

平成 23 年度入学試験問題

外 国 語 (英 語)

注 意 事 項

- 1 この問題冊子は、試験開始の合図があるまで開いてはならない。
- 2 問題冊子は、全部で8ページある。(落丁、乱丁、印刷不鮮明の箇所などがあつた場合は申し出ること。)
- 3 解答は、すべて解答用紙の指定された箇所に記入すること。
- 4 受験番号は、各解答用紙の指定された2箇所に必ず記入すること。
- 5 解答時間は、教育学部学校教員養成課程教科教育コース英語教育専修が100分、教育学部(学校教員養成課程教科教育コース英語教育専修を除く)およびその他の学部は90分である。解答すべき問題(○印)および解答用紙の枚数は、下表のとおりである。

受 験 者	解答すべき問題(○印)				解答用紙の枚数
	I	II	III	IV	
人 文 学 部	○	○	○		3
教育学部(学校教員養成課程教科教育コース英語教育専修を除く)	○	○	○		3
教育学部(学校教員養成課程教科教育コース英語教育専修)	○	○	○	○	4
法 学 部	○	○	○		3
経 済 学 部	○	○	○		3
理 学 部	○	○	○		3
医 学 部	○	○	○		3
歯 学 部	○	○	○		3
工 学 部	○	○	○		3
農 学 部	○	○	○		3

教育学部学校教員養成課程教科教育コース英語教育専修のリスニングテストは、試験開始70分後に約15分間実施する。

- 6 下書きは、問題冊子の余白を使用すること。
- 7 問題冊子は、持ち帰ること。

I

〔全学部受験者用〕 次の英文を読んで、下の問いに日本語で答えなさい。

Dreams can be familiar and strange, fantastical or boring. No one knows for certain why people dream, but some dreams might be connected to the mental processes that help us learn. In a recent study, scientists found a connection between nap-time dreams and better memory in people who were learning a new skill.

So perhaps one way to learn something new is to practice, practice, practice — and then sleep on it. (Warning: This research still doesn't provide an excuse for falling asleep during class.)

“I was startled by this finding,” Robert Stickgold told *Science News*. He is a cognitive neuroscientist at Harvard Medical School who worked on the study. Neuroscience is the study of how the brain and nervous system work, and cognitive studies look at how people learn and reason. So a cognitive neuroscientist may study the brain processes that help people learn.

In the study, 99 college students between the ages of 18 and 30 each spent an hour on a computer, trying to get through a virtual maze. The maze was difficult, and the study participants had to start in a different place each time they tried — making it even more difficult. They were also told to find a particular picture of a tree and remember where it was.

For the first 90 minutes of a five-hour break, half of the participants stayed awake and half were told to take a short nap. Participants who stayed awake were asked to describe their thoughts. Participants who took a nap were asked about their dreams.

Stickgold and his colleagues wanted to know about NREM, or non-REM sleep. REM stands for “rapid eye movement,” which is what happens during REM sleep. This period of sleep often brings strange dreams to a sleeper, although dreams can happen in both modes of sleep. Stickgold wanted to know what people were dreaming about when their eyes weren't moving, during

NREM sleep. In other studies, scientists had found a connection between NREM brain activity and learning ability in rats and in people.

Four of the 50 people who slept said their dreams were connected to the maze. Some dreamed about the music that had been playing when they were working; others said they dreamed about seeing people in the maze. When these four people tried the computer maze again, they were able to find the tree faster than before their naps.

Stickgold suggests the dream itself doesn't help a person learn — it's the ^(b) other way around. He suspects that the dream was caused by the brain processes associated with learning.

All four of the people who dreamed about the task had done poorly the first time, which makes Stickgold wonder if the NREM dreams show up when a person finds a new task particularly difficult. People who had other dreams, or people who didn't take a nap, didn't show the same improvement.

