

2019年度

E 英語問題

注意

1. 試験開始の指示があるまでこの問題冊子を開いてはいけません。
2. 解答用紙はすべてHBの黒鉛筆またはHBの黒のシャープペンシルで記入することになっています。HBの黒鉛筆・消しゴムを忘れた人は監督に申し出てください。(万年筆・ボールペン・サインペンなどを使用してはいけません。)
3. この問題冊子は20ページまでとなっています。試験開始後、ただちにページ数を確認してください。なお、問題番号はI～Vとなっています。
4. 解答用紙にはすでに受験番号が記入されていますので、出席票の受験番号が、あなたの受験票の番号であるかどうかを確認し、出席票の氏名欄に氏名のみを記入してください。なお、出席票は切り離さないでください。
5. 解答は解答用紙の指定された解答欄に記入し、その他の部分には何も書いてはいけません。
6. 解答用紙を折り曲げたり、破ったり、傷つけたりしないように注意してください。
7. この問題冊子は持ち帰ってください。

マーク・センス法についての注意

マーク・センス法とは、鉛筆でマークした部分を機械が直接よみとって採点する方法です。

1. マークは、下記の記入例のようにHBの黒鉛筆で枠の中をぬり残さず濃くぬりつぶしてください。
2. 1つのマーク欄には1つしかマークしてはいけません。
3. 訂正する場合は消しゴムでよく消し、消しきずはきれいに取り除いてください。

マーク記入例：

A	1	2	3	4	5
	○	○	●	○	○

 (3と解答する場合)

I . 次の文を読み、下記の設問A・Bに答えよ。解答は解答用紙の所定欄にしるせ。

Los Angeles resident Paul Jordan Smith was, by profession, a novelist and a Latin scholar. But in 1924, having never painted before, he picked up a brush and drew a picture of a South Seas islander holding a banana over her head. So began his double identity as Russian artist Pavel Jerdanowitch.

In the guise of Jerdanowitch, Smith entered paintings in exhibitions throughout the country. They were singled out for praise by critics, and Jerdanowitch's reputation was fast-growing, until Smith revealed his deception in 1927. He explained that he practiced the joke "just to prove most art critics didn't know what they were talking about."

Smith's wife, Sarah Bixby Smith, was an amateur painter. In 1924 she showed some works in a local exhibition, but they were condemned by critics, who dismissed them as "distinctly of the old school."

This annoyed Smith and got him thinking about what he perceived to be an unfortunate trend among art critics for anything modern or abstract in style. But when his wife then tried to update her style to make it more modernistic, Smith decided to take matters into his own hands. He later wrote:

I asked for paint and canvas and said I'd do a real modern—I'd never tried to paint anything in my life. Given the oldest tubes of red and green paint and a worn brush I took up a defective canvas and in a few minutes splashed out the crude outlines of an asymmetrical figure holding up what was intended to be a starfish, but turned out a banana. I labeled it "Yes We Have No Bananas," took it to the dinner table for the delight or disgust of the family, and thought that was the end of the matter.

For a while the painting sat in his living room, doubling as a fire screen. But when it attracted the praise of a visitor, who thought it looked like a work by the French impressionist painter, Paul Gauguin, Smith decided to see if it could fool real art critics.

In the summer of 1925, Smith entered the banana picture in New York's

Exhibition of the Independents at the Waldorf-Astoria. He renamed it "Exaltation," put a high price-tag on it (just to make sure no one would buy it), and listed it as the work of a Russian artist, Pavel Jerdanowitch, which was a play on Paul Jordan. He figured that an exotic name should make him a bigger hit with critics.

To Smith's amusement, critics promptly swallowed the bait. He soon received a letter from a French art journal, the *Revue du Vrai et du Beau* (Review of the True and the Beautiful), praising the work and asking whether Jerdanowitch could supply more biographical information about himself, as well as an interpretation of the painting.

Smith happily agreed. He wrote back that Jerdanowitch had been born in Moscow, but came to America at 10 years of age with his family and settled in Chicago. But suffering from tuberculosis, he later moved to the South Sea Islands, before relocating to Southern California. As a final imaginative flourish, Smith described Jerdanowitch as the founder of the Disumbrationist school of art. Smith even sent along a photograph of himself as Jerdanowitch, with his hair slicked back in order to create an air of brooding intensity.

As for the painting, Smith wrote that it represented the breaking of the chains of womanhood. The woman, he said, had just killed a missionary (if you look closely you can see the missionary's skull sitting on a pole behind her). In addition, she had just taken a bite of a banana, even though women were forbidden to eat bananas on her island. She was waving the banana above her head to represent her new-found freedom.

