

# 英 語

## 注 意

1. 問題は全部で17ページである。
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。
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
---	---	---	---	---	---	---	---	---	---	---

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。

I

次の英文を読み、続く設問文1～10について、内容から考えて最も適切な答えをそれぞれの選択肢①～④の中から1つずつ選び、記号をマークしなさい。

The news that, in a week of contemporary-art auctions that saw more than a billion dollars' worth of art sold, the record for the price of a single work sold at auction had once again been broken—this time, with a hundred and seventy-nine million dollars spent on a so-so Picasso, from his just-O.K. later period—couldn't help sending some observers, with what is technically called hollow laughter, back to 1980 and the conclusion of Robert Hughes's book about the history of modern art, *The Shock of the New*. There Hughes wondered how such a market had been created for “a brutalized culture of unfulfillable desire,” producing auction prices that had seen “a mediocre Picasso from 1923” sell for three million dollars. Yesterday's outrage becomes yesterday's bargain, as the price spiral extends, upward and outward, with no end in sight.

Two arguments arise from such events: one mostly moral, the other largely legal. The moral issue is about what rising prices can do to our feelings about pictures. For good or ill, some idea of money has always been constitutive to our idea of art. The intertwining of art and money has even been part of the positive character of the modern age, when artists fought free of princely and church commissions, and began to paint pictures intended for sale in a free market of collectors. What would a sane, well-ordered art market look like? What is a so-so Picasso really worth? Who knows? Markets are designed to make their own rationality. Where people put their cash reflects what they think and desire. That is why we have auctions.

At the beginning of the twentieth century, as S. N. Behrman documented in these pages, in his famous biography of the art dealer Joseph Duveen, the same kind of inflationary bubble afflicted the world of Old Master art. The most striking thing about the current craze is that the Old Masters are among

the least affected. The rising tide of money has elevated the resale value of contemporary art and the work of living artists sometimes close to the level of that of the distinguished dead—though, like the dead, they don't make money from the resale. And so a movement has got under way, led by Jerrold Nadler, who represents a chunk of New York City in Congress, to give artists and their estates a royalty, capped at thirty-five thousand dollars, when their work is resold at a large auction house.

It's a complex issue. Copyright law is called copyright law because it is meant to be concerned with the problem of copies. Since books and records can be copied freely (as, indeed, they are, online), we impose a royalty on the copyist in order to insure that the originator isn't cheated for his labor. The deal that visual artists typically make with their buyers is different: the artist sells the original and reaps the benefit. The logic here is that if the owner of a Jeff Koons sells it at auction for a profit, that will be reflected in the next Koons that Jeff Koons makes; the "royalty" that he reaps is the increase in the value of his next work of art, sold to the next individual buyer.

Yet the idea of paying royalties to artists probably still resonates emotionally with most of us. That's because what distinguishes a work of visual art is not merely that it passes through many hands, increasing or losing value as it does, but that it is made by a singular hand (or, at any rate, comes from a singular vision), whose claim on it lingers, even after it changes owners. A work by Chuck Close can be a wall decoration, an investment, a legacy, and a tax deduction, but, before it is any of these, it is, and remains, a Chuck Close. That's why the French doctrine of "moral right," which holds that an artist has the right to guarantee her work's integrity even when she no longer owns it, seems to us both moral and right: if you possess an artist's painting, you can't deface it or mutilate it or alter it without the artist's consent. Essentially, what artists are asking for, through Nadler's bill, is little more than the courtesy of a tip. The counter-argument is that a good chef is rewarded not with tips but

with a better job in a richer kitchen, but our moral intuition tells us that he deserves one, especially if his dish is still mysteriously delicious years after he first served it.

In some ways, a mediocre Picasso that sells for three million dollars is no more or less shocking than one that sells for nearly two hundred million, but the increase suggests something more than the inflation of time. It suggests the intrusion of oligarchy—the ever-greater gap, hard to imagine even thirty years ago, between people who have the money to buy art, and the human values that it frames, and the rest of us. Neil Irwin, in the *Times*, by factoring in inflation and a metric for how much of their worth people are willing to spend, calculated that the number of those who “could easily afford to pay \$179 million for a Picasso has increased more than fourfold since the painting was last on the market”—in 1997. It seems to be not inequality alone but also that other four-star economic force, globalization, that drives the art market now. More wealth may be in more countries, but it remains in few hands, and there are as many shoppers abroad as there are on Park Avenue or in Beverly Hills. Their money is chasing the same brand-name art goods, and there are only so many Picassos.

