

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

The listening section has 3 parts. In Part I, you must fill in the blanks. In Part II, you will need to write your answers in phrases or sentences. In Part III, 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. Intensive Listening.

Listen to the first part and fill in the blanks. You will hear this section twice. Now, before we start, read carefully over Part I in the exam booklet for 2 minutes. (Use Answer Sheet 1.)

The science fiction writer Ray Bradbury hardly needs any introduction. His best-known novels are all still widely read today. A lifelong fan of movies, Bradbury even wrote an adaptation for a (1) (a) (1) (b) of *Moby Dick*, as well as *It Came from Outer Space* and *The Beast from Twenty Thousand Fathoms*.

Even at the age of 82, there's something childlike about Ray Bradbury. He bounces (2) (a) (2) (b), he nearly always wears shorts and his homes are filled with toys. In fact, a nine-foot Godzilla shares the bedroom of his second home in the California desert.

Bradbury is attracted to bigger toys, too. Like spaceships (real ones) and aliens from outer space ((3) ones). With his white hair and grinning face, he challenges you to take him seriously. But then he starts talking and you realize you're in the presence of a (4) (a) (4) (b) whose interests span the galaxy. His writing has puzzled people much the same way. His early work was ignored — after all, it was science fiction and was thus (5) (a) (5) (b) the scorn often saved for comic books and romance novels.

Some of Bradbury's most famous novels — such as, *The Martian Chronicles*, *Dandelion Wine*, *Fahrenheit 451*, *The Illustrated Man* and other works — came out at a time when science fiction was considered a (6) for would-be writers who went on and on about gadgets of their imaginations.

Bradbury, however, was no bore. His prose read like literature, and he (7) his tales with appealing characters and exciting new technology. Beyond that, he introduced challenging themes and asked the complex questions that, until then, had been (8)(a) (8)(b) serious novelists.

Today it's hard to imagine (9)(a) (9)(b) Bradbury's influence. In addition to his books, he has published more than 500 short stories and hundreds of television dramas, plus stage plays, operas, essays, and nonfiction. He gives 50 lectures a year and is (10)(a) (10)(b) a variety of professions, from space science to city government. Having trouble getting the residents of your city to use public transportation? Bradbury can offer a quick solution. Are you the owner of a dying shopping center? Bradbury will tell you how to bring back the customers. Disney hired him to help design Epcot, and NASA flew him to Cape Canaveral to lecture astronauts.

Part II. Short Answers.

Listen to the second part and answer in a phrase or sentence. Make sure you include all the necessary information in your answer. Before we start, read over the questions in the exam booklet for 2 minutes. You will hear this section twice. (Use Answer Sheet 2.)

- (11) What was life like for Ray Bradbury after he moved to Los Angeles when he was 14 years old?
- (12) How has Ray Bradbury used his avoidance of technological devices as an advantage?
- (13) What does Ray Bradbury mean by what he calls "the theater of morning"?
- (14) What was the worst mistake Ray Bradbury made in his life?
- (15) What complaints does Ray Bradbury have when some film producers turn his stories into movies?

Part III. Multiple Choice.

Listen to the third part. As you listen, select the most appropriate answer and circle the corresponding number on the answer sheet.

Before we start, read over the questions in the exam booklet for 5 minutes. You will hear this section twice. (Use Answer Sheet 1.)

(16) Ray Bradbury considered the education he got from the library to be _____.

1. better than the education that most university graduates get
2. too long, since it lasted about ten years
3. incomplete and poor
4. the same as one he could get by going to graduate school

(17) Ray Bradbury was first introduced to reading _____.

1. in the second grade of elementary school
2. at home
3. at a comic book festival
4. by a librarian

(18) His love of comics led Ray Bradbury to _____.

1. steal comic books from the local comic book shop
2. read comic books to his parents
3. create some of his own comics
4. support young comic writers who were struggling to get published

(19) According to Ray Bradbury, poetry, comics and movies all have plenty of _____.

1. purity
2. metaphors
3. stories
4. valuables

(20) Even when Ray Bradbury was young, he wanted to _____ movies.