(Adapted from Stephen Ornes, “Dreaming Makes Perfect,” in *Science News for Kids*, May 12, 2010)

〔注〕 maze 迷路

- 問 1. (a)を和訳しなさい。
- 問 2. スティックゴールド(Stickgold)はどのような実験を行ったかを、句読点を含め、80字以内で述べなさい。
- 問 3. スティックゴールド(Stickgold)の実験で、4人の実験協力者において観察されたことを、句読点を含め、50字以内で述べなさい。
- 問 4. (b)を和訳しなさい。

II

〔全学部受験者用〕 次の英文を読んで、下の問いに日本語で答えなさい。

Although he had an overwhelming tendency toward conservative
^(a)architecture derived from European forms, Ralph Adams Cram was aware of
and interested in the ideas and forms of other cultures. He associated with a group of intellectuals, the “Boston Orientalists,” who included experts on Japanese art and culture such as Sylvester Morse and Okakura Tenshin. No doubt he learned a great deal about Japan from these men, but he also was exposed to Japanese art and architecture in other ways. Examples of Japanese architecture had been built in the United States as early as 1876 at the Centennial Exposition in Philadelphia and at the Chicago Columbian Exposition in 1893. Visitors to Japan in the late nineteenth century had published books on the country’s architecture, gardens, and art, including Edward S. Morse’s *Japanese Homes and their Surroundings*, published first in 1886, and Josiah Conder’s *Landscape Gardening in Japan* (1893). Still, Japanese architecture and gardens were much less known at the time than was Japanese art. “In
^(b)nearly every instance those who have written most intelligently of Japan and
her art have shown no basic appreciation of her architecture: it is dismissed
with a sentence,” said Cram.

Cram’s first in-depth study of Japanese architecture began before he ever considered traveling to Japan. He was commissioned by Arthur May Knapp, the father of a friend and a churchman who served as a missionary to Japan, to design a Japanese-style house in Massachusetts. Cram studied *Japanese Homes and their Surroundings* to get a sense of Japanese residential architecture. The end result, completed in 1889, was hardly an exact copy of a Japanese dwelling, as the house combined Eastern and Western ideas and forms and had a Japanese-style roof as its main feature. Although noting that the house had “genuine Japanese characteristics,” Clay Lancaster observed in *The Japanese Influence in America* that “on the whole the details were rather

temple-like for a residence.”

Though perhaps not a complete success, the Knapp house project provided Cram with an in-depth introduction to Japanese architecture. The commission paid off in yet another way. It was the same Arthur Knapp who encouraged Cram to go to Japan in 1898. Living in Tokyo in the 1890s, Knapp made strong contacts within the Japanese government and became aware of the need for a new parliament building, after the former building had been destroyed in a fire. The Japanese government had hired German architects Wilhelm Böckmann and Hermann Ende to design the Parliament, but their designs were not accepted. Knapp saw the possibility for Cram and his partner Bertram Goodhue to design an appropriate building and present it to government officials in Tokyo. “We had previously acknowledged the unrighteousness of the general principles of Westernizing this ancient land, with its unique and beautiful culture, and particularly we deplored the very terrible new architecture then being perpetrated under third rate German influence,” said Cram.

They took up Knapp’s idea and created a design which incorporated aspects of traditional architecture, including a castle-like tower. Cram sailed to Japan to make the presentation. The prime minister, Itō Hirofumi (the first prime minister of Japan, who was at that time in the middle of the short-lived third of his four terms), appreciated the efforts of the architects to base the design of the parliament houses on the traditional buildings of Japan, creating a functional and symbolic building worthy of housing the Japanese government. A deal was struck to provide funds in the next year’s budget to complete the preliminary designs. However, by the time Cram returned to the United States, Prime Minister Itō had been ousted, and the new government was not interested in a historical design.

Although his trip did not pay off in architectural work, Cram “fell seriously in love with Japan.” He took advantage of the four months he spent in Japan to travel and learn more about Japanese architecture and art.

(Adapted from Mira Locher, “Foreword” to *Impressions of Japanese Architecture* by Ralph Adams Cram, 2010)

〔注〕 the Centennial Exposition 米国建国百周年記念国際博覧会
the Chicago Columbian Exposition シカゴ万国博覧会
pay off 報われる unrighteousness 不当性, 罪深さ
perpetrate へたに作る, (悪事などを)行う
preliminary 当初の oust 追い出す

- 問 1. (a)を和訳しなさい。
- 問 2. (b)を和訳しなさい。
- 問 3. (c)の内容を, 句読点を含め, 30 字以内で述べなさい。
- 問 4. 日本の国会議事堂の設計について, クラム(Cram)たちがどのような提案をし, それがどのような経緯をたどったかを, 句読点を含め, 80 字以内で述べなさい。

III

〔全学部受験者用〕 次の問題 A, B に答えなさい。

問題 A. (a), (b) を英訳しなさい。

迷って、迷って、あげくに一つの選択をするのだが、それがよい選択だった
(a) かどうか、また迷うということがよくある。詩の翻訳の場合、とくにそうだ。

〔出典〕 亀井俊介『わがアメリカ文学誌』岩波書店

それほど驚くべきことではないのかもしれないが、日本人の中には、職場で
(b) せつせと働いている時が一番幸せとを感じる人が結構いるらしい。

問題 B. 次の問いについて、70 語程度の英文で答えなさい。解答欄末尾の所定の箇所に語数を「(70 words)」のように記すこと。ただし、ピリオドやコンマなどの句読点は語数に含めません。

Which do you prefer, working near your hometown or away from it after graduation? And why do you think so?

