

## 英 語

## 注 意

1. 問題は全部で20ページである。
2. 解答用紙に氏名を忘れずに記入すること。
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. 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)

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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。

**I**

次の英文を読んで、あとの設問に答えなさい。

Not everyone accepts the value and importance of creative thinking in today's society. There is not even overall agreement on what it means to be "creative." Mihaly Bartok, a Hungarian-American psychologist, would define creativity more narrowly. He places great emphasis on the processes which lead to creative products that are recognized by society and leave a cultural impression, such as the light bulb of Edison or the Mona Lisa of da Vinci. On the other hand, people like Mitchel Resnick, the head of the Lifelong Kindergarten group at the MIT Media Lab, explore how technology can engage learners in creative educational experiences. Therefore, he is more interested in how the process of creativity can be cultivated, particularly among young people. According to his way of viewing creativity, "being creative" is within the reach of anyone if the right environment is provided. Looking in turn at the ideas of Bartok and Resnick, we can learn valuable perspectives on the study of creativity.

Bartok, who has written several books on various aspects of creativity, distinguishes three different ways that the word "creative" is used. The first two cover its casual use in everyday conversation, while the third is reserved to describe the accomplishments of those who have made a lasting contribution to culture, such as Gutenberg or Michelangelo. Let's consider each of them. The first refers to persons who express unusual thoughts, who are interesting and lively—in short, to people who appear to be particularly bright. A brilliant talker, a person with varied interests and a quick mind, may be called creative in this sense. The second way the term can be used is to refer to people who experience the world in novel and original ways. These are individuals whose ways of looking at the world are fresh, whose judgments are wise, and who may make important discoveries that only they know about. These individuals may be termed "personally creative."

The third category of creativity, and what Bartok considers the most appropriate use of the term, describes the activities of individuals like da Vinci, Edison, Picasso, or Einstein, who have changed our culture in some important way. This kind of creativity is not seen as simply a more developed form of the first two. The three types are actually different ways of being creative, each to a large degree unrelated to the others. It happens very often, for example, that some persons who are filled with brilliance, whom everyone thinks of as being exceptionally creative, never leave any lasting achievements, any trace of their existence — except, perhaps, in the memories of those who have known them.

On the other hand, some of the people who have had the greatest impact on history did not show any brilliance in their behavior, and yet they left impressive accomplishments behind. Leonardo da Vinci, for example, certainly one of the most creative persons in Bartok's third sense of the term, was apparently a loner, and lived his life in a routine way. If you had met someone like him at a party, you would have thought that he was a bore and would have left him standing in a corner. It is perfectly possible to make a creative contribution without being "personally creative" or brilliant, just as it is possible — even likely — that someone personally creative will never contribute a thing to the culture. Bartok believed that all three kinds of "creativity" had the potential to enrich life by making it more fulfilling, but he felt that the third type was the one that had the most genuine claim to being truly creative because recognition by society of the value of the output is a key component.

More focused on what might be called "little-c creativity," Resnick has a different take on creativity than Bartok. In his recent book, *Lifelong Kindergarten*, he is mainly interested in ways to encourage creativity in children, believing that educators have focused too much attention on "Big-C Creativity" (such as the third type described by Bartok) and not enough on

little-c creativity. Everyone, he believes, can be little-c creative, and teachers need to help everyone reach their full creative potential. We admire painters and poets for their creativity but, in Resnick's view, other types of people can be creative too. Scientists can be creative when they develop new theories. Doctors can be creative when they accurately identify diseases. Business people can be creative when they develop new products. Social workers can be creative when they suggest strategies for troubled families. Politicians can be creative when they develop new policies.

Resnick has described some wrong ideas people hold about creativity and how they may be holding children back from realizing their full potential. According to him, creativity is commonly associated with artistic expression, which contributes to parents not taking creativity seriously enough. Because most parents do not put a high value on how well their children can express themselves artistically, they may say that it would be nice for their children to be creative but they do not see it as essential. To get around this line of thinking, Resnick uses the phrase "creative thinking" rather than creativity. When parents hear "creative thinking," they are less likely to focus on artistic expression and more likely to see it as something essential for their children's future.

