

英 語

注 意

1. 問題は全部で15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. 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 a のとき)

1	a	b	c	d	e
	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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 次の英文を読み、設問 1～10 について、内容から考えて最も適切な選択肢を a～d の中からひとつずつ選び、その記号を解答欄にマークしなさい。

One of the ways we remember an economic crisis is through images. Think of the Great Depression*, told through the black-and-white portraits of men in bread lines, or wearing placards that beg for work; of a Wall Street executive selling his car to pay for food.

We remember the oil crisis of the 1970's not through dry statistics but through scenes of cars and trucks, and sometimes people, stuck in a line that snakes off a gas station and down the street, occupying a city block. And with each sharp drop in stocks, there's the universal portrait of a stockbroker laughing loudly at the market information, his hands half-covering his face in disbelief.

In a digital era, the outward signs of economic pain are often hard to capture. Unlike wars or natural disasters, more recent recessions have been largely invisible; government programs and higher incomes mean that bread lines and absolute poverty are rare occurrences. But if unemployment is less obvious and inflation is not yet an issue, there is one aspect of the Great Recession* that has nevertheless caught the photographer's eye: foreclosures*. And while it remains to be seen if it achieves the social and artistic impact of the Depression-era work, foreclosure photography has already helped define an era that will mark American society for decades to come.

The extreme hardship of the Great Depression provided plenty of subject matter for photojournalists, many of whom were employed by the New Deal's Farm Security Administration*. But it was the talent on hand—Ben Shahn, Gordon Parks, Dorothea Lange and Walker Evans—who transformed documentation into art. One would be in difficulties to find an image that does as much story-telling work as Lange's "Migrant Mother," in which an

impoverished woman's dirty face between the turned heads of her two sons projects a suffering and power of recovering that embodies the struggle of rural America in the 1930's.

Evans, on the other hand, portrayed the objects that surrounded people as much as the people themselves. In working with James Agee to document the poverty of Southern peasants in their 1936 classic "Let Us Now Praise Famous Men," Evans took advantage of those moments when he was alone in a room to study it, creating masterful compositions of the ordinary—the kitchen, the corner of a room, an untidy cabinet—allowing idle objects to convey what their owners' faces might not.

The foreclosure crisis has yet to produce a Lange or Evans, but its images share a similar intensity. The story is told in varying degrees of breadth and intimacy, and the genre can already be broken down into subcategories. There are the panoramic landscapes of bubble-era housing developments—some built, some half-finished, some barely started—which cut game-board patterns out of valleys and farmland. Taken from helicopters and satellites, they provide a coolly distant commentary on the overdevelopment that fueled the crisis, and the suddenness with which that bubble burst once the crisis hit.

The houses themselves are often the main character. Interiors, both empty and scattered, tell as much about the missing residents as their faces might. They project what Evans himself described as an "atmosphere of obscuring," in which "the sense of citizen presence is actually increased."

With foreclosures, the house's power to represent the human subject only intensifies. David H. Wells, who has been covering the foreclosure crisis since April 2009, prefers to photograph a home rather than its discouraged owners. "I stay away from people on purpose," he said, "because I don't want it to become about particular individuals." In this way, he hopes to gain sympathy. "I think keeping it anonymous lets people put more of their own ideas about home and what they would do in these circumstances into the picture."

Documenting a foreclosure requires invasion of privacy—an embarrassment shared by a government official, a trash-out crew, a journalist or photographer. The embarrassment never fades. The sentiment in letters and photographs long abandoned never fades away completely, no matter how decayed. This sense of invasion, oddly paired with an uncomfortable intimacy, is part of the voyeuristic* tension of documenting the homes that people leave behind—sometimes in a rush that scatters toys and trophies and love letters, sometimes with the kind of order and neatness that speaks to a stubborn pride.

But in viewing foreclosure interiors, a curious thing happens: the voyeuristic awkwardness passes, and one begins to piece together the missing characters. We already know the circumstances, generally; but why was a wallet-sized snapshot of children left behind? What left the holes in the wall? Through these questions that form during observation, the images become parts of a jigsaw puzzle.