Smith's biographical information about Jerdanowitch, along with the interpretation of the painting, appeared in the next issue of the *Revue du Vrai et du Beau*, accompanied by appreciated remarks from critics. And so Pavel Jerdanowitch was born.

Based on the positive reviews of his first painting, Jerdanowitch was asked to exhibit the next year, at Marshall Field's No-Jury Exhibition in Chicago. Smith decided to oblige and expanded Jerdanowitch's works. He prepared a work titled "Aspiration," that was a colorful piece showing a woman gazing up at a bird on a post.

This work was selected for reproduction in the January 26, 1926 issue of

Chicago's *Art World*, and Lena McCauley, art critic for the *Chicago Evening Post*, praised the piece as a "delightful combination of Gauguin and *black minstrelsy with a lot of Jerdanowitch individuality."

Next, Smith prepared two more works, "Illumination" and "Adoration," that he exhibited again at the New York Waldorf-Astoria. About "Illumination," Smith (as Jerdanowitch) wrote: "It is midnight and the drunken man stumbles home, anticipating a storm from his angry wife; he sees her eyes and the lightning of her wrath. It is conscience at work." Again, these works were highly praised by critics. *La Revue Moderne* described them as "inspirational."

In 1927, Smith decided he had proven his point and that it was time to pull the veil off of Pavel Jerdanowitch. He made a full confession to *Los Angeles Times* writer Alma Whitaker, and the story of the joke broke on the front page of the *LA Times* on August 14, 1927.

In his confession, Smith explained that he had hoped to show that much of the art currently in fashion was promoted by critics who knew very little about art. He derisively described these critics as cowards and posers.

Jerdanowitch, it turned out, wasn't entirely dead. In 1931, Boston's Robert C. Vose Gallery (with Smith's cooperation) staged an exhibition of Jerdanowitch's work. It included a new work, "Gination," of which Jerdanowitch wrote:

It shows the shocking effects of alcohol on Hollywood women of the studios. It is a moral picture. Note the look of corruption on the lady's skin. Everything is unbalanced. While good gin might not have just that effect, cheap gin brings it about in short time. The picture is painted in bold strokes and with a sure hand. I believe it is the most powerful of my works.

However, this time around, the paintings generated only mixed reviews, though Smith claimed that someone did offer him \$1,500 for one of them. After the exhibition, the gallery revealed the real story behind the paintings.

Smith then declared that Jerdanowitch was finally fully dead, and that the art critics no longer needed to fear he would "take up brush and palette for their ultimate dismay."

In 1933, Smith began writing a column for the *LA Times*, which he continued until his retirement in 1957. Smith himself died in 1971, at the age of 86.

*black minstrelsy : 19世紀に行われた主に白人が黒人に扮する寄席芸能

A. 次の1～10それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号をマークせよ。

1. Paul Jordan Smith began painting to

- イ. try his luck as a painter instead of as a writer.
- ロ. see whether he could draw better than his wife.
- ハ. express his frustration with modern art criticism.
- ニ. prove that art can be created by anybody with inspiration.

2. There was a banana in Smith's first painting because Smith

- イ. wanted to help the islanders who were exploited in the banana trade.
- ロ. thought it would give the painting an interesting color balance.
- ハ. chose it to symbolize the liberation of women on the island.
- ニ. failed to get the right shape of what he initially wanted to paint.

3. Smith entered his first painting in a New York exhibit in order to

- イ. attract the attention of art journals.
- ロ. see what the critics would say.
- ハ. earn money as a painter.
- ニ. give encouragement to his wife.

4. The "Disumbrationist school of art"

- イ. never really existed.
- ロ. helped to promote the work of Pavel Jerdanowitch.
- ハ. was critical of modernist painting.
- ニ. had a big influence on Smith's artistic style.

