

# U 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、消しきらずはきれいに取り除いてください。

マーク記入例：

<b>A</b>	1	2	3	4	5
	○	○	●	○	○

(3と解答する場合)

I . 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。

Fishing, farming, and <sup>\*</sup>pesticides have killed most of the bald eagle population of California's Channel Islands. But current efforts to reintroduce the birds could threaten some of the islands' other endangered species, including foxes, according to a new study.

Bald eagles once ruled the Channel Islands, a group of eight islands just off the coast of southern California. For thousands of years, they ate fish, seabirds, and other water birds. But things began to get worse in the late 1700s. First the Spanish captured the islands and began harvesting fish and sea otters, competing for the eagles' prey. Then in the 1850s, farmers introduced sheep, cows, goats, and pigs, which ate too many of the plants on the islands and damaged coastal eagle breeding grounds. Finally, in the mid-1960s, Channel Island farmers began spraying their crops with the pesticide DDT, which thins the eggshells of birds, killing what was left of the islands' bald eagle population.

Since the early 1980s, conservationists have been attempting to reintroduce the eagles. At first, results were mixed because DDT still remained in the ecosystem. But recent successful births of baby eagles on three islands in the chain, Santa Cruz, Santa Catalina, and Santa Rosa, suggest that the ecosystem may finally be clear enough of pesticides to support a breeding population.

That's good news for bald eagles but potentially bad news for island foxes, says Seth Newsome, a conservation biologist at the University of Wyoming. In the new study, he and his team reconstructed historical bald eagles' eating habits based on <sup>\*\*</sup>isotope analyses of bones and feathers collected from ancient remains, century-old abandoned nests on the islands, and museum collections. In bones and feathers, higher concentrations of the isotopes delta-13C and delta-15N, indicate that the eagles ate more marine prey, whereas lower levels point to more <sup>\*\*\*</sup>terrestrial prey.

The data reveal that when marine resources of food, such as fish, weren't available, bald eagles readily adapted to terrestrial alternatives. In the past, that meant eating dead sheep and pigs, but farming no longer takes place on the islands. However, there are endangered island foxes, who have seen their numbers decline

due to a combination of habitat destruction and, since the 1990s, becoming the prey of golden eagles. “The types of resources the bald eagles historically consumed just aren’t there in the same numbers,” Newsome says. “The bald eagles are very good at adapting, so island foxes might become a target.”

The eagles could even put themselves in danger by feeding on new sources of food. For example, Newsome says, they could be poisoned if they feed on dead seals, which accumulate high levels of environmental poisons.

These problems are a consequence of conservationists focusing on breeding the eagles but not paying enough attention to what they’ll be eating, says Newsome, who has published his findings online. He proposes providing stronger protection for fish populations around the island, which have declined due to commercial fishing. A renewed fish stock would take a lot of pressure off the foxes, he says.

Newsome’s paper demonstrates that eagles can adapt their eating habits very rapidly when the situation calls for it, says Peter Sharpe, a wildlife biologist working on Santa Catalina Island. But he says there’s no reason to think the bald eagles will run out of marine food sources anytime soon. “We’ve been watching nests on Catalina for more than 20 years, and we’ve never seen a fox in one,” he says.

Lotus Vermeer, who works on Santa Cruz Island, says that eagle population planners have considered the island foxes’ safety since they first began conservation efforts. She agrees with Sharpe that bald eagles are unlikely to start preying on island foxes. “First and foremost, bald eagles are marine hunters,” she says, “and the Northern Channel Islands, which include Santa Cruz Island and Santa Rosa Island, are home to enough seabirds to support a growing bald eagle population.” Still, Newsome says, his study and history show that bald eagles are highly capable of changing their diet if their preferred prey declines.

\*pesticide : 殺虫剤

\*\*isotope analyses : 同位体分析

\*\*\*terrestrial : 陸生の

1. The main purpose of paragraph 2 is to describe
  - イ. the history of wildlife on the Channel Islands.
  - ロ. how bald eagles once dominated the Channel Islands.
  - ハ. the causes of pollution on the Channel Islands.
  - ニ. why bald eagles disappeared from the Channel Islands.
  