Is it true that only a small section of the population is creative? Some people feel that the words "creative" and "creativity" should be used only when referring to inventions and ideas that are totally new to the world. In this view, winners of Nobel Prizes are creative, and artists whose works are on display at major museums are creative, but not the rest of us. This corresponds to Bartok's third use of the term "creativity." This Big-C Creativity is vital to human progress and makes up much of what we study in history books, but Resnick feels that little-c creativity is no less important. When you come up with an idea that is useful to you in your everyday life, it can be called little-c creativity. It does not matter if thousands or millions of

people came up with similar ideas in the past. If the idea is new and useful to you, it is little-c creativity. The invention of the printing press was Big-C Creativity while every time someone comes up with a new way to use a paper clip in everyday life, that is little-c creativity.

Another commonly mistaken idea of creativity, according to Resnick, is that it always comes in a flash of insight. Popular stories about creativity often revolve around an "Aha! moment," that moment when suddenly one realizes something important. Isaac Newton recognized the universal nature of the earth's natural forces when he was sitting beneath an apple tree and was hit on the head by a falling apple. However, such "Aha! moments" are just a small part of the creative process. Constantin Brancusi, one of the pioneers of modern art, wrote: "Being creative is not being hit by a lightning bolt from God. It is having clear intention and passion."

Most scientists, inventors, and artists agree with Brancusi that creativity is a long-term process. Thomas Edison, for instance, believed that creativity is one percent inspiration and ninety-nine percent sweat. But what is the person doing while sweating? What type of activity precedes the "Aha! moment"? It is not just a matter of hard work. Creativity grows out of a certain type of hard work, combining curious exploring with playful experimenting. New ideas and insights might seem like they come in a flash, but they usually happen after many cycles of imagining, creating, playing, sharing, and reflecting.

There is no doubt that babies come into the world full of curiosity. They want to touch, to interact, to explore, to understand. As they grow older, they want to express themselves: to talk, to sing, to draw, to build, to dance. Some people think that the best way to support children's creativity is to get out of their way. In other words, creativity should not be taught; we just need to stand back and let children's natural curiosity take over. This may have a good result, but most children need some sort of guidance. The strict rules of

some schools and homes can destroy a child's curiosity. Effective educators realize that one cannot teach creativity, especially if "teach" means giving children a clear set of instructions on how to be creative. But teachers can cultivate creativity. All children are born with the capacity to be creative, but their creativity will not necessarily develop on its own. It needs to be encouraged and supported. The process is like that of a farmer or gardener taking care of plants by creating an environment in which the plants will grow well. Similarly, we can create a learning environment in which creativity will blossom like cherry trees in spring. Who knows, we might be planting the seeds for the next Pablo Picasso, Louis Pasteur, Marie Curie, or Alexander Graham Bell.

設問 以下の1～10の説明文の下線部に入れるのもっとも適切なものを、それぞれ①～④の中から1つ選び、解答欄1から10にマークしなさい。

1. There is disagreement on \_\_\_\_\_.

- ① whether or not Resnick is the head of the MIT Media Lab
- ② whether Edison or da Vinci invented the light bulb
- ③ how valuable creative thinking is and what it means to be creative
- ④ which young people at the MIT Media Lab are most creative

2. Bartok thinks that \_\_\_\_\_.

- ① “personally creative” people make important discoveries that everyone knows about
- ② people like Gutenberg or Michelangelo could not make long-term contributions
- ③ truly creative people are those who have written books
- ④ creativity can be broken down into different categories

3. The three types of creativity that Bartok describes \_\_\_\_\_.

- ① involve achievements that last through time
- ② are, to a large extent, unconnected to each other
- ③ are closely related to each other
- ④ show no traces of their existence

4. Leonardo da Vinci was \_\_\_\_\_.

- ① an entertaining party guest
- ② socially awkward, despite being known for his great accomplishments
- ③ personally creative since he alone knew about his discoveries
- ④ unable to contribute to the culture because of his lack of originality

