

# 平成 27 年度前期日程入学試験学力検査問題

平成 27 年 2 月 25 日

## 外 国 語 (英語)

志望学部	試 験 科 目	試 験 時 間
経済学部, 理学部, 医学部保健学科, 歯学部, 薬学部, 工学部, 農学部	英語	10:00~11:40 (100分)
文学部, 教育学部, 法学部, 医学部医学科	英語, ドイツ語, フランス語のうち から 1 科目選択	

- ・ドイツ語, フランス語の問題冊子は, 出願時に, それぞれの科目を希望した者に配付します。

### 注 意 事 項

1. 試験開始の合図があるまで, この問題冊子, 解答用紙を開いてはいけない。
2. この問題冊子は, 14 ページである。問題冊子の白紙のページや問題の余白は草案のために使用してよい。なお, ページの脱落, 印刷不鮮明の箇所などがあった場合には申し出ること。
3. 解答は, 必ず黒鉛筆(シャープペンシルも可)で記入し, ボールペン・万年筆などを使用してはいけない。
4. 解答用紙の受験記号番号欄(1枚につき2か所)には, 忘れずに受験票と同じ受験記号番号をはっきりと判読できるように記入すること。
5. 解答は, 必ず解答用紙の指定された箇所に記入すること。
6. 解答用紙を持ち帰ってはいけない。
7. 試験終了後, この問題冊子は持ち帰ること。

本頁

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——このページは白紙——

I 次の英文を読み、下の問いに答えなさい。

In the mid-eighties I came to America from Poland for an academic exchange program. I saw stores overflowing with goods I didn't know existed. But in 1984, Poland experienced unprecedented shortages, as if the communist government was doing everything in its power to punish the people. To buy meat we needed tickets, and the same was true of sugar. Chocolate was \*rationed, too, but you had to have children to get it. Other necessities were so hard to get that long lines formed in front of the stores before daylight.

A few days after I arrived in the United States, a friend took me to a supermarket on Long Island where she lived. I knew what to expect, but as I kept watching people piling item after item into their shopping carts until they looked like elaborate pyramids, I felt sick. I wondered who needed so much food. This was almost scandalous. Soon my own shopping habits changed and began to resemble the American ones — if not in quantity, then in the way I went about buying. But for many years I didn't quite give up my old ways. For one thing, I attempted to have all broken items repaired. I remember insisting that my husband take me to a repair shop to have a strap reattached to a sandal that I'd bought a month before. The sandals were cheap; I couldn't have paid more than twenty dollars for them. To my disappointment, I discovered that fixing the shoe<sup>(A)</sup>would have cost me more than half that price. I gradually learned the same was true of electronics and many other items of daily use.

My reluctance to lose something that could possibly be repaired, which, against my better judgment, I still exhibit, comes from my grandmother. I can also attribute to her my preference for well-made objects with a long life span ahead of them. I remember how she had often said that she couldn't stand poor quality. By today's standards she had few clothes, and she wore her coats, hats, and jackets for many long years. All her clothes were made to last, carefully sewn of good-quality fabrics by a dressmaker or a tailor. The same can be said

about her shoes. She had only four pairs of them, a pair for each season, spring and fall counting as one, and one pair of “going out” shoes that she’d wear to birthday parties or family celebrations. She dutifully carried them to a shoe repair shop if any of them needed new soles, straps, or buckles. Her apartment was furnished in what I came to call practical style: only the necessary items, simple and functional, no luxury, no ornaments of any kind. The only older object in her place was an antique napkin holder, with a marble bottom and brass top, whose origin I know nothing about. She must have developed this<sup>(B)</sup> unsentimental attitude after everything she owned was destroyed in the burning of her apartment building during World War II.

My grandmother passed away in the fall of 2001. My mother was no longer alive, so the task of cleaning Grandmother’s apartment fell to my aunt. I told her I’d like to get something that belonged to my grandmother, a \*keepsake. My aunt was at a loss because Grandmother had none of the items that family members usually keep after a person’s death. I ended up with a round glass paperweight and some photos. My aunt took the napkin holder and my sister a metal basket where Grandmother kept needles, receipts, and coins. Was the paperweight an object that was full of memories for me? Not really. I knew that it was hers and that it was in her apartment, but it wasn’t like those things that overwhelm us with \*nostalgia when we hold them or look at them. I have a lot of memories attached to Grandmother’s apartment, the many times I visited her, the meals she cooked for me in her small kitchen, and I know that these memories are more important than a trivial object I could have inherited. But sometimes I do wish she had left behind some things she valued and loved, which I could keep now and later pass on to my daughters. My grandmother is still alive in my memories. My daughters’ memories are limited, as we could visit her only in the summer. When I’m gone, she will die a second death.<sup>(C)</sup> An object that belonged to her could then serve as a reminder of her life, a souvenir connecting the different generations.

