment. The residents moved to the peripheries of cities, creating 'suburbs' and a new pattern of behavior, 'commuting'.

Among other large cities in Europe, the greatest transformation occurred to Paris, which had expanded with almost no city planning. Splendid buildings and miserable hovels made a chaotic jumble, through which narrow, crooked, and crowded streets ran, (10) dissident people advantageous footholds for insurrection. The River Seine running through the center of the city was (11) an uncovered sewer and impeded the traffic. As hard as it is to believe, the government did not have a complete, correct map of Paris even in 1850.

Seeing this condition being (12) by the influx of new people, Napoleon III decided to embark on a radical reconstruction of the city and appointed Baron Haussmann to lead the project. Haussmann first destroyed most of the central district to make room for creating broad boulevards, streets, and public parks, as well as setting up new sewers and completely changing the facade of the city. The renovation brought about new and beautiful vistas, but they are also (13) from the political point of view. Broad and straight roads allow the government to deploy troops promptly when riots break out. At the same time, the construction works created thousands of jobs and helped alleviate the (14) among people in the city.

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|----------------------|----------------------|------------------------|--------------------|
| 8. (a) development | (b) excursion | (c) migration | (d) transmission |
| 9. (a) consisting of | (b) irrelevant to | (c) ranging from | (d) regardless of |
| 10. (a) assuming | (b) providing | (c) resisting | (d) suppressing |
| 11. (a) all the more | (b) far away from | (c) little better than | (d) not any longer |
| 12. (a) aggravated | (b) diffused | (c) elevated | (d) reproduced |
| 13. (a) deplorable | (b) functional | (c) problematic | (d) sophisticated |
| 14. (a) discontent | (b) misunderstanding | (c) responsibility | (d) satisfaction |

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

(A) Prometheus is the name that has been given to a very old pine tree, which grew in eastern Nevada, in the United States. In 1964, a young graduate student, along with the US Forestry Service, decided to cut it down, perhaps in an attempt to retrieve some valuable research equipment that had become stuck. The tree, while clearly of great age, did not seem to be particularly special, anyway.

However, it was discovered that in fact it had been at least 4,860 years old; they had cut down and killed the oldest known living individual organism in the world. Although the destruction had been accidental, the young grad student changed to a different academic area, where he was to be very successful, and people became much more careful in researching ancient life forms. There are known to be at least three trees living now that are more than 5,000 years old, though their locations are a closely guarded secret to prevent any damage or destruction.

15. Which of the following statements is true?

- (a) Nobody at the time cared about Prometheus being the oldest living organism.
- (b) Prometheus survived the attempt by the Forestry Service to destroy it.
- (c) Since the cutting down of Prometheus, there have been no similar mistakes.
- (d) The destruction of the tree had no rational purpose or reason behind it.

16. Which of the following statements is NOT true?

- (a) People are much more cautious in research than they were in the 1960s.
- (b) The Forestry Service had to pay massive compensation for their mistake.
- (c) There are some trees which are even older than Prometheus was.
- (d) The young researcher found fulfillment in another field of study.

(B) As for the concept of “national character”, it is, in the first place, argued that not the people but rather the circumstances under which they live differ from one community to another. We have to deal with differences either in historical background or in current conditions, and these factors are sufficient to account for all differences in behavior without referring to any differences of character in the individuals concerned. Essentially this argument is an appeal to the idea known as Occam’s Razor—an assertion that we should not look for explanations that are unnecessarily complex. The argument is that, where observable differences in circumstance exist, we ought to refer to those rather than mere assumed differences in character, which we cannot observe.

The argument may be met in part by quoting experimental data that has shown there are great differences in the way in which Germans and Americans respond to failure in an experimental setting. The Americans treated failure as a challenge to increase effort; the Germans responded to the same failure with discouragement and generally did not continue. But those who argue for the effectiveness of conditions rather than character can still reply that the experimental conditions are not, in fact, the same for both groups; that the stimulus value of any circumstance depends upon how that circumstance stands out against the background of other circumstances in the life of the subject, and that this contrast cannot be the same for both groups.

17. According to the text, “national character”

- (a) can be divided into numerous important traits.
- (b) does not necessarily explain cultural differences.
- (c) is more prevalent in non-Western cultures.
- (d) may be useful in promoting group consciousness.

18. The results of the experiment described in the text suggest that

- (a) both nationalities performed beyond expectations.
- (b) neither country achieved notable results.
- (c) the Americans were always more successful.
- (d) the Germans tended to give up more readily.

19. The text implies that experiments

- (a) are scientific only when conditions do not differ.
- (b) can only be interpreted depending on context.
- (c) concerning human behavior are meaningless.
- (d) under the same conditions can get the same results.