1. criticize
2. act in
3. direct
4. write for

(21) When asked about what he thought of the film adaptations of some of his works, Ray Bradbury said that he _____.

1. liked some of them, but disliked others
2. loved them all, except for *Something Wicked This Way Comes*
3. hated them all, except for *The Illustrated Man*
4. avoided watching them so that he would not get angry

(22) According to Bradbury, between the middle of the 1930s and the middle of the 1940s, there were _____.

1. many publishers of fantasy and science fiction
2. fifty or sixty fantasy novels and science fiction novels published each year
3. a maximum of ten fantasy novels and science fiction novels published each year
4. strange tales about authors being paid \$50 a story

(23) The works that Ray Bradbury said would be coming up for possible publication in the next year include: _____.

1. a book of essays, two new novels, and a collection of his poetry
2. a few poems, a novel, and several essays
3. new editions of all his novels, about 400 poems, and an essay
4. three novels, a poem, and a small collection of essays

(24) If he could come back in a time machine, Ray Bradbury would like to return to see how _____.

1. second and third graders were being neglected
2. technological developments were being used in education
3. people were being taken advantage of by technology
4. the small budget for education was increased

(25) Ray Bradbury believes a writer who writes simply to earn money will _____.

1. sometimes accidentally write something good
2. not be paid any more than \$40 per novel
3. learn to love writing more than financial reward
4. not write anything that is worth reading

B. Composition

**Write a well-organized paragraph of about 100 words with specific details.
(Use Answer Sheet 3.)**

If you could meet aliens from another planet who knew nothing about Earth or its people, what would you tell them about human beings?

Listening and Composition

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Even at the age of 82, there's something childlike about Ray Bradbury. He bounces with enthusiasm, he nearly always wears shorts and his homes are filled with toys. In fact, a nine-foot Godzilla shares the bedroom of his second home in the California desert.

Bradbury is attracted to bigger toys, too. Like spaceships (real ones) and aliens from outer space (imaginary ones). With his white hair and grinning face, he challenges you to take him seriously. But then he starts talking and you realize you're in the presence of a vast mind whose interests span the galaxy. His writing has puzzled people much the same way. His early work was ignored--after all, it was science fiction and was thus treated with the scorn often saved for comic books and romance novels.

Some of Bradbury's most famous novels--such as, *The Martian Chronicles*, *Dandelion Wine*, *Fahrenheit 451*, *The Illustrated Man* and other works--came out at a time when science fiction was considered a refuge for would-be writers who went on and on about gadgets of their imaginations. Bradbury, however, was no bore. His prose read like literature, and he populated his tales with appealing characters and exciting new technology. Beyond that, he introduced challenging themes and asked the complex questions that, until then, had been confined to serious novelists.

Today it's hard to imagine life without Bradbury's influence. In addition to his books, he has published more than 500 short stories and hundreds of television dramas, plus stage plays, operas, essays, and nonfiction. He gives 50 lectures a year and is consulted by a variety of professions, from space science to city government. Having trouble getting the residents of your city to use public transportation? Bradbury can offer a quick solution. Are you the owner of a dying shopping center? Bradbury will tell you how to bring back the customers. Disney hired him to help design Epcot, and NASA flew him to Cape Canaveral to lecture astronauts. [END OF PART 1]

Part II. Short Answers.

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Interviewer: Ray Bradbury has generously taken a break from his busy schedule of writing and other creative work to come in to the studio for an interview. Welcome. It's a great pleasure to finally meet you here in Los Angeles.

RB: Thanks. It's my pleasure.

Interviewer: You've lived in Los Angeles for a long time but you weren't born here, were you?

RB: No. In the summer of 1934, my father, who lost his job due to the Great Depression, moved all of us from Waukegan, Illinois to Los Angeles, where he found a steady job and an apartment right in the middle of Hollywood. That was a magical summer. Hollywood was a wonderland for a 14-year-old kid like me.

Interviewer: I understand that you don't drive a car even though it's very difficult to get around Los Angeles without one.