When I came to America, I left behind everything I owned in Poland. I arrived with a large backpack and a suitcase, which contained my clothes and a few books. In this sense my situation was like my grandmother's, but there the <sup>(D)</sup> resemblance ends. My circumstances weren't the result of a war or a historical crisis. Yes, I did lose things I was attached to, but they didn't just disappear. They simply changed owners, and most of them remained in the family. And unlike my grandmother, I felt I needed things for my emotional well-being. My future husband had a lot of books and records, all of which I happily adopted as mine. Gradually, we filled our house with more books and records, more photos and photo albums, pictures, artwork, Christmas decorations. Some years later our daughters' dolls, teddy bears, drawings, seashells, rocks, homework, and school projects were added to the set of important objects. I'm not a collector, but I'm sentimental about things.

<sup>(E)</sup>  
(Adapted from Ewa Hryniewicz-Yarbrough, "Objects of Affection," *Ploughshares*, Spring 2011)

(注) \*rationed 配給された                      \*keepsake 形見の品  
\*nostalgia 郷愁

問 1 下線部(A)を日本語に訳しなさい。

問 2 下線部(B)は具体的にどのようなことを意味しているか、本文に即して日本語で説明しなさい。

問 3 下線部(C)の意味として最も適切なものを、(a)~(d)の選択肢から選び、記号で答えなさい。

- (a) 祖母のアパートを完全に引き払うこと。
- (b) 祖母の持ち物がすべて失われてしまうこと。
- (c) 祖母を記憶する人がいなくなってしまうこと。
- (d) 祖母と会うことができなくなってしまうこと。

問 4 下線部(D)が示す内容として最も適切なものを、(a)~(d)の選択肢から選び、記号で答えなさい。

- (a) 筆者も祖母と同様に持ち物を失う経験をしたこと。
- (b) 筆者も祖母と同様に食糧難の経験をしたこと。
- (c) 筆者も祖母と同様に移民であるということ。
- (d) 筆者も祖母と同様に物を大切にすること。

問 5 下線部(E)は具体的にどのようなことを意味しているか、本文に即して日本語で説明しなさい。

II 次の英文を読み、下の問いに答えなさい。

We all listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate levels. For lack of better words, one might name these: (1) the sensuous level, (2) the expressive level, (3) the purely musical level. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical levels is the clearer view to be had of the way in which we listen.

The simplest way of listening to music is to listen for the pure pleasure of the musical sound itself. That is the sensuous level. It is the level on which we hear music without thinking, without considering it in any way. One turns on the radio while doing something else and absent-mindedly bathes in the sound. A kind of brainless but attractive state of mind is produced by the mere sound appeal of the music.

You may be sitting in a room reading a book. Imagine one note struck on the piano. Immediately that one note is enough to change the atmosphere of the room — proving that the sound element in music is a powerful and mysterious force, which it would be foolish to ridicule or underestimate.

The surprising thing is that many people who consider themselves qualified music lovers abuse that level in listening. They go to concerts in order to lose themselves. They use music as a comfort or an escape. They enter an ideal world where one doesn't have to think of the realities of everyday life. Of course, they aren't thinking about the music either. Music allows them to leave it, and they go off to a place to dream, dreaming because of the music yet never quite listening to it.

Yes, the sound appeal of music is a potent and primitive force, but you must not allow it to take over an unbalanced share of your interest. The sensuous

level is an important one in music, a very important one, but it does not constitute the whole story.

The second level on which music exists is what I have called the expressive one. Here, immediately, we face controversy. Composers often ignore any discussion of music's expressive side. Did not <sup>(C)</sup>\*Stravinsky himself claim that his music was an "object," a "thing," with a life of its own, and with no other meaning than its own purely musical existence? This inflexible attitude of Stravinsky's may be due to the fact that so many people have tried to read different meanings into so many pieces. Certainly, it is difficult enough to say precisely what it is that a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. But that should not lead one to the other extreme of denying to music the right to be "expressive."

My own belief is that all music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that the meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. This whole problem can be stated quite simply by asking, "Is there a meaning to music?" My answer to that would be, "Yes." And, "Can you state in so many words what the meaning is?" My answer to that would be, "No." Therein lies the difficulty.

Simple-minded souls will never be satisfied with the answer to the second of these questions. They always want music to have a meaning, and the more concrete it is the better they like it. The more the music reminds them of a train, a storm, a funeral, or any other familiar conception, the more expressive it appears to be to them. <sup>(D)</sup> This popular idea of music's meaning should be discouraged wherever and whenever it is met.

The third level on which music exists is the purely musical level. Besides the pleasurable sound of music and the expressive feeling that it gives off, music does exist in terms of the notes themselves and of their processes. Most listeners are not sufficiently conscious of this third level.

It is very important for all of us to become more sensitive to music on its purely musical level. Intelligent listeners must be prepared to increase their awareness of the musical material and what happens to it. They must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all they must, in order to follow the line of the composer's thought, know something of the principles of musical form. Listening to all of these elements is listening on the purely musical level.

Let me repeat that I have split up mechanically the three separate levels on which we listen merely for the sake of greater clarity. Actually, we never listen on one or the other of these levels. What we do is to correlate them — listening in all three ways at the same time. It takes no mental effort, for we do it instinctively.