(C) In history, humans have left a great number of relics all over the world. Most of them are naturally deteriorating and losing substance as time goes by, but certain monuments have survived through the maintenance of people at various times. Such ancient monuments as Stonehenge and Hadrian's Wall in England would no longer exist without the fastidious efforts of such people. These efforts were almost exclusively private until the early twentieth century. With the rising concern for the natural environment and cultural heritage, the second half of the twentieth century saw the radical development and systematization of conservation policy worldwide.

Since its establishment in 1983, English Heritage, the UK's semi-governmental organization, has played a crucial role in preserving ancient monuments to which they ascribe architectural and cultural values. Once a certain ancient building is designated as nationally important, it will be officially protected, or 'scheduled', by English Heritage, and it is not easy to change its original features. However, several years ago, this organization introduced a new approach: they started granting permission to renovate ruined buildings, so that the owners could actually live there.

This alternative measure seems to involve some complicated issues, in that conservation and renovation are totally different, or even contradictory matters. Indeed, the decision by English Heritage leads us to the question of how to interpret the value of the building based on the difficult concept of authenticity. Historic buildings embrace national importance, so that they have naturally held fabric and historical values themselves. Behind this lies the wider idea that the building should be loved for what it is. Therefore, if the fabric decays, let it go; if the fabric collapses, that is the end of its history, so authority should not try to prolong its life. At this point, it is fair to say that the authenticity of the building is not violated. On the other hand, if the ancient monuments scheduled by English Heritage are converted to residential homes with contemporary fashionable styles according to the owners' tastes, it might be said that the life of the buildings has been saved, but how would the matter of authenticity be judged? If you allow any alteration, then what is the point of protecting ancient monuments in the first place?

This is a tricky question. However, even abandoning the authenticity of the fabric, there is another argument that the restored or revitalized building could enhance social values, shared by the local people. Interestingly, rather than a deserted ruin being exposed, people tend to prefer to see the representation—fake image—of the building in its prime, as if they can enjoy a sense of the good old days along with a national pride.

There is a practical reason, too. In modern society, taking account of the recent, severe budget cuts in the conservation sector in the UK, English Heritage does not have enough funding to preserve around 20,000 ancient monuments in need of intensive care. In this situation, if private owners or investors are willing to convert these buildings to residences at their own risk, not only can they stop the buildings from collapsing, but also

English Heritage can make use of their limited funding for other, higher priority buildings, which may facilitate the well-being of a larger number of people. Looking at present social conditions, while effectively negotiating the problematic concept of authenticity, English Heritage's pragmatic measures ultimately contribute to the conservation of historic buildings.

20. Stonehenge and Hadrian's Wall in the first paragraph are typical examples of
- (a) ancient monuments conserved by people in the past.
 - (b) certain old buildings which need drastic reconstruction.
 - (c) monuments on the verge of collapse due to lack of care.
 - (d) sites where special maintenance is urgently required.
21. What does the text NOT say about English Heritage?
- (a) It encourages private owners to restore ruined buildings.
 - (b) It is an organization supported by the British government.
 - (c) It protects ancient monuments that are historically valuable.
 - (d) It watches for old fabrics being destroyed by people on purpose.
22. According to the text, the 'fabric and historic values' in the third paragraph are
- (a) inherent in the ancient monuments if left untouched.
 - (b) more or less compatible with trendy interior designs.
 - (c) not so important as social values of the buildings.
 - (d) subject to rapid deterioration in a harsh climate.
23. The author of this text supports the view that
- (a) English Heritage cannot afford to manage modern residential houses.
 - (b) English Heritage is taking neither a 'keep-what-it-is' nor a 'let-it-go' policy.
 - (c) English Heritage's realistic and pragmatic measures are reasonable.
 - (d) English Heritage's strategy may mislead people in perceiving the past.
24. The most appropriate title of this text is
- (a) A Debate on the Conservation of Old Buildings
 - (b) A New Way to Evaluate Authentic Monuments
 - (c) English Heritage's Achievements and Failures
 - (d) The Reformed Buildings at Risk in the UK

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) After he has gone, his brother goes to marketplace, and confronts Death, who is still standing there.
- (b) And then one day, almost at the point of giving up hope, he sees the house.
- (c) But perhaps there are other possible inferences we could take from the stories.
- (d) Every so often, good fortune will come to those humble people who expect it the least.
- (e) Life is hard, and he worries about the future; marriage and a family seem beyond his financial means.
- (f) Often they are found, in various versions and adaptations, in very different times and in a range of locations.
- (g) The young man realizes that the owner is describing the young man's own house, back in the poor village.
- (h) You may also feel that it is better to be at home for that final appointment.

There are stories which are particular to time and place, and which would perhaps make no sense at all to readers or listeners who know little of the history, culture, or other circumstances in which the tales were composed. But there are other stories which seem to be universal. (25) Stories such as the dutiful daughter, as found in Cinderella or King Lear, or the clever thief, like Robin Hood or Nezumi Kozo, appeal to humanity in general, and we are usually satisfied that we have grasped the meaning fairly well.