IV

〔教育学部学校教員養成課程教科教育コース英語教育専修受験者用〕

リスニングテスト

注意事項

- ・リスニングテスト中は、質問をすることはできません。
- ・机、椅子などを動かしたり、物音を立てたりしないようにしてください。
- ・風邪をひいている人は、咳をするのをなるべく我慢してください。
- ・問題は、A と B の 2 題あります。
- ・問題 A も問題 B も 2 回読まれます。
- ・1 回目と 2 回目の間に 20 秒程度の空白があります。
- ・問題 A と問題 B の間に、同じく 20 秒程度の空白があります。
- ・テープを聴きながら、問題冊子の空欄にメモをとってもかまいません。

問題A. Listen to the tape and fill in the blanks with the words you hear.

1.

A: How can I help you?

B: We want to go to Niigata University. ()

2.

A: What's Lucy's husband called?

B: Wait a minute. Oh, um, ()

3.

A: Can I speak to Lisa Baker, please?

B: She's not in today. ()

4.

A: So Laura, are you going to join the chorus tour to Europe this summer?

B: I'd love to, but ()

5.

A: Where are we going to put them all?

B: Well, Emily can sleep in the guest room. ()

問題B. Listen to the story about Mary Lyon and answer the questions in Japanese.

IV Recording scripts of the Listening Test

リスニングテスト中は、質問をすることはできません。机、椅子などを動かしたり、物音を立てたりしないようにしてください。風邪をひいている人は、咳をするのをなるべく我慢してください。問題は、AとBの2題あります。問題Aも問題Bも2回読まれます。1回目と2回目の間に20秒程度の空白があります。問題Aと問題Bの間に、同じく20秒程度の空白があります。テープを聴きながら、問題冊子の空欄にメモをとってもかまいません。

問題A

Listen to the tape and fill in the blanks with the words you hear.

1

A: How can I help you?

B: We want to go to Niigata University. (Is this the bus we need to get on?)

2

A: What's Lucy's husband called?

B: Wait a minute. Oh, um, (it's on the tip of my tongue.)

3

A: Can I speak to Lisa Baker, please?

B: She's not in today. (Would you like to leave a message?)

4

A: So Laura, are you going to join the chorus tour to Europe this summer?

B: I'd love to, but (I'm not sure I'll be able to afford it.)

5

A: Where are we going to put them all?

B: Well, Emily can sleep in the guest room. (As for the others, we'll have to think of somewhere else.)

問題 B.

Listen to the story about Mary Lyon and answer the questions in Japanese.

Mary Lyon was a leader in women's education in the nineteenth century.

She was born in Buckland, Massachusetts, in seventeen ninety-seven.

Mary began her first teaching job at a one-room local school teaching children for the summer. She was seventeen years old. She was paid seventy-five cents a week. She also was given meals and a place to live.

Mary Lyon was not a very successful teacher at first. She did not have much control over her students. She always was ready to laugh with them. Yet she soon won their parents' respect with her skills.

When Mary Lyon was twenty years old, she began a long period of study and teaching. A new private school opened in the village of Ashfield, Massachusetts. It was called Sanderson Academy.

Mary really wanted to attend. She sold book coverings she had made. And she used everything she had saved from her pay as a teacher. This was enough for her to begin attending Sanderson Academy.

At Sanderson, Mary began to study more difficult subjects. These included science, history and Latin. A friend who went to school with Mary wrote of her "gaining knowledge by handfuls." It is said that Mary memorized a complete book about the Latin language in three days. Mary later wrote it was at Sanderson that she received the base of her education.

After a year at Sanderson Academy, Mary decided that her handwriting was not good enough to be read clearly. She was a twenty-one-year-old woman. But she went to the local public school and sat among the children so she could learn better writing skills.

Q1. When Mary began her first teaching job, what sort of teacher was she?

Q2. At Sanderson Academy, how did Mary study Latin?

Q3. After a year at Sanderson Academy, what did Mary do?