5. The underlined word “brooding” (paragraph 7) is closest in meaning to
- ㄱ. efficient.
 - ㄴ. false.
 - ㄷ. humorous.
 - ㄹ. thoughtful.
6. The underlined word “oblige” (paragraph 10) is closest in meaning to
- ㄱ. believe.
 - ㄴ. cooperate.
 - ㄷ. forgive.
 - ㄹ. struggle.
7. The passage suggests that Lena McCauley of the *Chicago Evening Post*
- ㄱ. was the only art critic to praise Jerdanowitch.
 - ㄴ. knew that Jerdanowitch was not a real painter.
 - ㄷ. was fooled by the painting “Aspiration.”
 - ㄹ. did not appreciate the beauty of Jerdanowitch’s work.
8. All of the following are true about Smith’s scheme EXCEPT that
- ㄱ. Smith confessed after the critics challenged him.
 - ㄴ. Smith’s work was reprinted in an art magazine.
 - ㄷ. Smith’s paintings reminded his critics of a modernist style.
 - ㄹ. Smith continued the joke for about two years.
9. The author would most likely agree that
- ㄱ. anybody can be a successful artist.
 - ㄴ. Smith should not have retired as an artist.
 - ㄷ. only artists are qualified to judge art.
 - ㄹ. Smith proved his point about art critics.

10. The most appropriate title for this passage is

- イ. Modern Art and the Illusion of Beauty.
- ロ. The Curious Tale of Pavel Jerdanowitch.
- ハ. Paul Jordan Smith: Modern Artist of the 20th Century.
- ニ. The Mystery of Artistic Creativity.

B. 文中の下線部 critics promptly swallowed the bait (第6段落) を、20字以内で和訳せよ。ただし、句読点は合計字数に含まれる。

II. 次の文を読み、下記の1～10それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

Curiosity, the overwhelming desire to know, is not characteristic of dead matter. Nor does it seem to be characteristic of some forms of living organism, which, for that very reason, we can scarcely bring ourselves to consider alive. A tree does not display curiosity about its environment in any way we can recognize; nor does a sponge or an oyster. The wind, the rain, the ocean currents bring them what is needful, and from it they take what they can. If the chance of events is such as to bring them fire, poison, or parasites, they die as stoically and as undemonstratively as they lived.

Early in the scheme of life, however, independent motion was developed by some organisms. It meant a tremendous advance in their control of the environment. A moving organism no longer had to wait patiently for food to come its way, but went out after it.

Thus, adventure entered the world—and curiosity. The individual that hesitated in the competitive hunt for food, that was overly conservative in its investigation, starved. Early on, curiosity concerning the environment was enforced as the price of survival.

The one-celled *paramecium, moving about in a searching way, cannot have conscious intentions and desires in the sense that we do, but it has a drive, even if only a “simple” physical-chemical one, which causes it to behave as if it were investigating its surroundings for food or safety, or both. And this “act of curiosity” is what we most easily recognize as being inseparable from the kind of life that is most similar to ours.

As organisms grew more sophisticated, their sense organs multiplied and became both more complex and more delicate. More messages of greater variety were received from and about the external environment. At the same time, there developed (whether as cause or effect we cannot tell) an increasing complexity of the nervous system, the living instrument that interprets and stores the data collected by the sense organs.

There comes a point where the capacity to receive, store, and interpret

messages from the outside world may exceed sheer necessity. An organism may be satisfied with food, and there may, at the moment, be no danger in sight. What does it do then?

It might fall into an oyster-like state. But the higher organisms at least still show a strong instinct to explore the environment. Idle curiosity, we may call it. Yet, though we may sneer at it, we judge intelligence by it. The dog, in moments of leisure, will sniff idly here and there, lifting up its ears at sounds we cannot hear; and so we judge it to be more intelligent than the cat, which in its moments of leisure grooms itself or quietly and luxuriously stretches out and falls asleep. The more advanced the brain, the greater the drive to explore, the greater the "curiosity surplus." The monkey is a perfect example of curiosity. Its busy little brain must and will be kept going on whatever is handy. And in this respect, as in many others, man is a supermonkey.

The human brain is the most magnificently organized lump of matter in the known universe, and its capacity to receive, organize, and store data is far in excess of the ordinary requirements of life. It has been estimated that, in a lifetime, a human being can learn up to 15 trillion items of information.

It is to this excess that we owe our ability to be troubled by that supremely painful disease, boredom. A human being, forced into a situation where one has no opportunity to use one's brain except for minimal survival, will gradually experience a variety of unpleasant symptoms, up to and including serious mental disorganization. The fact is that the normal human being has an intense and overwhelming curiosity. If one lacks the opportunity to satisfy it in immediately useful ways, one will satisfy it in other ways—even regrettable ways to which we have attached warnings such as "Curiosity killed the cat" and "Mind your own business."

The overriding power of curiosity, even with harm as the penalty, is reflected in the myths and legends of the human race. The Greeks had the tale of Pandora and her box. Pandora, the first woman, was given a box that she was forbidden to open. Quickly and naturally enough she opened it and found it full of the spirits of disease, famine, hate, and all kinds of evil—which escaped and have troubled the world ever since.

