

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16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。

Something strange and wonderful happens when light enters a dark space through a tiny opening. Aristotle described the phenomenon back in the fourth century B.C. Leonardo da Vinci in Renaissance Italy sketched the process. In Coney Island and other 19th-century seaside resorts, tourists lined up to see the magical results. Shift to a Boston classroom, the year 1988. Cuban-born Abelardo Morell, teaching an introductory photography course at an art college, was curious to step back in time. On a sunny day, he covered the classroom windows with black plastic, making the space as dark as a cave, cut a one-centimeter hole in the material, and told his students to watch. Almost instantly the back wall came alive like a movie screen, its surface covered with a fuzzy image of people and cars moving along Huntington Avenue outside. Then the surprise: the image was upside down, sky on floor, ground on ceiling, the laws of gravity seemingly overturned. Morell had turned his classroom into a *camera obscura, a dark chamber, the Latin name for perhaps the earliest known imaging device and the ancestor of the photographic camera.

Explaining the ** optical principle behind the device is probably the most complicated thing about it. A camera obscura receives images just like the human eye—through a small opening and upside down. Light from outside enters the hole at an angle, the rays reflected from tops of objects, like trees, flowing downward, and those from the lower plane, say flowers, traveling upward, the rays crossing inside the dark space and forming an upside-down image. It seems like a miracle, or a trick, but it's high school physics. The brain automatically rights the eye's image; in a regular camera a mirror flips the image.

A portable version of the camera obscura—the chamber was now a box, the hole was fitted with a lens—first became popular in the 17th century and was adapted by painters like Johannes Vermeer and Canaletto as a drawing aid. Scientists used it to observe *** solar eclipses, just as children do today with pinhole cameras made from shoe boxes. To capture a projected image, innovators in the early 1800s began inserting chemically treated paper or metal plates at the back of the boxy camera obscura, and the art of photography was born.

For Morell, a professor of photography, that day in the classroom was a

revelation. “When I saw how these intelligent students were charmed by the image on the wall, I knew this was something very potent.” His first project, conceived as a teaching aid, was to photograph the process itself. The result was his famous photograph “Light Bulb” taken in 1991. Using simple household materials, Morell illustrated the shape-shifting workings of a pinhole camera, conveying with the elegance of a Dutch still-life painting how a photographic image forms. Morell next set the challenge of photographing the ghost-like image inside a room that has been turned into a camera obscura. To his knowledge this had never been done before. It took months to engineer the technique, to figure out the right size of hole to allow both brightness and sharpness, and to determine the right exposure time for detail to emerge on film. Then he had to choose a room—with a view. Morell’s breakthrough came in his own house in Quincy, a Boston suburb. He set his large-format view camera on a tripod in his son’s bedroom, with only a pinhole of light entering, and opened the shutter. He left the room and waited. For eight hours. The result was fascinating. The developed picture showed upside-down trees and houses from across the street hovering over the boy’s toys like a scene from a fairy tale. “I was really excited,” Morell said. “It felt like the moment photography was invented.”

From that moment, Morell has gone on to produce with his camera obscura one of the most original and fascinating bodies of work in contemporary photography. His views range from New York City panoramas to warm Italian vistas. A few years ago he switched to color, enjoying its intensity, and began turning images right-side up with a prism. Replacing film with a digital sensor, which is more light sensitive, he cut exposure times from hours to minutes, permitting him to capture clouds, shadows, and other fleeting images. He is most excited about his work with a tent, which he uses as a portable camera obscura that he takes to rooftops or parks or city streets to project images directly onto the ground, giving his latest photos a wonderful rough surface. “I want to refresh how people see the world,” says Morell. Melting boundaries between landscape and dreamscape, his images wake up our eyes.

* camera obscura : 暗箱

** optical : 光学上の, 視覚の

*** solar eclipses : 日食

A. 次の1～8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. The main purpose of the first paragraph is to
 - イ. explain how you can convert a room into a camera obscura.
 - ロ. describe a typical lesson in introductory photography.
 - ハ. explain the history of the camera obscura.
 - ニ. describe an event that inspired Abelardo Morell.

2. The second paragraph suggests that the camera obscura
 - イ. does not obey the laws of gravity.
 - ロ. works on many of the same principles as the human eye.
 - ハ. creates a photographic image without using light rays.
 - ニ. is different in its basic principles from the modern camera.

3. The underlined word "potent" (paragraph 4) is closest in meaning to
 - イ. complicated.
 - ロ. natural.
 - ハ. powerful.
 - ニ. scientific.

4. After his experience in the classroom, the aim of Morell's first project was to
 - イ. take a picture of an image forming in a camera obscura.
 - ロ. photograph his students' reacting to the image on the wall.
 - ハ. draw pictures of a pinhole camera.
 - ニ. build a camera obscura with household materials.

5. The underlined word "breakthrough" (paragraph 4) is closest in meaning to
 - イ. creativity.
 - ロ. hope.
 - ハ. luck.
 - ニ. success.

