

## 英 語

## 注 意

1. 問題は全部で13ページ、解答用紙は全部で3枚である。
2. 解答用紙に氏名・受験番号を忘れずに記入すること。(ただし、マーク・シートにはあらかじめ受験番号がプリントされている。)
3. 解答はすべて解答用紙に記入すること。(裏面に記入しても採点の対象とはならない。)
4. 問題冊子の余白等は適宜利用してよいが、どのページも切り離してはいけない。
5. 解答用紙は必ず提出のこと。この問題冊子は提出する必要はない。

## マーク・シート記入上の注意

1. 解答用紙(その1)はマーク・シートになっている。HBの黒鉛筆またはシャープペンシルを用いて記入すること。
2. 解答用紙にあらかじめプリントされた受験番号を確認すること。
3. 解答する記号・番号の○を塗りつぶしなさい。○で囲んだり×をつけたりしてはいけない。

解答記入例(解答が1のとき)

1	●	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
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4. 一度記入したマークを消す場合は、消しゴムでよく消すこと。×をつけても消したことになる。
5. 解答用紙をよごしたり、折り曲げたりしないこと。

**問題 I** 次の英文を読んで、設問に答えなさい。

One story from my childhood is the scary story of Dunzer. According to my mother, when I was two, I insisted that a peculiar little man named Dunzer lived in my little bed. He was playful and friendly at first but "gradually became more and more unfriendly," as my mother put it vaguely. Eventually, I was so afraid of Dunzer that I refused to go to sleep. So my mother proposed that I exchange beds with my brother, who was a year younger. But when she went to put my baby brother in my bed he screamed and clung to my mother and pointed in terror to precisely the spot where I had imagined seeing Dunzer.

Imaginary companions are products of a child's imagination. They are a common and fascinating phenomenon of childhood, and they have inspired a lot of psychological speculation. But, surprisingly, until recently no one had actually studied them systematically. The psychologist Marjorie Taylor decided to fix this. (She was inspired by her own daughter, who spent much of her childhood being what she called Amber the Dog, and who later became an actress in Hollywood.) In her work we meet companions like Nutsy and Nutsy, the loud but charming brightly colored birds that live in a tree outside a little girl's window, whose constant talking sometimes amuses and sometimes annoys her. We also meet Margarine, the little girl with floor-length golden hair who not only explains the important rules of playgroup to the three-year-old boy who created her, but later helps the boy's little sister to get emotionally prepared for school.

Another part of the Dunzer story, at least as my mother told it, was that my brother and I were uniquely imaginative (or possibly uniquely crazy). But Taylor showed that imaginary companions are surprisingly common. Taylor asked three- and four-year-old children and their parents a set of specific questions about imaginary companions. Most of the children, 63

percent to be exact, described a lively, often strange, imaginary creature. Taylor repeated the questions at various times and found that the individual children were quite consistent in their descriptions of their imaginary companions. Moreover, their descriptions matched the independent descriptions of their parents. This showed that the children really were describing their imaginary friends, not just making them up on the spot to please the interviewer.

Many of the imaginary companions had poetic names: there was Baintor, who was invisible because he lived in the light; and Station Pheta, who collected shells on the beach. Sometimes the companions were other children but sometimes they were little people. Sometimes the children became the imaginary creatures themselves. As I was writing this, I glanced out the window at the garden of my building. The three-year-old in the next apartment was standing next to her mother, making a threatening sound, with her hands up, a big plastic ring around her neck tied to a rope that her mother was holding. Her mother was saying to another three-year-old child, "Don't worry, she just imagines she's a big tiger."

Although there are exceptions, little boys seem to have a desire to become super creatures of enormous power, while little girls are more likely to invent small animals to pity and take care of. However, my own three sons showed both patterns: Galaxy Man, the scary superhero invented by my oldest son, and Dr. Termanson, the slightly comic, slightly evil mad-scientist companion of my second son, were later joined by the very small and needy Twin Children who lived in my youngest son's pocket.

Imaginary companions can be friendly or, like Dunzer, they can be hostile. They can even be too busy to talk. My younger brother, who was scared of Dunzer, grew up to be a father himself. Olivia, his three-year-old daughter, growing up in Manhattan, in turn created an imaginary companion. Her imaginary friend was Charlie Ravioli, and he was too busy to play with her.