But would the images resonate the same way without knowing beforehand that you were looking at a foreclosed home? Probably not. The more time you spend with these interiors, the more the human presence comes to the surface: in the traces left by table legs, in the spots of use along the edge of a door, or a door not quite shut. From empty rooms to rooms full with junk, the discoveries speak to a dream shattered.

Some interiors were arranged to fit all of what each room held into the frame; others were shot with the rooms as discovered. Photographers will argue endlessly about whether arranging a photograph is appropriate for a particular assignment. But even Lange directed her migrant-mother subject until she got the right shot. And in any case, the mission is to communicate the truth, not necessarily itemized facts.

Sadly, the visual images of the housing crisis belongs to a decade of American disasters, all of which have been preserved in remarkable detail, from Joel Meyerowitz's work of the recovery efforts at Ground Zero, to both

Robert Polidori and Chris Jordan's portraits of the destroyed homes in New Orleans post-Katrina, to the latest entry, the desert view of floating oil in the Gulf of Mexico.

As the housing crisis continues to develop, the challenges in keeping it visually fresh for a restless public grow. "It's not an easy subject to visualize," says Mr. Suau, who, along with several other writers and photographers, has recently launched a non-profit collective in the spirit of the New Deal's Farm Security Administration, called Facing Change. "In a single image it's difficult to illustrate the size and enormity of the problem. But they all come from the same idea, and the result is the same in the end."

〈注〉

the Great Depression : 1929年に始まった世界大恐慌

the Great Recession : 2000年代後半から現在まで続く米国の経済不況

foreclosure : 差し押さえ

New Deal's Farm Security Administration : ニューディール政策によって設置された農業安定局(多くの写真家や作家を雇用した)

voyeuristic : 覗き見をしているような

1. The author believes that economic pain...
 - a. can only be captured in dry statistics.
 - b. is challenging to represent through photographs.
 - c. is easy to show, thanks to the availability of low priced cameras.
 - d. cannot be portrayed in visually impressive ways.

2. "Foreclosure photography" . . .
 - a. has already established its status equal to the works by the great masters in the Depression era.
 - b. is less powerful due to the fact that it uses digital technologies.
 - c. provides a focal point for defining the Great Recession.
 - d. will be given high marks by American society for decades to come.

3. According to the author, one of the characteristics of the photography of Walker Evans is that he . . .
 - a. was not interested in human faces because he believed they conveyed no message at all.
 - b. put the same importance on objects as on people, because objects can also tell something in their own way.
 - c. conveyed the power of recovery through such works as "Migrant Mother."
 - d. shared nothing in common with Shahn, Parks and Lange.

4. Photographs focusing on the foreclosure crisis. . .
 - a. have surpassed those of Lange or Evans in quality.
 - b. cannot be categorized because they are so uniform.
 - c. have features in common, despite their variety.
 - d. are confined to scenes shown from the perspective of outerspace.

5. David H. Wells. . .
 - a. creates photographs which allow viewers to project themselves into the scene.
 - b. tries hard to avoid discouraging owners by photographing their misery.
 - c. believes that people should be photographed with their houses as long as they are anonymous.
 - d. gives people the choice to photograph either them or their houses.

6. The embarrassment of taking a photograph of an uninhabited house. . .
- a. is felt exclusively by photojournalists.
 - b. never passes away completely.
 - c. is so intense and persistent that the photographer will quit the job sooner or later.
 - d. is far from the feeling of the photographer.
7. The underlined sentence implies that the viewer. . .
- a. feels that the images answer all of his or her questions.
 - b. imagines the relationship of people who are not shown in the photograph.
 - c. is tempted to cut the photograph into pieces.
 - d. thinks ill of inhabitants of the houses for leaving belongings behind.
8. The author suggests that photographs of foreclosure interiors. . .
- a. document what is seen and have nothing to do with what is unseen.
 - b. would not have the same impact on viewers who are unaware that the property had been foreclosed.
 - c. project the broken dreams of the photographer.
 - d. never make the viewer sense what is not there.
9. The author thinks that arranging a photograph is. . .
- a. totally unacceptable and a moral wrong for the photographer.
 - b. a practice which not all photographers can agree on.
 - c. unnecessary, because showing things as they are is always preferable.
 - d. acceptable as long as it is done according to Lange's methods.