5. Resnick believes that scientists, doctors, and business people are \_\_\_\_\_.

- ① creative in their own unique ways
- ② creative in the same way as top painters and poets
- ③ not worthy of admiration
- ④ better able to reach their full creative potential than people in other professions

6. Resnick prefers to use the term “creative thinking” instead of “creativity” because parents \_\_\_\_\_.

- ① feel that longer expressions are more accurate
- ② think that an artistic career is the most important thing for their children to achieve
- ③ believe that creative children are more likely to be “nice”
- ④ tend to associate the word “creativity” with artistic expression

7. A large part of what we study in history books represents \_\_\_\_\_.

- ① the achievements of Big-C Creativity
- ② the output of little-c creativity
- ③ ideas that millions of people have criticized in the past
- ④ how important the Nobel Prize has been to drive creativity

8. According to Resnick, an “Aha! moment” \_\_\_\_\_.

- ① is the main characteristic of any creative act
- ② should not be seen as the main element of the creative process
- ③ can be prevented by a head injury
- ④ is accompanied by bolts of lightning



9. The belief associated with Thomas Edison that creativity is one percent inspiration and ninety-nine percent sweat suggests that \_\_\_\_\_

- ① experimenting and exploring is not worthwhile
- ② scientists, inventors, and artists can achieve instant success
- ③ inspiration alone is not enough to achieve greatness
- ④ Edison measured his sweating

10. The message that the final paragraph expresses is that \_\_\_\_\_.

- ① children can benefit from the encouragement and support of teachers
- ② without exposure to plants and gardening, children's creativity may die
- ③ unless certain instructions are provided to children, they will not be creative
- ④ children should stand back and let educators' natural curiosity come forth

**II**

次の英文の 11~20 に入れるのもっとも適切なものを、それぞれ①~④の中から 1 つ選び、解答欄 11 から 20 にマークしなさい。

Believe it or not, if you just live long enough you might well become famous and even a national icon. Although it is not as rare as it once was for men and women to live to a ripe old age, it was extraordinary in the case of Anna Mary Robertson — ( 11 ) “Grandma Moses” — who not only lived to be 101 but also had become a celebrated artist only since her seventies.

Born in Greenwich, New York, on 7 September 1860, Anna Mary Robertson was one of ten children living with her family on a farm. She left home when she was just twelve, going to work ( 12 ) hired girl at a nearby farm. Later she provided domestic labor for a wealthy family and admired the Currier & Ives prints in their home. ( 13 ) her interest in art was noticeable even at a young age, she had very little time to devote to such hobbies then. In 1887, Robertson married Thomas Moses, and they moved south to begin their new life together running a farm in Virginia's Shenandoah Valley. They raised five children together, and suffered the losses of five others as infants. ( 14 ) raising a growing family, Anna Moses worked for other farms, sold homemade foods, canned fruits and vegetables, and made quilts and countless household decorations. Although she did not much care for the constant labor of sewing, she enjoyed ( 15 ) colorful needlework pictures and creating lively scenes of country life on her quilts.

Anna Moses moved back to New York in 1905 with Thomas and her family to operate a farm in Eagle Bridge. Her artistic talents emerged again in 1918 during her daily labors for home decoration when she painted a picture on her home's fireboard, a cover placed in front of the fireplace when not in use. After Thomas Moses's death in 1927, she kept herself busy by turning ( 16 ) folk and decorative arts. In her seventies, pain began to affect her hands' movements so Anna Moses stopped sewing in order to paint.

By the mid-1930s, she was devoting most of her time to painting scenes of her experiences and from her memories of colorful rural landscapes and everyday life working on farms. In 1938, an art collector named Louis J. Caldor saw her paintings in a local store and bought them all. The very next year she was having her paintings shown at the Museum of Modern Art in New York. From ( 17 ), both she and her work became world famous. While Anna Moses was admired for beginning her artistic career so late in life and being self-taught, her paintings were admired for their so-called "primitive" folk art content and decorative qualities. Her pictures adopted bright colors, and remained refreshingly careless about realistic perspective. "Apple Butter Making" (1947) and "Pumpkins" (1959) show sentimental scenes fast becoming ( 18 ) industrialization and mass agricultural production. Most praised her paintings — but some criticized them — for leaving out the telephone poles and other signs of modern life ( 19 ) she was as familiar as anyone by the mid-twentieth century.