In the Biblical story of the temptation of Eve, it seems fairly certain (to me, at any rate) that the serpent had the world's easiest job and might have saved his words: Eve's curiosity would have driven her to taste the forbidden fruit even without external temptation. If you are of a mind to interpret the Bible symbolically, you may think of the serpent as simply the representation of this inner impulse. In the conventional cartoon picturing Eve standing under the tree with the forbidden fruit in her hand, the serpent coiled around the branch might be labeled "Curiosity."

If curiosity can, like any other human drive, be put to ignoble use—the invasion of privacy that has given the word its cheap and unpleasant implication—it nevertheless remains one of the noblest properties of the human mind. For its simplest definition is "the desire to know."

*paramecium : ゾウリムシ

1. The main purpose of the first paragraph is to describe
 - イ. why curiosity is characteristic of living matter.
 - ロ. the ancient roots of curiosity as a biological drive.
 - ハ. how organisms interact with the natural environment.
 - ニ. the absence of curiosity in certain kinds of organisms.

2. The passage suggests that, among early organisms that gained independent motion,
 - イ. the most curious ones tended to survive.
 - ロ. the search for food became more difficult than before.
 - ハ. the most conservative ones tended to survive.
 - ニ. the search for food became less dangerous than before.

3. The author puts the underlined phrase “act of curiosity” (paragraph 4) in quotation marks in order to show that
- イ. the paramecium understands what curiosity is.
 - ロ. the phrase has a special meaning in this context.
 - ハ. the paramecium shows active signs of curiosity.
 - ニ. the phrase was created by another author.
4. The underlined phrase “curiosity surplus” (paragraph 7) refers to
- イ. curiosity that is not seen in everyday behavior.
 - ロ. the tendency for curiosity to lead to boredom.
 - ハ. curiosity in excess of basic needs of survival.
 - ニ. the tendency to explore found in lower organisms.
5. The underlined word “overriding” (paragraph 10) is closest in meaning to
- イ. dominant.
 - ロ. original.
 - ハ. risky.
 - ニ. separate.
6. The passage refers to the Biblical story of Eve (paragraph 11) to show that
- イ. people need willpower to resist the temptations of curiosity.
 - ロ. it is easier to describe curiosity with images than with words.
 - ハ. Biblical stories do not fully appreciate the power of curiosity.
 - ニ. curiosity is a powerful internal drive.
7. The underlined word “ignoble” (last paragraph) is closest in meaning to
- イ. constructive.
 - ロ. deliberate.
 - ハ. improper.
 - ニ. private.

8. The passage suggests all of the following about curiosity EXCEPT that
- ㄱ. myths and legends tend to emphasize the negative side of curiosity.
 - ㄴ. curiosity is less essential for humans than it is for other animals.
 - ㄷ. being able to satisfy one's curiosity is important for mental health.
 - ㄹ. the level of an animal's curiosity is related to its level of intelligence.
9. The author would most likely agree that
- ㄱ. most animals have more curiosity than they need.
 - ㄴ. the ancient Greeks did not understand curiosity well.
 - ㄷ. most human achievements involve curiosity in some way.
 - ㄹ. we still don't understand the biological purpose of curiosity.
10. The most appropriate title for this passage is
- ㄱ. Curiosity in Human History.
 - ㄴ. Curiosity: A Cure for Boredom.
 - ㄷ. Curiosity Killed the Cat.
 - ㄹ. Curiosity: The Desire to Know.

Ⅲ. 次の1～10のそれぞれにおいて、下線部イ～ニのうち、英語表現上正しくないものを1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

1. Until well into_イ the twentieth_ロ century, laundry remain_ハ the most strenuous of_ニ all household jobs.
2. Women must become much_イ conscious of themselves_ロ as women and of_ハ their ability to function as_ニ a group.
3. After_イ World War II, an_ロ average marriage age for_ハ women dropped to_ニ twenty.
4. Some_イ psychological advisers and social analysts take_ロ issue with_ハ the glorification of traditional family values on_ニ the popular press.
5. Thirty years ago, only ten percentage_イ of large companies had adopted flexible scheduling or other_ロ programs to aid_ハ workers with_ニ families.
6. In response_イ to the Industrial Revolution, the hope to_ロ improving the_ハ workplace developed into_ニ a political ideal.
7. In October 1929, prices on_イ the stock market dropped_ロ abruptly in what became_ハ known for_ニ the Wall Street Crash.
8. Tourism is often regarded_イ as one of the most rapid_ロ growing industries, driven_ハ by developments in_ニ transportation technology.