She would report sadly that whenever she ran into Charlie at the coffee shop, he always had to go. Then she would leave messages for Charlie on an imaginary answering machine: "Ravioli, this is Olivia, please get back to me."

Children from many cultures and backgrounds have imaginary companions, and these companions resist what adults have to say. Strictly religious Christian mothers discourage imaginary companions because they think they might be devils. Mothers of other religions discourage them because they think that the companions might be signs of past lives and that they may take over the life of the current soul. And although many American parents approve of small children's imaginary companions, they discourage them later on.

But the imaginary companions persist anyway. At least a few children seem to keep their imaginary companions privately long after they have given them up publicly. Frida Kahlo, the artist, painted her imaginary childhood friend in her self-portraits, and Kurt Cobain, the rock star, addressed notes to his imaginary friend, Bodha. Like Dunzer, imaginary friends can also sometimes be passed among brothers and sisters. Usually, though, they eventually disappear from the children's minds with hardly a trace. Dunzer lives on in family legend but neither my brother nor I can remember him.

In Taylor's studies there were a few relatively small statistical differences between the children who had imaginary companions and those who did not, but often these differences were not what we would expect. Older and only children were more likely to have imaginary companions than younger brothers and sisters, but lively children were also more likely to have imaginary companions than shy children. Children who watched a lot of television were less likely to have imaginary companions, but that was also true of children who read a lot of books. Children who were involved in someone else's imaginary world seemed less likely to create such a world for themselves. Indeed, it seems almost a matter of chance whether a particular

child ends up with an imaginary companion or not. Imaginary companions seem to be more characteristic of children in general than a sign of future genius or trouble.

Imaginary companions, and especially the emotions they generate, led psychologists in the past to conclude that they indicated children's weak hold on reality. But imaginary companions are not, in fact, an indication of either genius or madness. Children with imaginary companions are not, on the whole, brighter or more creative than other children. Imaginary companions aren't the result of mental stress. Some children do seem to use their companions to help work out problems in their lives, but for most they appear to be simply fun.

Taylor found that even children with lively and beloved imaginary companions knew perfectly well that those companions were really imaginary, just as most other children know the difference between reality and fiction, in general. Children had no difficulty seeing the difference between the imaginary friends and real people, and they even commented openly on the difference. Taylor's method meant that children had to talk to an interested adult interviewer asking for details. They often reminded the interviewer, with a certain note of concern for her intelligence level, that these characters, were, after all, just pretend, you know, not really real.

設問 本文の内容から考えて、下線部の空欄を埋めるのに最も適切なものを①から④の中から一つ選び、解答欄 1 から 10 にマークしなさい。解答用紙(その 1)を使用。

1. The writer's little brother screamed in terror at \_\_\_\_\_.
  - ① his own bed
  - ② Dunzer, who appeared to be in the bed
  - ③ their mother for holding him so tightly
  - ④ the writer for putting Dunzer in the bed
  
2. According to the article, imaginary companions \_\_\_\_\_.
  - ① are clearly visible to everyone
  - ② are invented by Marjorie Taylor
  - ③ may not be imaginary at all, but actually be the children's parents
  - ④ had been created by more than half of all children interviewed
  
3. Marjorie Taylor's research shows us that \_\_\_\_\_.
  - ① the children created their imaginary friends in order to surprise their parents
  - ② the children described their imaginary friends differently each time they were asked to
  - ③ the children's descriptions of their imaginary creatures were the same as their parents' descriptions
  - ④ the children invented their imaginary companions in order to please the interviewer

4. Although generally speaking, little boys and girls are said to invent imaginary creatures differently, in Paragraph 4 we find an exception because \_\_\_\_\_.