(Adapted from Aaron Copland, *What to Listen for in Music*)

(注) \*note 音, 音符

\*Stravinsky ロシア生まれの米国の作曲家(1882-1971)

問 1 下線部(A)を日本語に訳しなさい。

問 2 下線部(B)の具体的内容として最も適切なものを, (a)~(d)の選択肢から選び, 記号で答えなさい。

- (a) 音楽愛好家を自認する人の多くが, 音楽は表現的であるほどよいと考えている。
- (b) 音楽愛好家の正式な資格を持つ人の多くが, コンサートで音楽を楽しんでいる。
- (c) 自分こそが音楽愛好家であると考えてる人の多くが, 音楽を気晴らしと現実逃避に使う人々を批判している。
- (d) 自分こそが音楽愛好家であると考えてる人の多くが, 音楽を気晴らしと現実逃避に使っている。

問 3 下線部(C)のように筆者が述べる理由として最も適切なものを, (a)~(d)の選択肢から選び, 記号で答えなさい。

- (a) 音楽が持つ意味を正確に言い表すことは難しいから。
- (b) 作曲家が自分の作品の意味を決定しようとするから。
- (c) 音楽に表現や意味はないと, ほとんどの人が考えているから。
- (d) 音楽が持っている表現力が意味解釈を限定するから。

問 4 下線部(D)を日本語に訳しなさい。

問 5 下線部(E)は具体的にどのようなことを意味しているか, 本文に即して日本語で説明しなさい。

Ⅲ 次の英文は、英語のディベートの授業での対話です。この対話を読み、下の問いに答えなさい。

**MR. ROBERTS:** Good morning, everybody. Today we have the first of our student debates. The topic this morning is air travel, and the argument is, “Domestic air travel in Japan should be discouraged.” Keiko will first argue in favor of the proposal and Junko will speak against. Over to you, Keiko.

**KEIKO:** Good morning, everybody. I am going to speak today in favor of the proposal. Limitless air travel inside Japan is a luxury that we can no longer afford. The main reason is that it is extremely damaging to the environment. The carbon gases produced by aircraft are very high and are a proven cause of global warming. Therefore, we should try and reduce air travel as much as possible to protect the environment, not only for Japan but also for the whole world. Secondly, air travel is actually unnecessary within the four islands of Japan. Now, while I appreciate that travel to Okinawa is a different case, there are efficient train services throughout Japan that are fast and environmentally friendly. These make an excellent alternative to air flights, so there is really no need to use airplanes in most cases. Finally, there is an economic reason. Air travel is expensive for passengers because the price of fuel keeps increasing, but airline companies are still struggling to make profits. Moreover, regional airports often cannot attract enough customers, and, overall, the industry is not cost-effective. It's time to admit that air travel is too damaging and expensive to be sustainable. Thank you.

**JUNKO:** Thank you, Keiko. I am going to disagree with the proposal for three reasons. Firstly, I think there is a strong economic case to support flying. Many jobs depend on air travel, not just the pilots and cabin staff, but also people who work in airports or for airlines, or who rely on fast transport.

They should not have to lose their livelihoods. Secondly, although I agree with Keiko that climate change is a serious problem, I think air travel is a much less damaging source of carbon pollution than, for example, burning coal. We should address these more serious causes first. Finally, the most important reason is the issue of freedom. People in a democracy expect the right to travel as they wish. It has made our lives more convenient and created more opportunities for everyone. We should not reduce our quality of life. Thank you for listening.

**MR. ROBERTS:** Thank you to our two speakers. Now, are there any questions from the audience?

問 1 次の(1)~(5)の文について、本文の内容と一致するものには○、一致しないものには×を、それぞれ解答欄に記入しなさい。

- (1) Keiko's main reason for opposing domestic air travel is the damage it causes to the environment.
- (2) Keiko thinks that air travel is cheap and efficient.
- (3) Keiko recommends that people travel between Okinawa and mainland Japan by ship.
- (4) Junko thinks that climate change is not an important problem.
- (5) Junko thinks that a lot of jobs will be lost if air travel is reduced.

問 2 次の質問に英語で答えなさい。

Which of the two speakers do you more agree with? Give at least one reason for your answer.

IV 次の文章を読み、下線部(A), (B)を英語に訳しなさい。

一言でいえば、自分という弱くて小さな存在を、世界という途方もなく大きいもの<sup>(A)</sup>にしなやかにつなぐ方法を探すのが、この本の目的である。そもそも本来はすべてのテクノロジーが、世界と自分をつなぐためにスタートしたはずである。リスボン大地震(1755年)以降の近代テクノロジーは、その目標達成のために、「大きなシステム」を組み上げようとした。

[中略]

二〇世紀前半の世界は、システムを大きくすることに血眼になっていた。しかし、二〇世紀後半以降、「大きなシステム」「大きな建築」が人間を少しも幸せにしな<sup>(B)</sup>いということに、人々は少しずつ気づきはじめた。「大きなシステム」「大きな建築」は、人間を世界とつなぐどころか、むしろ人間と世界の間を割って入って、人間と世界とを切断し、人間をそのシステムの中に閉じ込めるということに、人々は気づきはじめたのである。

(隈研吾『小さな建築』より)