RB: Yes, some of my fellow science fiction writers are amused by how little I use technology. I look at it as an advantage though. It's lack that gives us

inspiration. It's not fullness. Not ever having driven, I can write better about automobiles than the people who drive them. I have a distance here. Space travel is another good example. I'm never going to go to Mars but I've helped inspire, thank goodness, the people who built the rockets and sent our photographic equipment off to the moon. So it's always a lack that causes you to write that type of story.

Interviewer: You've written in so many formats—novels, short stories, television dramas and poems. How do you decide which format to tell the story in?

RB: I don't decide. My secret self decides. I just go with my subconscious. If it wants to do a poem, I do a poem, and if it wants to do a play, I do a play. So I'm not in charge, I'm not in control.

Interviewer: And how do you connect to your subconscious?

RB: It speaks for itself. I wake up in the morning and I lie in bed, and it's the time I call "the theater of morning." All these thoughts run around in my head, between my ears when I'm waking up. It's not a dream state, but it's not completely awake either. So all these metaphors run around and then I pick one and I get out of bed and I do it. I'm very lucky.

Interviewer: Have any key incidents in your real life found their way into your writing?

RB: Any experience that touches you, in any particular way, is good. It can be a horrible experience. I saw a car crash when I was 15 here in Los Angeles and five people died as a result of it. I arrived at the scene within 20 seconds of hearing the crash. It was the worst mistake I ever made in my life. I didn't know what I was running into.

Interviewer: Sounds like it was a terrible experience.

RB: Yes, it really was. People had been killed and horribly injured. So for months after, I was shaken. It's probably the reason I never learned to drive. I was terrified of automobiles for a long time after that but I turned it into a short story called "The Crowd" six or seven years later. So, out of this horror — this really terrible event — you take something that has taught you a

certain kind of fear and you pass on to others and say, “This is what the car can do.”

Interviewer: Right now, a lot of your books and stories are being made into movies. What do you hope the film producers achieve in their adaptations?

RB: I just hope they read the bloody story. The best film they’ve ever made is *The Wonderful Ice Cream Suit*. That’s the best film, because they actually read what I wrote and they did it as it was intended. So it’s beautiful.

Interviewer: So with past adaptations of your books, has that been your biggest complaint—that they haven’t been faithful to the story?

RB: Well, *Fahrenheit 451* is a very nice film, but there were a lot of missing characters. They left out a teenager named Clarisse McLellan; they left out a philosophy teacher named Mr. Faber; and they left out the mechanical dog. So those all have to be put back in, don’t they? [End of Part 2]

Part III. Multiple Choice.

Listen to the third part and select the most appropriate answer, and circle the corresponding number on the answer sheet. Before we start, read over the questions in the exam booklet for 5 minutes. You will hear this section twice. Use answer sheet 1.

Interviewer: Libraries and librarians play an important role in your stories. What were your key childhood experiences with libraries?

RB: Well, that’s my complete education. I didn’t go to college, but when I graduated from high school I went down to the local library and I spent ten years there, two or three days a week, and I got a better education than most people get from universities. So I graduated from the library when I was twenty-eight years old.

Interviewer: What’s your relationship with libraries today?

RB: I've lectured at more than ninety-five libraries in Southern California in the last five years to raise funds for them. They're the center of our lives. There's no use going to a university if you don't live at the library.

Interviewer: You also speak passionately about the need for children to learn to read and write in kindergarten so they'll be ready for the first grade. How were you first introduced to reading?

RB: Well, the first grade. And also before that, at home. My parents read the comics to me, and I fell in love with comics. I've collected them all of my life. I've learned a lot from reading comics as a child. And then as an older person I always wanted to have my own comic book. And now, in the last few years, my own comics came out, including "The Ray Bradbury Comics" and "The Martian Chronicles Comics." So I suddenly have my own illustrated books.

Interviewer: Did reading comics influence your writing style or how you write a story?

RB: Oh no. It introduced me to metaphors. Comics are pure metaphor, so you learn how to tell a story with symbols, which is a very valuable thing to learn. And I learned that from movies, too, and from poetry. Poetry is mainly metaphor. If it doesn't have a metaphor, it doesn't work.