- ① Baintor is a boy who lives in the light
- ② Station Pheta is a boy who collects shells
- ③ children often become imaginary creatures that are neither boys nor girls
- ④ a three-year-old girl can imagine herself to be a tiger making threatening sounds

5. The writer reports that children with imaginary companions \_\_\_\_\_.

- ① are more common in strict religious homes
- ② are almost non-existent in non-Christian homes
- ③ can be found in a variety of cultures
- ④ are more frequently found in American homes

6. The article says that imaginary companions \_\_\_\_\_.

- ① tend to stay with boys into their teenage years
- ② are friends that only girls talk about publicly
- ③ often reappear after a child becomes an adult
- ④ tend to vanish almost completely from a child's mind after time

7. From Marjorie Taylor's research, we can conclude that \_\_\_\_\_ is more likely to have an imaginary companion.

- ① an older sister who is shy and who watches lots of television
- ② an older brother who is lively and watches little television
- ③ a younger brother who is shy and watches lots of television
- ④ a younger sister who is lively and who watches little television

8. Generally speaking, a child with an imaginary companion \_\_\_\_\_.

- ① often has one because having an imaginary friend is fun
- ② has a higher risk of developing mental problems
- ③ has a problem understanding the difference between reality and imagination
- ④ tends to be more creative than a child who does not have an imaginary friend

9. In the end, this article suggests that \_\_\_\_\_.

- ① imaginary friends can be dangerous for a child, even if usually they are not
- ② imaginary friends can seem strange to adults, but generally they are harmless to children
- ③ imaginary friends are odd and can be more of a problem for children who are young and shy
- ④ children with imaginary friends often tend to argue with brothers and sisters

10. If an additional paragraph were to be added at the end of this article, its most likely subject would be \_\_\_\_\_.

- ① why Dunzer is remembered by the writer's parents but not the writer
- ② why imaginary characters tend to be given poetic names and lively descriptions
- ③ how escaping into imaginative play of all kinds is particularly fun for shy children
- ④ how children distinguish between the real and the imaginary



**問題Ⅱ** 次の英文を読んで、下線部(1)、(2)を日本語に訳しなさい。解答用紙(その2)を使用。

At first glance, historical fiction seems relatively easy to define. While it is true that it basically means “fiction set in actual past times,” this definition brings up a number of questions. For instance, how far back must a novel be set to make it historical — a hundred years, fifty years, ten years? To readers born in the 1960s, novels set during World War II may be considered suitably historical, but older readers who clearly remember the 1940s may not agree. Even if scholars could reach an agreement that historical novels should include (1) any works that are set, for example, more than fifty years in the past, whose past are we talking about, the reader’s or the author’s? One possibility is to define historical fiction as fictional works (mainly novels) set before the author’s life and times, and ones in which the author is writing from research rather than personal experience.

Topics chosen for historical novels often reflect trends in history. Beginning in the 1970s, social history came to the forefront in academic circles. A new group of scholars started to take interest in women’s and minorities’ roles in history, and relevant programs — women’s studies, ethnic studies — were formed at universities. Historical novels written before then often concerned themselves with great men and the countries they ran or conquered. Since then, both history and historical novels have placed more (2) emphasis on people and themes that previously remained in the background. This change from political to social history has revealed exciting new territory for historical novelists.

**問題Ⅲ** 次の設問に答えなさい。

(1) 次の文を英語に訳しなさい。解答用紙(その3)を使用。

ここ10年、大学の国際化や研究者間の交流が進んでいる。日本の大学は海外留学を奨励したり、宗教や生活様式の異なる留学生を受け入れている。

(2) 次の11から15について、( )にあてはまるものを①から⑥の中から一つずつ選び、文意が通るよう適切に並び替えて英文を完成し、( \* )に入るものを解答欄にそれぞれマークしなさい。解答用紙(その1)を使用。

11. Data shows that migration to Britain from other European countries ( ) ( \* ) ( ) ( ) ( ) ( ) than 260,000 in 2014.

- |      |        |          |
|------|--------|----------|
| ① of | ② more | ③ high   |
| ④ a  | ⑤ hit  | ⑥ record |

12. The basic fact that people will drive more makes ( ) ( ) ( \* ) ( ) ( ) ( ) the right way to go.

- |          |           |       |
|----------|-----------|-------|
| ① wonder | ② cheaper | ③ us  |
| ④ fuels  | ⑤ if      | ⑥ are |

13. The famous scientist spoke so ( ) ( ) ( ) ( \* ) ( ) ( ) to take notes on his lecture.

- |            |             |        |
|------------|-------------|--------|
| ① everyone | ② difficult | ③ it   |
| ④ found    | ⑤ that      | ⑥ fast |

14. Those (        ) (        ) (        ) (        ) ( \* ) (        )  
great success in the study of English literature.