10. The author concludes that keeping the housing crisis visually fresh . . .
- a. is a constant struggle.
 - b. is easier than capturing natural disasters through photos.
 - c. depends on the public's restlessness.
 - d. does not make a profit right now, but will be a big business in the future.

問題Ⅱ 以下の設問に答えなさい。

A. 次の1～5の定義に最も近い意味をもつ単語をa～eからひとつずつ選び、その記号を解答欄にマークしなさい。

1. to keep talking proudly about your achievement or success

- a. amongst b. boast c. coast d. hoist e. toast

2. to prevent something bad from happening

- a. avert b. cave c. convert d. covert e. overt

3. to be disinclined to work hard

- a. crazy b. daisy c. hazy d. lazy e. mazy

4. to be better or greater than someone or something

- a. surface b. surge c. surgery
d. surpass e. surround

5. to experience problems or difficulties

- a. encompass b. endure c. encourage
d. endeavor e. enforce

B. 英語の表現や用法を説明する6～10の文の空所に入れるのに最も適切な語句をa～eからひとつずつ選び、その記号を解答欄にマークしなさい。

6. If a neighborhood consists of all the people who belong to the same race, you call it a racially () neighborhood.

- a. general b. generous c. hectic
d. heterogeneous e. homogeneous

7. The word “conscious” is used to describe someone who is concerned about something in his or her life and thinks it important. If he or she is interested in environmental issues and/or works to improve the environment, you say that the person is ().

- a. conscious against environment b. conscious for environment
- c. conscious and environmental d. environmental conscious
- e. environmentally conscious

8. There are various idioms to express frequency. “Once in a lifetime” is used to describe something that is never likely to happen again. “From time to time” means “sometimes, but not regularly.” “At all times” is equivalent to “always.” And, “nine times out of ten” means “().”

- a. almost always b. never c. occasionally
- d. rarely e. seldom

9. If you are going to Madrid on business, but haven’t studied Spanish recently, you might say: “I must () my Spanish before I go to Madrid.”

- a. brush up on b. clear up c. hold on
- d. dwell on e. stand up

10. “March comes in like a lion, and goes out like a lamb” is an English proverb which means that the weather is usually wild at the beginning of March, but () by the end.

- a. delicious b. mild c. weak d. wide e. wilder

問題Ⅲ

次の1～5のカッコの中にa～eを埋めて英文を構成する場合、どのような順序で並べるのが適切ですか。最も適切な順序に並べたときに(*)の中に入れる選択肢の記号をひとつずつ選び、解答欄にマークしなさい。(なお選択肢では文頭にくる単語も最初の文字を小文字で表記してあります。)

1. My personal computer seems () () () () of its (*).
a. a b. have c. mind d. own e. to
2. We had to (*) () () () () the baby.
a. so b. wake c. we d. whisper e. wouldn't
3. () () () (*) () Lady Gaga? In fact, I don't know much about her music, but I am interested in her controversial fashion and personality.
a. do b. think c. about d. you e. what
4. It soon became apparent that my uncle () () (*) better () () I am.
a. a b. is c. much d. tennis player e. than
5. It was rather () (*) () () () my umbrella on the bus.
a. foolish b. leave c. me d. of e. to

問題IV 次の1～15の英文の空所に入れるのに最も適切な語句をa～dからひとつずつ選び、その記号を解答欄にマークしなさい。

1. Governor Pontius Pilate reluctantly consented to the crowd's demands () have Jesus executed.
a. at b. by c. on d. to

2. In the late 1700's and early 1800's, neoclassical architecture was () its best.
a. at b. by c. in d. on

3. In August 2011, Steve Jobs resigned () Apple's Chief Executive Officer because of a health problem.
a. as b. in c. over d. to

4. They looked () his act as a case of betrayal to their community.
a. as b. in c. on d. with

5. John Maynard Keynes wrote in 1923: "The long run is a misleading guide to current affairs; () the long run we are all dead."
a. by b. for c. in d. to