2. In their study, Seth Newsome and his team analyzed the chemical content of
  - イ. bird nests.
  - ロ. pig bones.
  - ハ. eagle feathers.
  - ニ. fish remains.
  
3. One conclusion of Newsome's study is that bald eagles
  - イ. are flexible in their diet.
  - ロ. did not prey on contaminated foods in the past.
  - ハ. prefer terrestrial prey to marine prey.
  - ニ. preyed on dead seals in the past.
  
4. The underlined word "stock" (paragraph 7) is closest in meaning to
  - イ. area.
  - ロ. market.
  - ハ. population.
  - ニ. species.
  
5. One thing that bald eagles and island foxes have in common is that they both
  - イ. are threatened by the same predator.
  - ロ. compete for the same food resources.
  - ハ. are not good at adapting to changing conditions.
  - ニ. have suffered from habitat destruction.

6. Seth Newsome and Peter Sharpe would probably agree that
- ㄱ. island foxes will eventually fall prey to the bald eagles.
  - ㄴ. a good supply of marine prey is the best way to protect the foxes.
  - ㄷ. there needs to be more research on the bald eagle's eating habits.
  - ㄹ. bald eagles will soon run out of prey.
7. According to Lotus Vermeer, one reason that bald eagles are not likely to prey on island foxes is that
- ㄱ. population planners will protect the foxes.
  - ㄴ. bald eagles don't like to change their diet.
  - ㄷ. the population of foxes is too small.
  - ㄹ. bald eagles can eat seabirds instead.
8. The most appropriate title for this passage is
- ㄱ. Bringing Bald Eagles Back to the Channel Islands.
  - ㄴ. Conserving California's Birds of Prey.
  - ㄷ. Conserving the Environment of the Channel Islands.
  - ㄹ. A Difficult Choice Between Eagles and Foxes.

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。

When it was thought to be a painting by Jan Vermeer, the Dutch painter, *The Supper at Emmaus* was extremely well regarded, but when it was discovered to have been painted by the considerably less esteemed twentieth-century forger Han van Meegeren, its value dropped greatly. In fact, according to Dutch law, once the court said it was a forgery, it could have been promptly destroyed.

Forgery is just the most dramatic example of the importance of origin. Arthur Koestler, the novelist, described a friend who owned a drawing that she first took to be a copy. When she later discovered that it was an original by Picasso, she displayed it more prominently, claimed that she saw it differently, and enjoyed it more. For her, its value went up. To me this makes sense. I love the work of Marc Chagall and would pay plenty for an original painting of his. But I would be a lot less willing to pay a lot of money for a copy—even if I could never tell the difference. I would not enjoy it as much.

Such preferences cannot be explained solely in terms of market forces. It is true that Koestler's friend might reasonably be pleased because now her Picasso is worth more. It is also true that when an artist dies, his or her work rises in value, and that the more copies of a print there are, the less each one is worth. But financial value is rarely the sole factor in our preference for originals. Presumably most of us would prefer an original even if we have no wish ever to sell it. And anyway, an appeal to economics doesn't change the question: why would the origin matter to other people—such as potential buyers? Our preferences explain the higher market value of originals, not the other way around.

When Steven Pinker, the Harvard professor, tries to persuade us how non-aesthetic our appreciation of art is, his first example is that a very valuable masterpiece becomes worthless if it is found to be a forgery. And Koestler claims that our concern with origin is based on a serious confusion.

In some ways, van Meegeren had a similar view. His forgeries were a trap for the critics. The philosopher Alfred Lessing sums up the forger's logic like this: "Once my painting has been accepted and admired as a genuine Vermeer, I will

confess publicly to the forgery and thus force the critics either to change their earlier judgments of praise and admit their mistakes, or to recognize that I am as great an artist as Vermeer.”