- ① achieved                      ② awarded                      ③ prize  
④ have                              ⑤ this                              ⑥ must

15. The term natural food (        ) (        ) (        ) ( \* )  
(        ) (        ) of the same food. Fresh fruit is a natural food, but  
canned fruit with sugars and chemicals is not.

- ① distinguish                      ② is                                  ③ between  
④ used                                  ⑤ types                              ⑥ to

**問題IV** 次の設問について、50語程度の英文を書きなさい。解答用紙(その3)を  
使用。

**英米文学科B方式受験者は、以下の問題を解答すること。**

What do you imagine will be the greatest environmental concern of our  
planet in twenty years? Explain your choice.

**フランス文学科B方式・日本文学科A方式・史学科受験者は、以下の問題を解  
答すること。**

Which theme park in the world would you like to go to, and why? Give  
your reasons clearly.

**問題 V** 各文の括弧に入る最も適切なものを①から④の中から一つ選び、解答欄

16 から 25 にマークしなさい。解答用紙(その1)を使用。

16. Kaoru and Azusa take great ( ) in inviting you to their wedding party at the Castle Hotel, Shibuya, on Saturday the 12th of June at 2:00 p.m.

① engagement

② entertainment

③ pleasure

④ business

17. Spain does not require that French citizens obtain passports to enter the country, and ( ).

① Italy does neither

② neither Italy does

③ Italy doesn't either

④ either does Italy

18. In order to write a convincing report, it is necessary to ( ) on a wide range of data.

① hang

② give

③ carry

④ draw

19. Mary's grandmother thought a mobile phone was ( ) but trouble, but she changed her mind after she tried the one that Mary gave her as a Christmas present.

① everything

② nothing

③ a little

④ a few

20. Environmental destruction is ( ) limited to one country; rather, it is a world-wide phenomenon.

- ① by no means
- ② if not
- ③ nevertheless
- ④ not to mention

21. Professional people such as doctors and lawyers appreciate ( ) when you have to cancel an appointment.

- ① you of calling them
- ② your calling them
- ③ which you would call them
- ④ you are calling them