Interviewer: You grew up near Hollywood. What was that experience like for you?

RB: It was great. I was very poor and had no money. I roller-skated around Hollywood. Every summer, all summer long, when I was fourteen through seventeen years old, I spent almost every day in front of Universal Studios and various restaurants taking pictures and getting autographs because I was madly in love with movies. And I always hoped that someday I would go over the wall and become a writer for movies. And that's what finally happened when I was in my thirties.

Interviewer: Working on an adaptation of *Moby Dick*?

RB: No, I did other movies, including *It Came from Outer Space* first, and then *The Beast from Twenty Thousand Fathoms*.

Interviewer: So were those experiences dreams come true for you?

RB: Oh God, yes, wonderful. When it's done right. When it's done wrong, it's terrible. The film version of *The Illustrated Man* is a horrible movie, but the film version of *Something Wicked This Way Comes* is a very lovely movie.

Interviewer: How has the literary and publishing world changed since you started?

RB: It's better. There are more opportunities for young writers to start their careers. When I began to publish fifty, sixty years ago, there were very few publishers of fantasy and science fiction. Between 1935 and 1945 there'd be maybe seven or eight fantasy novels and science fiction novels a year—ten at the most—so there was no market. There were magazines you could appear in but you only got a tiny amount of money per word. All of my early work appeared in a magazine called *Weird Tales*, and I got paid \$15 a story.

Interviewer: How are things different for fantasy and science fiction writers today?

RB: Well, to begin with, now there are four or five big publishers who publish science fiction and fantasy novels. So every year now, anywhere from 150 to 200 new science fiction and fantasy novels are being published by new writers, so the field is wide open and terrific for young writers, especially in movies. *Star Wars* is a good example, *Star Trek*, the James Bond films—those are science fiction. The Tom Cruise films that he's been making [the *Mission: Impossible* movies]. Those are all science fiction. And they make millions, don't they?

Interviewer: What have you liked about science fiction films? What are you looking for?

RB: Most of them are not very good. They're full of special effects, but they're kind of stupid. So my favorite film is *Close Encounters of the Third Kind* because it's an intelligent film.

Interviewer: Did you see the movie *A.I.*?

RB: No, I wasn't curious. It didn't sound like my cup of tea.

Interviewer: What are you working on now?

RB: I just finished two new novels and a huge book of essays. And sometime this fall, a collected book of all my poetry—400 poems—will be published. So there's a lot in publishing that's coming up in the next year. At least four books.

Interviewer: Would you say your writing output has stayed the same or has it changed?

RB: I'm eighty-two years old and going on fourteen!

Interviewer: You predicted the future in many of your novels and short stories. Do you wish that you could come back in a time machine to see how things turn out?

RB: I'd like to come back every 50 years and see how we can use certain technological developments to our advantage, for example in education. I think we're doing an awful job of educating young people. We're spending \$200 billion a year — a lot of money — and we're getting very small results. Because we're neglecting the first grade and the second grade. That's where the whole thing lies and we have to transform all of our ideas about what children can achieve in the first and second grade.

Interviewer: Wait, you don't want to come back and find out if we've landed on another planet or not? You want to come back to see how the elementary schools are doing? That's interesting! What advice would you give to writers starting out in their careers?

RB: Fall in love and stay in love. Do what you love, don't do anything else. Don't write for money. Write because you love to do something. If you write for money, you won't write anything worth reading

Interviewer: Were you ever in a situation when you were writing only for money?

RB: Never, never, never. Even when I was poor, I didn't do that. As a result, my stories are still around. My novels, including *The Martian Chronicles*, were all written for \$40 each. But love won in the end, didn't it?

Bradbury Script

Interviewer: It certainly did! Thank you so much for coming to speak with us here today. It was a great pleasure and honor to talk with you.

RB: The pleasure was all mine.

[End of Part 3]

This is the end of the Listening part. After you have completed your answers for Part III, move onto the Composition question.