6. Aya's husband is looking forward () her in London soon.
a. to have joined b. to join
c. to joining d. to be joining

7. My mobile phone rang while I () lunch.
a. have been having b. have had
c. was having d. have

8. I'm sorry, but you () leave your bicycle here. If you do, you'll get a parking ticket. The parking area is over there.
 a. don't have to b. haven't got to c. mustn't d. needn't
9. If you had not left us, we () with such an accident then.
 a. will never meet b. will never have met
 c. would never meet d. would never have met
10. As for me, I'd like to change our plan. Please keep me () about your idea.
 a. informed b. inform c. to inform d. informing
11. You will enjoy the rock concert () you don't mind a lot of people coming together.
 a. as if b. as long as c. in case of d. in spite of
12. "That wasn't a very wise thing to do, was it?" "I ()."
 a. don't suppose b. don't suppose it
 c. suppose it not d. suppose not
13. Some people say her recent novels haven't () to her earlier works.
 a. been better b. looked down c. measured up d. met with
14. A number of problems () behind the delay of the project.
 a. laid b. lain c. lie d. lied
15. A: Do you know what *yamato-nadeshiko* () for?
 B: Not really. But perhaps it is used to describe positive features of Japanese women.
 a. avoids b. means c. stands d. words

問題V 次の英文の空所(1)～(10)に入れるのに最も適切な語句をそれぞれ a～d からひとつずつ選び、その記号を解答欄にマークしなさい。

Zoosemiotics* is a field of inquiry introduced and developed by Thomas Albert Sebeok*, starting from 1963, when the term and a first definition (1) their first appearance. In the light of most recent developments, zoosemiotics can be defined today (2) *the study of semiosis* within and across animal species.*

The implications of this definition are crucial. First of all, the focus of zoosemiotics is not (3) communication, but rather the broader semiosis, i.e.*, following Charles W. Morris*, the process in which something is a sign to some organism. Communication, the process in which a sign is coded and transmitted from a sender to a receiver, is thus to be considered a special, (4) smaller, case of semiosis.

By consequence, zoosemiotics is interested also in another important semiotic* phenomenon, that of signification, occurring when the receiver is the only subject taking part in the semiosis, and a true sender is missing. In other words, zoosemiotics also studies the way animals make (5) out of each other. A specific, vast and important case of this type is the so-called anthropological zoosemiotics (or, shortly, anthro-zoosemiotics), i.e., the study of the human-other animal relationship.

Secondly, zoosemiotics studies both cases of intraspecific and interspecific semiosis. Intraspecific refers to the kind of semiosis occurring within one (6) animal species (or community, since the concept of species is still a bit problematic, to a certain (7)), i.e., within a group of animals that supposedly share a fairly similar perception of the world and similar ways to codify* it. Interspecific, on the other hand, refers to the kind of semiosis occurring between (8) species (or communities), i.e., between groups that do not share the above-mentioned perception and codification of the world.

Thirdly, the use of the term “animal species” is (9) to cover the entire Animal Kingdom, i.e., the human species as well. This means not only that a part of human semiotic behaviour (namely, the non-linguistic one) easily falls under the zoosemiotic domain, as ethology* had already shown, but also that zoosemiotics investigates a field of knowledge that (10) both natural and cultural elements, and that—ultimately—culture is to be considered as a part of nature.

〈注〉

zoosemiotics : 動物記号学

Thomas Albert Sebeok : トマス・A・シービオク(1920-2001)。米国の記号学者

semiosis (形容詞形は semiotic) : セミオシス。記号の生み出す意味作用の過程のこと

i.e. = that is (ラテン語の *id est* の略)

Charles W. Morris : チャールズ・W・モリス(1901-1979)。米国の記号学者

codify : コード化する。体系的に記号化する

ethology : 動物行動学

1. a. get b. make c. put d. seem
2. a. as b. at c. of d. with
3. a. all b. always c. much d. simply
4. a. nevertheless b. notwithstanding
 c. therefore d. whereas
5. a. action b. drama c. scene d. sense

6. a. another b. single c. the other d. various
7. a. existence b. experience c. experiment d. extent
8. a. different b. extreme c. few d. monotonous
9. a. allowing b. doing c. intended d. translated
10. a. concludes b. consists c. includes d. resists