22. The benefits of trade are shown in the opinions of economists, 90 percent ( ) support free trade.

- ① of whom
- ② to whom
- ③ from whom
- ④ with whom

23. A seventeen year old is not ( ) to vote in an election.

- ① as old enough
- ② enough old
- ③ old enough
- ④ enough old as

24. Culture, ( ) defined, is considered to be a very complex notion.

- ① for
- ② and
- ③ which
- ④ however

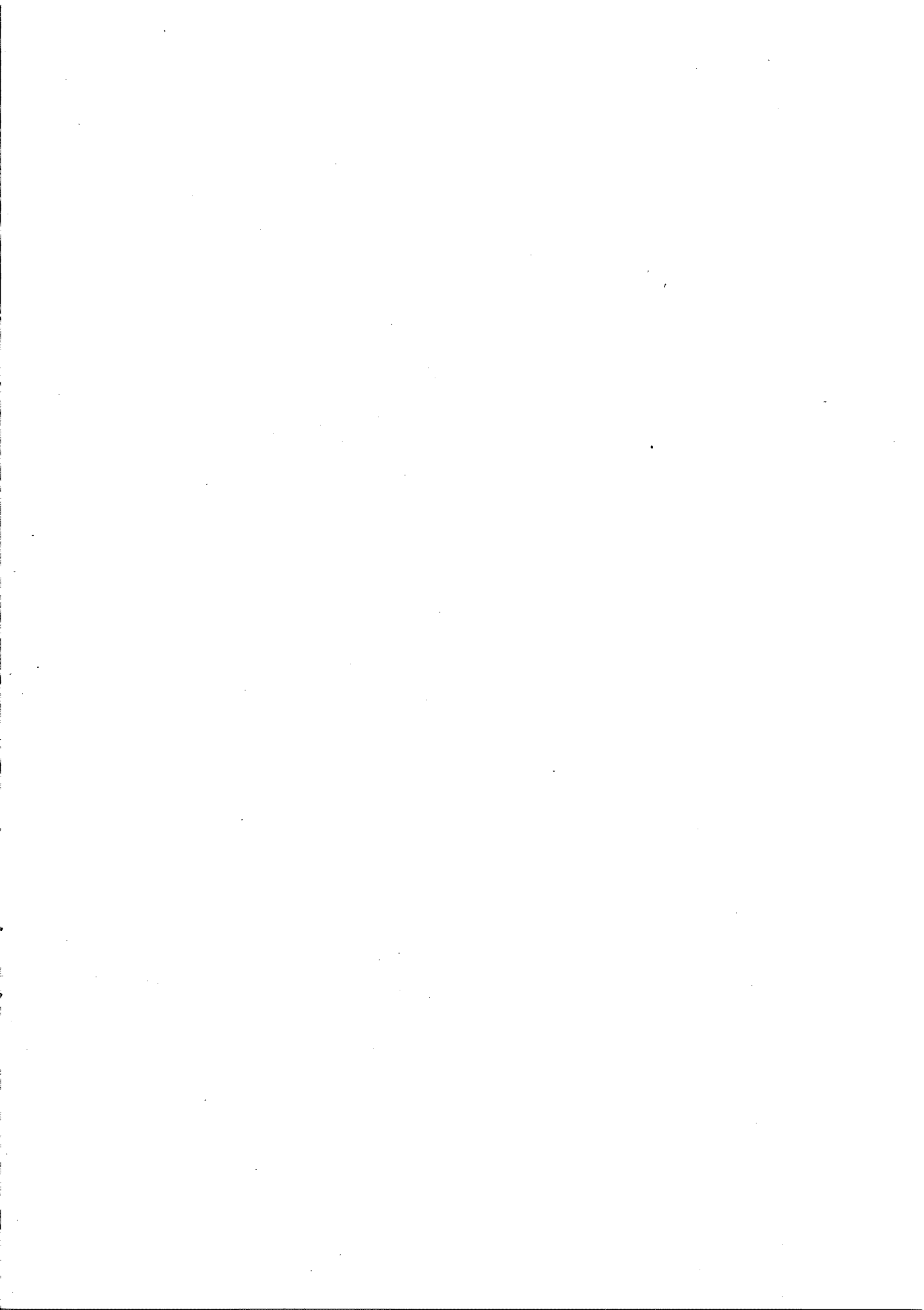
25. Although most adopted persons want the right to know who their natural parents are, some who have found them wish that they ( ).

① hadn't

② weren't

③ didn't have had

④ have hadn't







## Listening and Composition

注意

1. この冊子は全部で8ページ，解答用紙は全部で3枚である。
2. 解答用紙に氏名・受験番号を忘れずに記入すること。
3. 解答はすべて解答用紙(Answer Sheet)に記入すること。
4. 問題冊子の余白等は適宜利用してよいが，どのページも切り離してはいけない。
5. 解答用紙は必ず提出すること。この問題冊子は提出する必要はない。
6. 音声が流れている間は，できるだけ物音をたてないようにすること。

## Listening and Composition

### A. Listening

This exam has four parts. In Part I, you must answer multiple choice questions. In Part II, you will need to fill in blanks. In Part III, you will have to write your answers in phrases or sentences. In Part IV, you will have to answer multiple choice questions. All your answers should be based on the content that you will be hearing shortly.

**Part I. Multiple Choice:** Listen to the first part and select the most appropriate answer, and circle the corresponding letter on the answer sheet. Before we start, read over the questions in the exam booklet for two minutes. You will hear this section only ONCE. Use Answer Sheet 1.

- (1) Where is this announcement most likely being made?
- a) a lecture hall
  - b) a library
  - c) a bookshop
  - d) a restaurant
- (2) Why does the speaker find our beliefs about practice to be like "medicine" that is "hard to take"?
- a) Because it is too big a pill to take all at once.
  - b) Because it sounds like good advice for ambitious people.
  - c) Because most people who practice a lot do not want to reach the top.
  - d) Because most people who practice a lot do not, in fact, become perfect.
- (3) According to the speaker, how should we change the way we practice to become more perfect?
- a) Practice by taking more time and repeating more.
  - b) Train the most important skills for most of practice time.
  - c) Practice no more or less than 10,000 hours.
  - d) Train with those who have reached the top.

**Part II. Intensive Listening:** Listen to the second part and fill in the blanks. You will hear this section TWICE. Now, before you start, read carefully over Part II in the exam booklet for two minutes. Use Answer Sheet 1.