9. In this lecture, we shall be looking in particular on Shakespeare's history plays.

10. New advances in IT have transformed global communications, allowed people to connect on a worldwide scale.

IV. 次の空所(1)～(8)を補うのもっとも適当なものを、それぞれ対応する各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

A. [Two Colleagues Waiting for an Important E-mail File]

Moe: So, are you sure your friend will send the file today?

Tom: I think so. But he was calling from New York, so he might have meant Saturday there, which would be Sunday here in Tokyo.

Moe: (1)

Tom: Yes, since it's now Saturday here, we might have to wait.

Moe: You're kidding! (2)?

Tom: That depends on whether he is thinking in Tokyo time or New York time.

Moe: (3)?

Tom: Knowing him, I bet he's thinking in New York time.

Moe: That sounds reasonable. (4).

Tom: Good idea. Let me know when it arrives.

(1) イ. That's a crazy idea.

ロ. That's a problem, isn't it?

ハ. That makes no sense.

ニ. That's impossible, isn't it?

(2) イ. How much longer

ロ. Should we phone him and ask

ハ. Shouldn't he be on time

ニ. Why didn't you check with him

(3) イ. Is he really in New York

ロ. Shouldn't he be back in Japan

ハ. Do you know his schedule

ニ. Which do you think

- (4) ㄱ. That is very much like him
 ㅋ. I wish he would think of us
 ㆁ. I'll look for it in the morning
 ㄴ. Let me think about it

B. [A Student Doing a Research Project]

Mary: Excuse me. Do you mind if I ask you a few questions? I'm doing a research project for my sociology class about coffee drinking.

Anne: (5).

Mary: Thank you so much! Umm... Do you enjoy drinking coffee?

Anne: Yes, I drink quite a lot of coffee.

Mary: How many cups do you drink in one day? (6)?

Anne: I drink about three or four cups a day. Some days I also have tea.

Mary: OK. Do you prefer hot coffee or iced coffee?

Anne: (7). Well, in the summer I occasionally have iced coffee, but I generally take my coffee hot and black.

Mary: So, you don't add milk or sugar to your coffee?

Anne: No, I never have and I never will.

Mary: OK. That's it. Thank you. (8)!

Anne: No problem. Good luck with your research.

- (5) ㄱ. Sure, go ahead
 ㅋ. I don't really care
 ㆁ. I just had a cup
 ㄴ. That sounds hard

- (6) ㄱ. Could you be more general
 ㅋ. Can you give me an estimate
 ㆁ. Do you prefer drinking tea
 ㄴ. Is that what you drink every day

- (7) イ. That's possible
ロ. I'd rather not say
ハ. Good thinking
ニ. Good question
- (8) イ. Sorry for upsetting you
ロ. Your answers were very unique
ハ. You've been very helpful
ニ. I hope everything improves

V. 次の空所(1)～(6)それぞれにもっとも適当な1語を補い、英文を完成せよ。解答は解答用紙の所定欄にしるせ。

Have you ever felt a little “mbuki-mvuki,” the irresistible urge to “take off your shoes as you dance”? Perhaps a little “kilig,” the fluttering feeling as you talk to someone you love? How about “uitwaaien,” which encapsulates the revitalizing effects of taking a walk in the wind? These words—taken from Bantu, Tagalog, and Dutch—have (1) direct English equivalent, but they represent very precise emotional experiences that are neglected in English. And if Tim Lomas at the University of East London has his way, they might soon become much more familiar.

Lomas’s Positive Lexicography Project aims to capture the many flavors of good feelings found across the world, in the hope that we might start to incorporate them all (2) our daily lives. We have already borrowed many emotion words from other languages, after all—think “frisson” from French, or “schadenfreude” from German—but there are many more that have not yet wormed their way into our vocabulary. Lomas has found hundreds of these “untranslatable” experiences so far, and he has only just (3).

Learning these words, he hopes, will offer us all a richer and more nuanced understanding of ourselves. “They offer a very different (4) of seeing the world.” Lomas says he was first inspired after hearing a talk on the Finnish concept of “sisu,” which is a sort of “extraordinary determination in the face of adversity.” According to Finnish speakers, the English ideas of “grit,” “perseverance,” or “resilience” do not (5) close to describing the inner strength encapsulated in their native term. It was “untranslatable” in the (6) that there was no word within the English vocabulary that could capture its exact meaning.

【以下余白】