The critics were deceived by van Meegeren and he had the great pleasure of standing at the edge of a crowd and hearing one of the world's experts announce that one of his paintings was “perhaps the masterpiece of Jan Vermeer.” And this event greatly damaged the reputation of the critics. Instead of using their expert skill to evaluate the painting itself, they were praising it mainly because it was (they had thought) created by someone commonly agreed to be a great artist. This can be seen as embarrassing and immoral, similar to a journal editor accepting a scientific paper because a professor from a renowned university wrote it. From this standpoint, the psychology of how we respond to forgery has little to do with aesthetics in any real sense. It is the psychology of \*snobbery and prejudice.

But now consider a different view. It should not be that surprising that the responses to *The Supper at Emmaus* were affected by what the critics learned about its origin. In fact our understanding of history and origins is relevant to our enjoyment in every field that one can think of. Art is not special in this respect.

The philosopher Denis Dutton suggests that all art involves the element of performance, and is instinctively understood and appreciated in this way, and that this is why origins are important.

Every work of art is an artifact, the product of human skills and techniques. If we see an actor or a dancer or a violinist at work, we are constantly conscious of human intention and effort. This element of performance in a painting that has hung perhaps for generations in a museum, or in a long-familiar musical composition is not so easily apparent. Yet in such cases too we are confronted with the results of human intention and effort. As performances, works of art represent the ways in which artists solve problems, overcome obstacles, manage with available materials. The final product is designed for our contemplation, as an object of particular interest for itself, perhaps in isolation from other art objects or from the activity of the artist. But this isolation, which frequently characterizes our way of looking at aesthetic objects, ought not to blind us to a fact we may take for granted: that the work of art has a human origin, and must be understood with this in mind.

From this art-as-performance standpoint, the Dutch critics were not guilty of snobbery or magical thought when their judgments about *The Supper at Emmaus* changed. They were being perfectly reasonable. They had discovered that it was no longer the product of a creative artist with a distinct style, but just an imitation of another's work. This mattered to them, reasonably so.

Some would argue that a focus on an artwork's origin is not a human universal. In his discussion of artistic crimes, Anthony Julius, a lawyer, clearly states that forgery is not a "natural" crime, because it derives from historically particular notions about the importance of the author of a work of art. It is sometimes said that people in some societies just don't care about where an artwork comes from.

It would help to know what young children think about forgeries. Do they value them less? We know from previous studies that origins matter for how children name and categorize an artwork, but we do not know whether origins matter for how much children like an artwork.

When the proper studies are done, I expect we will find that even young children take intention seriously when evaluating art, not just when naming and categorizing it. This is because an artwork is the product of thoughtful human activity, and therefore is understood and appreciated through the same intentional interpretation that we apply to other artifacts.

\*snobbery : (学芸・趣味などの) 気取り



1. *The Supper at Emmaus* was painted by
  - イ. Jan Vermeer.
  - ロ. Han van Meegeren.
  - ハ. both Jan Vermeer and Han van Meegeren.
  - ニ. neither Jan Vermeer nor Han van Meegeren.
  
2. The main idea of paragraph 3 is that the financial value of original artwork is
  - イ. not related to its artistic value.
  - ロ. determined by the number of copies.
  - ハ. not the only reason people like it.
  - ニ. often difficult to judge.
  
3. The author uses the example of *The Supper at Emmaus* to show that
  - イ. art critics are dishonest.
  - ロ. it is hard to copy a great work of art.
  - ハ. critics are influenced by a painter's reputation.
  - ニ. Han van Meegeren is as great an artist as Jan Vermeer.
  
4. The author's attitude toward the art critics who praised *The Supper at Emmaus* is best described as
  - イ. critical.
  - ロ. disappointed.
  - ハ. humorous.
  - ニ. sympathetic.
  
5. The author quotes the philosopher Denis Dutton to support the idea that
  - イ. the human effort involved in paintings is difficult to appreciate.
  - ロ. the performance of art is more important than the artwork itself.
  - ハ. various kinds of art are not so different from each other.
  - ニ. it is natural to consider origin in judging a painting.