Pressed to an extreme, inequities, both visible and symbolic, become a source of social outrage even if they are no worse than older inequities. Paintings matter to us as visual symbols of order and balance, of creative energy and innovation, so can we be surprised that seeing works of art withdrawn to the top of the oligarchic tower offends our moral sense? Even mediocre Picassos derive from a modern belief that a liberal civilization can produce social space for originality, for self-expression and unhindered invention. There is something admirable about a society whose highest values include such works of daring and imagination. And there is something disturbing about one in which there seems to be so little imagination left to find ways in which democratic horizons of human possibility that such art once

symbolized can still be shared. For the time being, at least let's tip the chef.

〈注〉 Robert Hughes 1938–2012。オーストラリア出身の美術批評家，テレビ・プロデューサー。

S. N. Behrman 1893–1973。米国の劇作家，伝記作家。

Joseph Duveen 1869–1939。英国の美術商。

Jerrold Nadler 1947年生まれ。米国の弁護士，政治家(ニューヨーク州選出の下院議員)。

Jeff Koons 1955年生まれ。米国のアーティスト。

Chuck Close 1940年生まれ。米国のアーティスト。

1. What was surprising about the contemporary-art auctions reported in this article?

- ① The fact that a Picasso from his later period was sold at a much higher price than expected.
- ② The fact that a single piece of work was sold at one million dollars.
- ③ The fact that Picasso's picture from his later period was not sold because it was too expensive.
- ④ The fact that Robert Hughes's book, *The Shock of the News*, was put up for auction.

2. Which of the following best describes the recent situation of the modern art market?

- ① A sane, well-ordered state.
- ② A spiralling market.
- ③ Intertwining of regulations and money.
- ④ Yesterday's outrage.

3. According to the article, why do we have auctions?
- ① In order to have specialists interpret artwork.
  - ② In order to let artists have a chance to buy their own piece of artwork.
  - ③ In order to let people purchase artwork which suits their taste.
  - ④ In order to see which piece of artwork is the most popular in the world.
4. What was suggested to make up for the gap between the money the living artists make and the resale price of their work?
- ① To give royalties of up to thirty-five thousand dollars if their work is resold at a major auction.
  - ② To impose commissions on buyers when they buy resold work at large auction houses.
  - ③ To pay the artists at least thirty-five thousand dollars for their entire collection.
  - ④ To pay the artists thirty-five percent of the difference between the original price and the resale price.
5. What is unique about the deal an artist makes with a buyer?
- ① Copies are as valuable as the original.
  - ② Copies provide the artist with royalties.
  - ③ The buyer always profits the most.
  - ④ The original is the object of value.
6. What is the reasoning for not paying royalties to artists?
- ① Because selling the original does not always reflect its popularity.
  - ② If they receive royalties, artists will become greedy and start prioritizing money over art.
  - ③ In order to be fair to the deceased.
  - ④ Royalties are reflected in the price of their following pieces of art.

7. Which of the following statements deviates from the French doctrine of “moral right”?
- ① When an artist does not guarantee the work of art after its sale.
  - ② When an artist requires an owner to keep a work of art the way it is.
  - ③ When an owner arbitrarily makes changes to a work of art after purchase.
  - ④ When an owner gets permission from an artist to make changes to a work of art.
8. What is closest in meaning to the underlined word, oligarchy?
- ① A state in which businesses belong mostly to private owners.
  - ② A state in which everyone is equal.
  - ③ A state ruled by only one collector who has complete power.
  - ④ A state run by a small group of people who has a lot of money.
9. What does the author fear about the withdrawal of works of art?
- ① That a liberal civilization produces social space for originality.
  - ② That mediocre works of art saturate the market.
  - ③ That paintings no longer reflect order and balance of creative energy and innovation.
  - ④ That people are losing imagination once symbolized through art.
10. Which one of the following does *not* describe why the price of art increases?
- ① Courtesy.
  - ② Globalization.
  - ③ Inequality.
  - ④ Inflation.