6. To make a photograph with his “tent” (paragraph 5), Morell takes a picture of the image projected onto the
- イ. landscape outside the tent.
 - ロ. wall inside the tent.
 - ハ. sky outside the tent.
 - ニ. ground inside the tent.
7. One central idea of this passage is that Abelardo Morell
- イ. is doing creative things with an old invention.
 - ロ. discovered a new type of camera obscura.
 - ハ. is motivated in his work by a desire to preserve history.
 - ニ. does not fully understand the optical principles of his work.
8. The most appropriate title for this passage is
- イ. The Physics of Photographic Imagery.
 - ロ. The Photographic Vision of Abelardo Morell.
 - ハ. The Camera Obscura in Contemporary Photography.
 - ニ. The History of the Modern Camera.

B. 文中の下線部 step back in time (第1段落) を10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1～8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。

Time is our most valuable possession. In classical economics, the rarer a resource and the more uses to which it may be put, the greater its value. Gold, for example, has no intrinsic value. It is no more than yellow metal. However, veins of gold are rare, and gold has many uses. People first used gold to make jewelry; more recently, it has become a conductor in electronic components. The relation between *scarcity and value is well known, so gold's extremely high price comes as no surprise.

Most things that can be possessed—diamonds, gold, hundred-dollar bills—can be replaced. New diamond and gold mines are discovered, and new bills are printed. Such is not the case with time. Nothing that any of us does in this life will allow us to accrue a moment's more time, and nothing will allow us to regain time misspent. Once time has passed, it is gone forever. So, although Ben Franklin was right about many things, he was wrong when he said that time is money. Our scarcest resource, time, is actually much more valuable than money.

We recognize the value of time in our daily transactions. Typically, the cost of time implies its value. For example, we are often willing to pay a high price to use other people's time. The higher the price the more valuable the time: a five-hundred-dollar-an-hour lawyer is assumed to be better than a two-hundred-dollar-an-hour lawyer; handmade (translation: slowly made) goods are prized over machine-made goods; and carefully prepared and eaten food is more valuable than fast food. In the same way, we may be willing to pay more highly for the privilege of conserving our own time. Overnight delivery and dry cleaning, direct flights, and ~~things in convenience stores all cost more because of the value that we place on our~~ time.

In view of the fact that time is our most valuable commodity, it is striking to note how little thought we give to how we spend it. If a slightly annoying acquaintance asked you to invest money in her new business, you would probably consider the potential costs and benefits of the proposed transaction. If you judged her project a bad investment, you would have no problem saying no, even at the risk

of offending her. After all, who rationally throws money out the window? But suppose the same acquaintance asked you to dinner. Chances are you would not engage in a similar cost-benefit analysis. No matter how little you wanted to go, you would probably take an hour out of your packed schedule to meet for dinner—all the while perhaps feeling resentment because of the time you sacrificed on something you did not want to do.

Why do we often spend our money more wisely than our time? Perhaps it's because we cannot save time; it passes whether we choose to spend it or not. Or perhaps it's because spending time cannot be perceived. In contrast, financial transactions involve deliberate action with material objects. For instance, you pay for your new alarm clock with a twenty-dollar bill and, in return, gain a material possession. But spending time seems less costly, and you can't bottle time and exchange it for an object or event.

On the other hand, perhaps we spend time so easily because we never learned to think about time. For most of history, people didn't have much choice in how to spend their time. They used it to survive, first individually and then collectively. They didn't have much time to relax when they needed to hunt and gather, spark fires, seek water, and build shelters. Only during the last few thousand years have people gained the luxury of free time, and only during the last few hundred years have substantial segments of us enjoyed it—or endured it.

In reevaluating how we think about time—since time is more valuable than money—we're led to ask: Are we really putting the right valuations on time? Are people with the biggest bank accounts truly the wealthiest people in our world? How wealthy is someone who spends all of his time making money but doesn't take the time to enjoy life? How do we measure the wealth of people like fishing master Brent Fox, who chose the lower-paid profession of teaching because it gave him the freedom to build an "invisible mansion of time"? How can we measure the wealth of billionaire developers who spend all their time building mansions of brick and mortar but never enjoy those rooms? A financial planner helps to determine your investment strategy based upon your personal investment goals—if only there were such a person to call upon for investing time. To help figure that out, you'll have to become your own time investment planner and ask yourself these questions: What do

you want out of life? How can you make your time matter? What is the right use of your time? Ultimately, you must be the judge of your personal investment choices, but our research suggests that people are more satisfied with investment in experiences, such as vacations, and in developing meaningful social relationships than with investment in material goods. Our research also suggests that everyone can benefit by looking more closely at time—what it is and what it means to us, and how we can see and use it in new ways that make our lives better.

*scarcity : 希少性

1. The author uses the example of gold to explain why
 - イ. people like material objects.
 - ロ. natural resources are scarce.
 - ハ. people don't appreciate time.
 - ニ. time is valuable.

2. The underlined word "accrue" (paragraph 2) is closest in meaning to
 - イ. develop.
 - ロ. gain.
 - ハ. lose.
 - ニ. understand.