"Grandma Moses" became a household name in the 1940s. Anna Moses met with President Harry Truman and won awards for her artistic achievements, becoming financially successful too when her paintings were reproduced on greeting cards. She became the subject of a documentary film and even wrote her autobiography in 1952, *My Life's History*. When she was about to turn 100 years old in 1960, then governor of New York, Nelson Rockefeller, declared her birthday "Grandma Moses Day." Anna Moses died a little over a year later, but not before ( 20 ) as one who had already lived several full lives as a wife and mother, a farm worker, and an artist. President Kennedy noted that while Grandma Moses was gone, the scenes of American folk life and labor in her art lived on. Just as importantly, her name continues to remind us that, just like Grandma Moses herself, we are never too old to begin to learn or do something new.

11. ① less known for  
③ also as known
12. ① for a  
③ through
13. ① Although  
③ Except for
14. ① Besides  
③ In part
15. ① make  
③ making
16. ① in addition to  
③ most for
17. ① this point on  
③ all points
18. ① loss too  
③ lost about
19. ① on which  
③ for whom
20. ① be celebrities  
③ being celebrated
- ② better to know  
④ better known as
- ② as a  
④ across the
- ② Not only  
④ As long as
- ② Instead  
④ Nevertheless
- ② to make  
④ made
- ② more and more to  
④ more than
- ② onward  
④ one point to this
- ② losing to  
④ lost to
- ② with which  
④ to whom
- ② being celebration  
④ be celebrating

<余 白>

**III**

次の英文のかっこの中に、下の①～⑥の語をもっとも適切な順番に並べて入れなさい。そのときに( \* )に入る語は何ですか。その語の番号を解答欄 21 から 30 にマークしなさい。

21. We'll never (     ) (     ) (     ) (     ) ( \* ) (     )  
hard we work.

- ① finish
- ② time
- ③ no
- ④ on
- ⑤ how
- ⑥ matter

22. An employee (     ) (     ) (     ) (     ) (     ) ( \* ) a  
special bonus.

- ① includes
- ② work
- ③ whose
- ④ overseas
- ⑤ receives
- ⑥ travel

23. I don't know why he ( ) ( ) ( ) ( \* ) ( )  
( ) boss.

- ① he
- ② were
- ③ the
- ④ as
- ⑤ acted
- ⑥ if

24. Who ( ) ( ) ( \* ) ( ) ( ) ( ) vase  
while I was away?

- ① favorite
- ② that
- ③ broke
- ④ it
- ⑤ my
- ⑥ was

25. I've been ( ) ( ) ( \* ) ( ) ( ) ( ) to  
talk to you.

- ① looking
- ② having
- ③ to
- ④ a
- ⑤ forward
- ⑥ chance

26. Never have ( ) ( ) ( ) ( \* ) ( ) ( ) in public.

- ① seen
- ② like
- ③ that
- ④ I
- ⑤ behave
- ⑥ her

27. His novels ( ) ( ) ( ) ( ) ( \* ) ( ) had a good publisher, but instead, the writer had to survive by doing part-time jobs.

- ① had
- ② might
- ③ have
- ④ popular
- ⑤ he
- ⑥ become

28. He never ( ) ( ) he ( ) ( ) ( \* ) ( ) a jazz pianist.

- ① might
- ② as
- ③ dreamed
- ④ up
- ⑤ that
- ⑥ end



29. Father didn't (        ) (        ) (        ) (        ) my ( \* )  
(        ) the train.

- ① hear
- ② having
- ③ missed
- ④ about
- ⑤ to
- ⑥ want

30. It (        ) (        ) ( \* ) (        ) (        ) (        ) no intention  
whatsoever of criticizing your book.

- ① without
- ② that
- ③ has
- ④ he
- ⑤ goes
- ⑥ saying

IV

Part I 次の英文のかっこの中に入れるのに最も適切なものをそれぞれ①～④の中から1つ選び、解答欄31から35にマークしなさい。

31. The cost of constructing a new highway was ( ) expensive that the government gave up the original plan.

- ① such
- ② so
- ③ much
- ④ more

32. A: "I don't like sushi."

B: "( ) do I."