**II**

下線部<sup>11</sup>~<sup>20</sup>と最も意味の近い語句をそれぞれの選択肢①~④から1つずつ選び、記号をマークしなさい。

**What is a global language?**

A language achieves a genuinely global status when it develops a special role that is recognized in every country. This might seem like stating the obvious, but it is not, for the notion of “special role” has many facets. Such a role will be most evident in countries where large numbers of the people speak the language as a mother tongue—in the case of English, this would mean the USA, Canada, Britain, Ireland, Australia, New Zealand, South Africa, several Caribbean countries and a sprinkling of other territories. However, no language has ever been spoken by a mother-tongue majority in more than a few countries (Spanish leads, in this respect, in some twenty countries, chiefly in Latin America), so mother-tongue use by itself cannot give a language global status. To achieve such a status, a language has to be taken up by other countries around the world. They must decide to give it a special place within their communities, even though they may have few (or no) mother-tongue speakers.

There are two main ways in which this can be done. Firstly, a language can be made the official language of a country, to be used as a medium of communication in such domains as government, the law courts, the media, and the educational system. To get on in these societies, it is essential to master the official language as early in life as possible. Such a language is often described as a “second language,” because it is seen as a complement to a person’s mother tongue, or “first language.” The role of an official language is today best illustrated by English, which now has some kind of special status in over seventy countries, such as Ghana, Nigeria, India, Singapore and Vanuatu. This is far more than the status achieved by any other language—though French, German, Spanish, Russian, and Arabic are among those which have



also developed a considerable official use. New political decisions on the matter continue to be made: for example, Rwanda gave English official status in 1996.

Secondly, a language can be made a priority in a country's foreign-language teaching, even though this language has no official status. It becomes the language which children are most likely to be taught when they arrive in school and the one most available to adults who—for whatever reason—never learned it, or learned it badly, in their early educational years. Russian, for example, held privileged status for many years among the countries of the former Soviet Union.<sup>15</sup> Mandarin Chinese continues to play an important role in South-east Asia. English is now the language most widely taught as a foreign language—in over 100 countries, such as China, Russia, Germany, Spain, Egypt and Brazil—and in most of these countries it is emerging as the chief foreign language to be encountered in schools, often displacing another language in the process.<sup>16</sup> In 1996, for example, English replaced French as the chief foreign language in schools in Algeria (a former French colony).

In reflecting on these observations, it is important to note that there are several ways in which a language can be official. It may be the sole official language of a country, or it may share this status with other languages. And it may have a "semi-official" status, being used only in certain domains, or taking second place to other languages while still performing certain official roles.<sup>17</sup> Many countries formally acknowledge a language's status in their constitution (e. g. India); some make no special mention of it (e. g. Britain). In certain countries, the question of whether the special status should be legally recognized is a source of considerable controversy—notably, in the USA.

Similarly, there is great variation in the reasons for choosing a particular language as a favoured foreign language: they include historical tradition, political expediency, and the desire for commercial, cultural or technological contact. Also, even when chosen, the "presence" of the language can vary greatly, depending on the extent to which a government or foreign-aid agency<sup>18</sup>

is prepared to give adequate financial support to a language-teaching policy. In a well-supported <sup>19</sup>environment, resources will be devoted to helping people have access to the language and learn it, through the media, libraries, schools, and institutes of higher education. There will be an increase in the number and quality of teachers able to teach the language. Books, tapes, computers, telecommunication systems and all kinds of teaching materials will be increasingly available. In many countries, however, lack of government support, or a shortage of foreign aid, has hindered <sup>20</sup>the achievement of language-teaching goals.

11. evident

- ① neglectful      ② noticeable      ③ obscure      ④ useful

12. sprinkling

- ① assortment      ② decoration      ③ deficit      ④ shining

13. medium

- ① means      ② middle      ③ plan      ④ trace

14. illustrated

- ① associated      ② demonstrated  
③ drawn      ④ written

15. privileged

- ① corrected      ② overlooked      ③ questionable      ④ special

16. displacing

① fixing up

② keeping up

③ letting down

④ pushing out

17. semi-official

① formally recognized

② informally recognized

③ non-functional

④ thoroughly official

18. vary

① differ

② extremely

③ resemble

④ translate

19. adequate

① abundant

② pleasant

③ sufficient

④ unequal

20. hindered

① created

② fortified

③ hampered

④ ruptured

### III

A. 次の会話文を読み、空所 21～25 に最も適した語句を、それぞれの選択肢①～④から 1 つずつ選び、記号をマークしなさい。

Mark: As long as I have lived here there are some things that I still have a hard time getting used to and have never been able to quite incorporate into my lifestyle. Am I the only one?