3. In the third paragraph, the author suggests that well-prepared food is more valuable than fast food because it
 - イ. takes more time to eat.
 - ロ. looks more appealing.
 - ハ. requires more time to make.
 - ニ. contains more expensive ingredients.

4. The author uses the example of the “annoying acquaintance” (paragraph 4) to illustrate the idea that
- イ. people aren’t careful about how they spend their time.
 - ロ. friendship is something you can’t buy with money.
 - ハ. spending time with annoying people is a waste of money.
 - ニ. personal relationships are important for a well-balanced life.
5. In the fifth paragraph, the author suggests that time is
- イ. easy for most people to control.
 - ロ. different from material possessions.
 - ハ. spent in the same way as money.
 - ニ. very hard to waste.
6. The author mentions Brent Fox (paragraph 7) as an example of those who
- イ. have no awareness of the true value of time.
 - ロ. are too busy to notice how they spend their time.
 - ハ. get more satisfaction from work than from leisure.
 - ニ. value time over material wealth.
7. The author would probably agree that people
- イ. need to think more about how to spend their time.
 - ロ. have no awareness of the value of time.
 - ハ. should stay as busy as possible in their daily lives.
 - ニ. are better at managing their time than their money.
8. The most appropriate title for this passage is
- イ. Time is Money.
 - ロ. Time: The Secret to Happiness.
 - ハ. The Economics of Time.
 - ニ. How to Save Time.

IV. 次の空所 ⁽¹⁾ () ~ ⁽⁵⁾ () のそれぞれについて、() 内の語を並べかえて意味の通じる正しい文にせよ。ただし、解答は () 内の並べかえた語順で2番目と5番目に来る語の記号だけを解答用紙の所定欄にマークせよ。

For nearly all of human existence, people died young. Life expectancy ⁽¹⁾ (イ. as ロ. death ハ. early ニ. improved ホ. overcame ヘ. we) —in particular, deaths from childbirth, disease, and injury. By the 1970s, just four out of ⁽²⁾ (イ. born ロ. every ハ. hundred ニ. in ホ. industrialized ヘ. people) countries died before the age of thirty. It was an extraordinary achievement, but ⁽³⁾ (イ. leave ロ. little ハ. one ニ. seemed ホ. that ヘ. to) room for further gain; even eliminating deaths before thirty would not raise overall life expectancy significantly. Efforts shifted, therefore, ⁽⁴⁾ (イ. and ロ. deaths ハ. during ニ. middle ホ. reducing ヘ. to) old age, and in the decades since, the average life span has continued upward. Improvements in the treatment and prevention of heart disease, illness related to breathing, stroke, cancer, and the like mean that the average sixty-five-year-old can expect to live another nineteen years—⁽⁵⁾ (イ. almost ロ. longer ハ. four ニ. was ホ. than ヘ. years) the case in 1970. By contrast, from the nineteenth century to 1970, sixty-five-year-olds gained just three years of life expectancy.

V. 次の日本語と同じ意味になるように、下記の英文の空所(1)~(5)それぞれに1語を補い、文を完成せよ。解答は解答用紙の所定欄にしるせ。

パリからニューヨークへ向かう途中、客室乗務員が私に近づいてきて言った、「スミス様、お力を貸していただけませんか。」

「はい、もちろんです」と私は言った。

「数列先にいらっしゃるお客様が泣き声を上げて、周りの方に迷惑がかかっています。そのお客様に移動してこちらに座っていただいてもよろしいでしょうか。」

乗務員は、私の隣の空いている窓側席を指さした。

「子供ですか」と訊ねると、客室乗務員はそうではないと答えた。「酔っているのですか。」どちらにせよ問題ではなかった。ただ好奇心から訊ねたのだった。

再び、そうではないという答えだった。「その方はフランスの方で、新しい仕事のために合衆国へ行くので、フランスに恋人を残してこなければならなかったのです。」

「それで、その人のことを思って泣きわめくので、周りの人が参っているのですね。」

「おっしゃる通りの状況でございます」と乗務員は言った。

もちろんその方に隣に座っていただいても構わないと私は答えた。

「ありがとうございます」と乗務員は言った。

それで私は言った、「どういたしまして」。

On the way from Paris to New York, a flight attendant came over to me and said, "I'm wondering, Mr. Smith, if you might do me a (1)?"

"Yes, of course," I said.

"I've got a passenger a few rows up and his crying is disturbing the people around him. Do you think it would be okay if he moved and sat here?"

She gestured to the empty window seat beside me.

"Is he a child?" I asked, and the flight attendant told me no. "Is he drunk?" It didn't matter one way or the (2). I was just curious.

Again, she said no. "He is a Frenchman, who is moving out to the States for a new job and has had to (3) his girlfriend in France."

"So people are upset because he's crying over her?"

"That's the (4)," she told me.

I said that of course the man could sit beside me.

“Thank you,” she said.

And I said, “You are (5).”

【以下余白】