6. According to Anthony Julius, the concept of artistic forgery
- イ. is not universal.
  - ロ. varies with the type of art.
  - ハ. has a long history.
  - ニ. is related to the concept of literary forgery.
7. The author would probably agree that
- イ. *The Supper at Emmaus* is a masterpiece despite its origin.
  - ロ. artwork is rarely judged by artistic value alone.
  - ハ. there's no need to distinguish great art from ordinary art.
  - ニ. children don't care so much about the origin of a painting.
8. The most appropriate title for this passage is
- イ. Vermeer and His Critics.
  - ロ. The History of Art and Forgery.
  - ハ. Forgery and the Appreciation of Art.
  - ニ. The Secrets of Art Criticism.

Ⅲ. 次の文中の空所(1)~(5)を補うのもっとも適当な語を、それぞれ対応する下記イ~ホから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。

( 1 ) by the oil crises of the 1970s, a wind-power industry flourished briefly in the United States. But then world oil prices dropped, and funding for research into renewable energy was cut. By the mid 1980s, U.S. interest in wind energy as a large ( 2 ) source of energy had almost disappeared. The development of wind power at this time ( 3 ) not only from badly designed equipment, but also from poor long-term planning, economic projections that were too ( 4 ) and the difficulty of finding suitable locations for the wind turbines. Only now are technological advances beginning to offer hope that wind power will come to be accepted as a reliable and important source of electricity. There has been significant success in California, in particular, where wind farms now have a capacity of 1,500 megawatts, comparable to a large nuclear or fossil-fuelled power station, and ( 5 ) 1.5 per cent of the state's electricity.

- |                  |                  |               |
|------------------|------------------|---------------|
| (1) イ. Caused    | ロ. Judged        | ハ. Originated |
| ニ. Prompted      | ホ. Suspended     |               |
| (2) イ. amount    | ロ. degree        | ハ. level      |
| ニ. scale         | ホ. size          |               |
| (3) イ. benefited | ロ. evaluated     | ハ. made       |
| ニ. recovered     | ホ. suffered      |               |
| (4) イ. careless  | ロ. disappointing | ハ. objective  |
| ニ. optimistic    | ホ. pleasant      |               |
| (5) イ. cause     | ロ. generate      | ハ. increase   |
| ニ. multiply      | ホ. occupy        |               |

IV. 次の1～6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番目にくる語の記号だけを解答用紙の所定欄にマークせよ。

1. I'm upset because (イ. are ロ. going ハ. not ニ. the ホ. things ヘ. way) I planned them.
2. I cannot look (イ. at ロ. being ハ. picture ニ. reminded ホ. this ヘ. without) of my grandfather. He was like a father to me.
3. We believe that information should (イ. accessible ロ. be ハ. it ニ. requests ホ. to ヘ. whoever). Everything should be open to the public.
4. It was (イ. brave ロ. him ハ. of ニ. stand ホ. to ヘ. up) to the powerful dictator. Nobody had challenged him before.
5. We should not take a (イ. can ロ. chance ハ. help ニ. if ホ. it ヘ. we). It's better to be safe.
6. Now I am (イ. better ロ. I ハ. much ニ. off ホ. than ヘ. was) when I entered college. I have many friends and I am doing well in my studies.

V. 次の1～5の空所(イ)～(リ)をそれぞれ補うのにもっとも適当な1語を、解答用紙の所定欄にしるせ。

1. 最悪の場合、我々は旅行をキャンセルしなければならないだろう。

In the ( イ )( ロ ), we will have to cancel our trip.

2. 雨が降ったとしても、その試合は行われる。

( ハ )( ニ ) it rains, the match will be played.

3. 事故のため、電車は遅れました。

The train was delayed ( ホ )( ヘ ) of an accident.

4. 昨日は全国的に大雨でした。

There was heavy rain ( ト )( チ ) Japan yesterday.

5. 規則正しく参加すれば、あなたは合格するでしょう。

( リ ) that you attend regularly, you should pass.

【以下余白】