This interview with Steve Jobs was done 11 years after he was told by the top people in Apple to leave the company. Jobs retired as Apple's CEO before he died from cancer at 56. The company ran into problems, and he was brought back to save it. This interview \_\_\_\_\_ (4) \_\_\_\_\_ just after he returned to Apple and led the company to great success over the \_\_\_\_\_ (5) \_\_\_\_\_ years.

After Steve Jobs died, many felt a sense of \_\_\_\_\_ (6) \_\_\_\_\_ loss because his work \_\_\_\_\_ (7) \_\_\_\_\_ changed computer technology and also changed our lives. He was the rare type of person who could see into the future. With a partner, he started the Apple computer company and played a key role in the \_\_\_\_\_ (8) \_\_\_\_\_ of the Mac, the iPod, the iPhone, the iPad, and other devices and technologies that so many other companies have done their best to copy.

In this edited portion of the interview, Steve Jobs emphasizes the importance of \_\_\_\_\_ (9) \_\_\_\_\_ across disciplines in the development of computer technology. Steve Jobs says that Apple's success depended on the help that the company \_\_\_\_\_ (10) \_\_\_\_\_ from employees from various backgrounds working together.

**Part III. Short Answers:** Listen to the third part and answer in a phrase or short sentence. Make sure you include all the necessary information in your answer. Before we start, read over the questions in the exam booklet for two minutes. You will hear this section **TWICE**. Use Answer Sheet 2.

- (11) How did Apple feel about making money?
- (12) What was the first big difference between Apple and other companies?
- (13) According to Steve Jobs, where do great ideas often come from?
- (14) According to Jobs, a lot of companies hire people and then do what?
- (15) What does Steve Jobs mean when he says that Apple has a democratic atmosphere?

**Part IV. Multiple Choice:** Listen to the fourth part and select the most appropriate answer, and circle the corresponding letter on the answer sheet. Before we start, read over the questions in the exam booklet for five minutes. You will hear this section TWICE. Use Answer Sheet 1.

- (16) The interviewer wonders if \_\_\_\_\_.
- a) Apple will become like other companies in the future
  - b) advertising is most important for Apple
  - c) we would have the same type of devices if Apple had never existed
  - d) the iPad or applications like iTunes would replace ultra-thin laptops
- (17) About the companies that Apple competes with, Steve Jobs thinks that \_\_\_\_\_.
- a) no one else could have achieved what Apple achieved
  - b) other people would have eventually done similar things that Apple did with computer technology
  - c) only one other group would have been capable of doing the things that Apple did
  - d) Apple's achievements were more a matter of luck than anything else
- (18) About the liberal arts, Steve Jobs thinks that \_\_\_\_\_.
- a) the liberal arts are helpful in computer development, but not at the early stage
  - b) the liberal arts are helpful in computer development, but only at the early stage
  - c) using the liberal arts was helpful throughout the rise of Apple, but secondary to computer engineering
  - d) having a liberal arts perspective was the major contribution Apple made to the computer world

- (19) The interviewer points out that \_\_\_\_\_.
- a) the liberal arts should not be applied to the development of computer technology
  - b) it is not commonly thought that the liberal arts can have an impact on computer technology
  - c) the liberal arts are important, but not in the development of computer technology
  - d) the liberal arts are now normally associated with computer design
- (20) According to Steve Jobs, the driving force for Apple products was to \_\_\_\_\_.
- a) make computers for users to be more creative
  - b) focus on fonts more than graphics and pictures
  - c) focus on graphics more than letters and photographs
  - d) make difficult mathematical calculations easier to complete
- (21) The interviewer reminds us that many people think liberal arts students \_\_\_\_\_.
- a) lack the ability to offer practical ideas
  - b) lack the ability to analyze texts and other art forms
  - c) are too practical to contribute to technology and engineering
  - d) could be suitable for technology if they have studied in this field before
- (22) Steve Jobs notes that he was raised by his parents to \_\_\_\_\_.
- a) focus on science and computer science instead of studying the arts
  - b) study the arts but to spend much more time on learning computer science
  - c) understand that science and computer science are, in fact, liberal arts
  - d) spend equal time with the arts and sciences and learn both fields independently

(23) Steve Jobs' opinion on the computer and computer technology is that

\_\_\_\_\_.