- ① So
- ② Nor
- ③ Also
- ④ Such

33. Learning a new language is ( ) to impossible within a year.

- ① something
- ② nothing
- ③ none
- ④ next

34. On arrival, remain in your seat with your seat belt ( ).

- ① fasten
- ② fastening
- ③ fastened
- ④ to fasten

35. There is (        ) what will happen tomorrow.

- ① no having told
- ② no telling
- ③ not telling
- ④ not to tell

Part II 次の3つのDialogを読んで、質問に対するもっとも適切な答えを、それぞれ①～④の中から1つ選び、解答欄36から40にマークしなさい。

***Dialog 1 : A crowd gathers at the scene of an accident on a street corner***

**Stranger A:** Wow, what's going on here? Did you see what happened?

**Stranger B:** I just missed it. But I heard someone say that there was a delivery guy going too fast on a bike. An old man was getting out of his car and just as his car door was opening, the delivery guy crashed into it.

**Stranger A:** Ouch! Was anyone hurt?

**Stranger B:** The delivery guy apparently flew over the car and onto the grass over there. He is just a teenager and doesn't seem to be hurt at all. He's the one laughing with the police over there. But look at the poor old man. Not a scratch on him but he still looks pretty shaken, if you ask me.

36. At the moment the delivery guy hit the door of the car, what did Stranger B actually witness?

- ① He saw the accident in full.
- ② He did not see any of the accident.
- ③ He noticed that the driver was upset.
- ④ He noticed that the delivery guy got hurt.

37. For whom does Stranger B show the most sympathy?

- ① The delivery guy who had to explain the accident to the police.
- ② Stranger A who may have been badly hurt.
- ③ The old man who was upset but not physically hurt at all.
- ④ The police who tried to understand what happened.

***Dialog 2 : Two friends are eating lunch at a cafeteria***

**Frederick:** I just got the results back from my physical exam, Grace. My doctor says I have high blood pressure and my blood sugar levels are also too high.

**Grace:** Are you surprised? Haven't I been telling you to eat better and go to the gym once in a while?

**Frederick:** I don't think I can be an exercise-loving, granola-eating vegetarian like you.

**Grace:** Maybe you can at least stop drinking and smoking.

**Frederick:** What? Then how will I manage my stress? I want to change, but don't expect me to bite off more than I can chew.

38. When Frederick tells Grace not to expect him to bite off more than he can chew, what does he imply?

- ① That he may have trouble keeping a commitment to more healthy lifestyle practices.
- ② That biting and chewing are the best ways for him to relieve stress.
- ③ That taking big bites may make it difficult for him to chew food properly.
- ④ That he is more willing to cut down on drinking than on improving his poor eating habits.

**Dialog 3 : Two friends go to lunch at a new French restaurant**

**Terri:** I'm so glad we could finally get in! All the newspaper reviews say the food here is really excellent.

**Joanna (nodding):** I can't wait to taste some of that food for myself!

**Terri (looks at the menu with Joanna, and whispers):** Uh-oh... Everything is in French, Joanna. I don't know what anything here means!

**Joanna:** *Pas de quoi.* See? I took French in high school. Let me order for you.

**Terri:** Wait, didn't you fail French? Oh no, if I let you order for me, I'll be looking at snails\* soon! I'd rather risk my lunch on the waiter's English than your French!

\*snails : カタツムリ。フランス料理のメニューには食用カタツムリを使ったエスカルゴがある。

39. Which of the following describes Joanna's feelings before she looked at the menu?

- ① She strongly doubted the newspaper reviews.
- ② She could not wait to order snails.
- ③ She was surprised that Terri had read the reviews.
- ④ She was eager to try the food at this new restaurant.

40. Why does Terri refuse to let Joanna order for her?

- ① Terri is afraid that Joanna will not be able to order snails properly.
- ② Terri hopes that the waiter will bring snails.
- ③ Terri does not trust Joanna's French language skills.
- ④ Terri likes to take chances, especially in other languages.