Two brief tales that are found in their most famous versions in Arabic contexts may be taken as examples of the universality of stories. One story concerns a young man who lives in a poor village. (26) One night he dreams of a house in the great city of Cairo, and, under a tree in the garden behind the house, a chest of buried treasure. The young man leaves his home and travels to Cairo, like many young men before and after, hoping to find his fortune. In the city, without regular work or a place to live, he finds life even harder than it was in the village, as he walks the streets, searching for the house he saw in the dream. (27) He waits till night, then returns and enters the garden. But he is seen by a watchman, who drags him into the house, to face the owner. The young man explains to the house owner about the treasure, hoping that at least he will get a reward when they find the chest. Digging in the garden reveals nothing, and the young man is completely crestfallen. However, the owner laughs, and tells the young man that when he, the owner, was young, he had a similar dream. (28) The young man, by now penniless and almost dying from hunger; returns home, and finds the place described by the Cairo house owner. This time, however, when he digs down, he does find a box full of gold coins and jewels. With the fortune he has found, he becomes rich and successful, marries a beautiful woman, and lives

happily in the midst of a large family for the rest of his days.

Another story from the same region of the world tells of a man who is walking in the marketplace of his town one day, when he sees the figure of Death. He stops in fear, as Death stares and then smiles at him. Rushing back to his house, the man packs his bags, and prepares to leave, telling his brother about seeing Death, and how he plans to flee to the distant city of Samarra. (29) "Yes, I smiled at your brother," Death says. "I was a little surprised to see him here, as I have an appointment with him tonight in Samarra."

Both stories, then, seem to have a similar moral of home being the best place. The treasure you seek, the story of the dream tells us, will be found in your own familiar surroundings. And there is no point in trying to escape from death, the second tale implies, so be comfortable at home, rather than panicking and running away. (30) The young man finds the treasure at home only because he has gone to Cairo and met the man there who had dreamt of it. He could have spent his whole life in the village, unaware of the fortune that lay buried close at hand. The man who runs away from death has at least tried to do something about it. Otherwise, he might have just sat in his house, living his last day in fear, just waiting for his time to come. The journey, for both men, gives meaning to lives that might have been meaningless.

And so, you, the reader, must make your own interpretation. Perhaps you will choose to stay where you are, confident that the fortune you have is the only one you will ever find. (31) Or maybe you will journey, always seeking for buried treasure, and staying one step ahead of the inevitable end.

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.

Two friends, Ollie and Chuck, are talking about cultural differences.

Chuck: Hi, Ollie. How are things with you today?

Ollie: I (32), thank you. And yourself?

Chuck: Yeah, me too, things are pretty good. But, you know Ollie, I'm finding the way you all speak (33).

Ollie: Oh, really? In what ways are we peculiar?

Chuck: It's all wrong; it's (34) language but all messed up and with crazy meanings.

Ollie: Well, (35) a famous Irishman who described us as two nations separated by a common language.

Chuck: Yeah, that's right. I mean, it's like you change the meanings of words like "trunk" and "rubber" and "torch"; and (36) you're on the first floor, you're really on the second; and it just doesn't seem like you can say anything direct.

Ollie: Well, look here, (37) that as we are the elder nation, we have some priority over semantics and usage.

Chuck: You could think that, but I'd say that more people speak like me than like you.

Ollie: You may well be right there, Chuck; anyway, let's (38).

Chuck: OK, granted. But about the food...

- (a) agree to disagree
- (b) basically absurd
- (c) can't complain
- (d) don't think so
- (e) I think it was
- (f) kind of strange
- (g) like the same
- (h) once upon a time
- (i) one might assume
- (j) say that again
- (k) there you go
- (l) to the contrary
- (m) when you say

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.

For generations, libraries throughout the world accumulated hundreds of thousands of books, journals, magazines, and newspapers, keeping them secure, in good condition, and allowing them to be accessed, either on open shelves, or upon request. Libraries played — and still play — an important role in the exchange of ideas among different cultures over different generations. However, in the 1970s and early 1980s, two serious ‘crises’ emerged, almost from nowhere, in the library world. First, there was the ‘crisis of space’: new library acquisitions were exceeding shelf-space at an alarming pace. Then, the ‘crisis of paper’ itself followed. It was claimed that vast quantities of books, periodicals, and newspapers from the 1850s onwards, printed on acidic wood-pulp paper were self-destructing, literally crumbling and turning to dust. The answer to both problems was the mass microfilming of these vulnerable and bulky publications. As filming often required taking them apart, the books or newspapers were normally thrown away afterwards. Thousands of books were lost in this way. However, it later turned out that their microfilm equivalents were often of poor image quality, and most alarmingly, the material on which the images were filmed proved to be just as fragile as the self-destructing acid paper which they were supposed to replace. Ironically, they themselves deteriorate.

[以 下 余 白]