- a) only 5 percent of the population will truly master the computer
- b) 5 percent of the population will stay in the corner and avoid computers
- c) everyone can master devices but not everyone can master computers
- d) everyone should master computers

(24) The phrase " \_\_\_\_\_ " sums up the philosophy of the Apple computer company.

- a) Computers and devices 'for the rest of us'
- b) Computers and devices for technically able people
- c) Computers for arts and devices for technology
- d) Computers for the liberal arts

(25) The first model of the mouse that Apple reviewed was \_\_\_\_\_.

- a) at first too cheap but easy to use
- b) first designed to be expensive but easy to use
- c) first designed to be cheap and easy to use
- d) at first too expensive and hard to use



**B. Composition**

Write a paragraph of about 100 words with specific details. Use Answer Sheet 3.

Which would be the most effective for classroom study in college, a regular textbook or a tablet (for example, an iPad)? Explain the reasons for your choice.







**B: Listening Script**

**Part I. Multiple Choice**

May I have your attention, please. This is the final announcement. The stacks will be closing in thirty minutes. If you wish to check out materials, you must do so in the next fifteen minutes. I repeat: no materials will be allowed out of the building in the fifteen minutes before closing. Please leave all reference room materials on the tables without returning them to the shelves. Make sure to take all of your belongings with you, and pass through the security gate on your way out. The café near the south entrance will remain open today until 7 p.m. Thank you, and please visit us again soon!

Now, please answer the following question. Question number 1 only:

We've heard it a million times before, usually from parents and teachers: "Practice makes perfect." Writer Malcolm Gladwell says 10,000 is the magic number of practice hours. But isn't that medicine a bit hard to take? After all, how many of the countless athletes, musicians, and lawyers around us ever reach "the top"? It may be true that masters of the violin practiced more, chess champions studied the game five times more hours, and the best basketball players shot endless free throws all alone after everyone else went home, but does that mean that OUR extra practice would make US perfect too? Well, new studies suggest that our teachers' and parents' advice should be updated: "To be more perfect, target what masters consider to be the top few skills for 80% of your practice time." In other words, activity alone is not achievement; how much time we spend and how many times we repeat do not matter as much as how we practice best. (162)

Now, please answer the following two questions. Questions number 2 and 3.

**Part 2. Intensive Listening.**

This interview with Steve Jobs was done 11 years after he was told by the top people in Apple to leave the company. Jobs retired as Apple's CEO before he died from cancer at 56. The company ran into problems, and he was brought back to save it. This interview occurred just after he returned to Apple and led the company to great success over the following years.

After Steve Jobs died, many felt a sense of personal loss because his work completely changed computer technology and also changed our lives. He was the rare type of person who could see into the future. With a partner, he started the Apple computer company and played a key role in the creation of the Mac, the iPod, the iPhone, the iPad and other devices and technologies that so many other companies have done their best to copy.

In this edited portion of the interview, Steve Jobs emphasizes the importance of cooperation across disciplines in the development of computer technology. Steve Jobs says that Apple's success depended on the help that the company received from employees from various backgrounds working together.

**Part 3. Short Answers.**

Interviewer: Hello Steve, thank you for joining us today.

JOBS: It's my pleasure. Thank you for inviting me on your show.

Interviewer: I know at Apple there was, at least early on, a very informal atmosphere that is not typical of the serious, business-like atmosphere of the average large company. I wonder if there are any lessons you learned about what worked and didn't work in the company culture at Apple.

JOBS: Well, I don't know what a business-like atmosphere is. Yes, Apple was a large business, and we very much understood that. We were driven to make money so that we could continue to invest in the things we loved. But Apple had a few very big differences to the work environment of most large companies that I had seen. The first one was a real belief that there wasn't a typical power structure with strict rules for how people should behave around bosses and fellow employees. In other words, great ideas could come from anywhere, the top or the bottom and we knew we should treat all people as equals in terms of where the ideas came from.

And Apple was a company where great ideas often came from people just starting their careers. And we hired truly great people and gave them the room to do great work. A lot of companies - I know it sounds crazy - but a lot of companies don't do that. They hire people to tell them what to do. We hired people to tell us what to do. And that led to a very different company culture, and one that's really much more a democratic atmosphere, where people discuss ideas on an equal level, rather than a place where orders come from bosses at the top and people down the chain of command just do what they are told to do.