Lucy: No, I definitely have my share of things that annoy me, but I do my best to try to keep everything in ( 21 ). No matter how hard I try though I've never been able to completely write off eating while walking. Sometimes I get so hungry that I feel as if I'm going to faint. If I just so happen to be outside, I have no choice but to snack on a little something to get my bearings.

Mark: Know what you mean, but I do think that's one of those things that's kind of becoming outdated, like drinking and eating on the train. You definitely don't get as many evil looks as you used to. Not that it makes it right, but so many people seem to be doing it these days.

Lucy: You have a point. No one really has the right to single someone out for that any longer. Speaking of irritating behavior on the train, what about all those young girls who put their make-up on during their ( 22 )? That just gets my blood boiling. Some even curl their eyelashes. That's downright dangerous!

Mark: Have to admit I have often wondered about that. If the train suddenly came to a stop, couldn't they poke their eye out, and worst-case scenario go blind?

Lucy: Perhaps, but no one ever thinks that something like that would ever happen to them. Especially the young, no matter what country you're in, believe they're indestructible, right? I personally just don't understand why someone doesn't have the extra 5 to 10 minutes it



24. ① Improbably  
③ Supposedly

② Lonely  
④ Unlikely

25. ① please  
③ teach

② prevent  
④ tempt

B. 空所に最も適した単語を①～⑩から1つずつ選び、記号をマークしなさい。  
ただし同じ単語を2回以上用いてはいけない。

26. A : Your room is a mess.

B : Yes, but I will be getting around to (        ) it up this weekend.

27. A : I can't loosen this rusty screw.

B : Oh, (        ) me.

28. A : What a view! Let's take a picture.

B : Sure, but not with a selfie stick since it's (        ) in this park.

29. A : Excuse me, but your luggage is in the way. I can't (        ).

B : Oh, I'm sorry. I'll take it away.

30. A : Where are you from?

B : I was born in Hokkaido, but was (        ) up in Okinawa.

31. A : Is Kenichi OK? He did not (        ) to class today.

B : I heard he had the flu.

32. A : Do you mind (        ) the door on your way out because the heat's  
on?

B : Sure.

33. A : Do you keep the fish you catch?

B : No, I always (        ) them back, because I don't eat fish.

34. A : What shall I say when I cannot answer the question after the presentation?

B : You can always say: "That's a good question," if you don't (        ) the answer.

35. A : Do you know how to copy and paste a sentence?

B : Highlight it and press Ctrl and C at the same time, then press Ctrl and V.

A : That (        )! Thanks!

- ① allow      ② banned      ③ brought      ④ cleaning      ⑤ closing  
⑥ come      ⑦ know      ⑧ move      ⑨ throw      ⑩ works



**IV**

次の空欄に入る最も適切な語句をそれぞれの選択肢①～④から1つずつ選び、記号をマークしなさい。

36. Italian is very much like Spanish, but they are (        ) languages.  
① distinct        ② identical        ③ obsolete        ④ same
37. (        ) Japan wants its young people to vote, it needs to educate them about their civic rights and responsibilities.  
① If        ② Unless        ③ With        ④ Without
38. It is always (        ) that people complain about the baseball team but still watch the games.  
① amuse        ② amused        ③ amusement        ④ amusing
39. I (        ) that professor in the highest regard.  
① have        ② hold        ③ like        ④ respect
40. I'm afraid there is little, (        ), hope of retrieving your stolen bag.  
① if any        ② if ever        ③ if only        ④ if some
41. There has been much debate about the extent (        ) which the government controls the monetary market.  
① for        ② in        ③ over        ④ to
42. The girls did not listen to what the teacher said in the (        ).  
① few        ② least        ③ less        ④ little
43. (        ) no fear, I wouldn't miss it for the world!  
① Be        ② Have        ③ Say        ④ Take

44. So ubiquitous are robots in today's society (        ) we've reached a point where we cannot live without them.

- ① that                      ② what                      ③ which                      ④ whose

45. My brother is married (        ) two children.

- ① from                      ② in                              ③ to                              ④ with