#### Part 4. Multiple Choice.

Interviewer: Steve, What do you think the state of the computer would be if it weren't for Apple? This is a chance, I think, for you just to advertise all the great things about Apple, but, I mean, I'm really curious what you think. Would devices like the iPad or applications like iTunes exist if Apple had never existed? Would there be ultra-thin laptops or phones that would allow us to share files and pictures with all of our computer devices?

JOBS: I usually believe that if one group of people didn't do something within a certain number of years, history would produce another group of people who would achieve similar things. Personally, I think that our major contribution was a little different from what some people might think. What we did was bring a liberal arts point of view to the use of computers.

Interviewer: A liberal arts point of view? We usually don't think of the liberal arts as having much impact on the development of computer technology and other devices. Please explain what you mean by that.

JOBS: Well, if you really look at how easy it is to use Mac products then you understand that the driving force at Apple has always been to be user friendly and attractive so that many, many more people would want to use computers. Of course, we think Mac products are the best for traditional computing in mathematics, calculations, engineering, and so on but what the Mac did best, what no one else had done before, was to enable anyone to do more nontraditional things with the computer.

Take the expression "user friendly" - by this, we simply mean we want to bring anyone the same powerful tools engineers use so that they can create art, express themselves with their own websites, plan schedules or publish their own newsletters for their club activities in beautiful fonts and colorful layouts. We did not want the computer to continue to be a big and frightening or expensive and powerful machine; we wanted to appeal to more people and give them the chance to be creative. Today, people use various applications to write their own plays or do more complex kinds of media homework in college; people can

even design on their own, using beautiful photographs, pictures, or works of art, and so on. To make the Mac user friendly and bring it to a wider audience beyond what had traditionally been, you know, a very narrow specialized technological audience, we had to think like our users, and that meant adopting a liberal arts perspective.

Interviewer: What made you think that that more liberal arts direction was the direction to head in? Many think that students in the arts and human sciences are unable to offer ideas that are, well, of good practical use, and that liberal arts students have little value in a world increasingly focused on technology, hard sciences, and engineering.

JOBS: In my perspective, and the way I was raised by my parents, was that creativity and knowledge of history, languages, literature and culture are not separate fields from the sciences or engineering. For me, computer science IS a liberal art. The computer is something that everyone should know at least how to use, and hopefully even put to good use in their lives. The art of computers is not something that should be available to only five percent of the population, you know – a few people over there in the corner. It's something that everybody should be exposed to, everyone should master to some extent. That's how we see our computers.

Interviewer: And you think that, that that concept is really true for the whole industry? Or have other companies only focused on the engineering side of development, without considering how computers and other devices can be made artistic, user friendly, and beneficial to the wider population?

JOBS: I can't speak for other computer companies but, for us, that's the seed of Apple. As we like to say: computers and devices "for the rest of us." And I think the liberal arts point of view still lives at Apple. I'm not so sure that it lives in that many other computer companies. I mean, one of the reasons our main rival took 10 years to copy the Mac was because they didn't really get it at its core, they did not see the value of user friendliness and of art and creativity in computer development and design.

Let's take the example of the mouse. We reviewed early models of them at the Palo Alto Research Center in 1979. We knew we needed a pointing device for the user, so a mouse seemed to be our best option. But at this Research Center the mouse had three buttons. We soon found that people would push the wrong button or were scared that they would push the wrong button so they were always looking at the mouse instead of at the screen. So we redesigned the mouse to have only one button so that the user never has to worry about pushing the wrong one. On top of that, the early mouse cost about \$1000 a piece to build. We engineered one to be about \$20 to build. But you know, even at Apple, some people did not understand why we needed to make the computer so accessible and appealing with our graphics and the mouse...

Interviewer: Why was that?



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JOB: Well, because they either thought it couldn't be done or shouldn't be done. They had some idea of what a so-called "real" computer user looks like, and my idea of that was different. I think we are all computer users. And that means that the sciences have to open up to the liberal arts, just like the liberal arts have to engage with computers.

Interviewer: Thank you. This has been Steve Jobs, CEO of Apple.