

平成 24 年度入学者選抜学力検査問題(前期日程)

外 国 語

英 語 I ・ 英 語 II
リーディング・ライティング

(注 意)

1. 問題冊子は指示があるまで開かないこと。
2. 問題冊子は 8 ページ，解答用紙は 2 枚である。
指示があってから確認すること。
3. 解答はすべて解答用紙の指定のところに記入すること。
4. 解答用紙を持ち帰ってはならないが，問題冊子は必ず持ち帰ること。

〔 I 〕 次の英文を読んで以下の間に答えよ。

Dogs are not born friendly to humans. No, that's not a misprint. Dogs are born to become friendly toward people, but this happens only if they meet friendly people while they're still tiny puppies. Scientists have known this for half a century, but the implications are still not universally applied or even widely appreciated. Today, many puppies are still raised for the pet market under poor conditions — conditions that send them into lives full of fear and anxiety, causing behavior that will not please their owners or indeed anyone else they come across. Yet all this is entirely preventable.

Exposure to both people and man-made environments must occur in a gentle and gradual way to enable them to learn how to cope. ⁽¹⁾ This process starts in about the fourth week of their life and goes on for several months. If the exposure is either deficient or defective, the dog will develop deep fears or anxieties that can be very difficult to completely remove later. Although some details of precisely how this happens have not yet been scientifically explored, the overall process of this “socialization” is well charted, and it is a tragedy that ⁽²⁾ so many puppies do not receive enough experience of everyday life to allow them to cope adequately with their life among humans.

The timing of their first introduction to human contact is absolutely crucial to how puppies react to people later on. Research indicates that puppies need some (but not very much) contact with people if they are to react in a friendly way toward them. There also seems to be an ⁽³⁾ ideal age for this contact to be effective. Two weeks old appears to be too early. Twelve weeks old is definitely too late; by this age puppies become fearful of anything they were never exposed to when they were younger. This implies a window of opportunity between about three weeks and eleven weeks of age — what scientists refer to as their “critical period.”

The idea of a "critical period" derives from a 1930s study by Nobel Prize-winning biologist Konrad Lorenz. Suspecting that some animals have to learn their mother's identity, rather than knowing it instinctively, Lorenz raised some newborn geese by hand. His prediction proved to be correct. Having never seen their mother, they adopted him as their "parent," following him around like a pack of faithful hounds and paying no attention to their biological mother.

Later research has shown that this "critical period" is not as rigid as originally thought. In fact it is rather flexible and therefore scientists nowadays generally refer to it as a "sensitive period." This "sensitive period" concept explains the behavior of many young animals. For example, it can explain why rhesus monkeys*, taken from their own mothers soon after birth and raised by hand, prefer to be with their substitute "mother" rather than with real monkeys, even when the substitute is only a cloth-covered, unresponsive doll.

Dogs do this too. They imprint* onto their mothers, and *vice versa*, and they do this using their number-one sense: smell. In one set of experiments, researchers collected scents from two-year-old dogs by placing cloths in their beds for three consecutive nights. The dogs had all been separated from their mothers since they were twelve weeks old or even younger. Nonetheless, when⁽⁴⁾ their mothers were presented with a selection of these cloths, they were more interested in their offspring's scent than in the scent of unrelated but otherwise similar dogs. Likewise, the young dogs' behavior showed that they recognized their mothers' scents. A second experiment done at the same time showed that two-year-old dogs were able to recognize their littermates* by odor alone, but only if they were currently living with another littermate. This suggests the existence of a "family odor" that reminded each dog of the brother or sister it was currently living with, even though the odor was coming from a dog living in a completely different household. Similar tests given to four- to five-week-old puppies showed that even at that young age, they had already learned the odor

of their littermates. Unexpected abilities such as these serve to remind us that we still have a great deal to learn about how much information dogs get from odors, even those that we are completely unable to sense.

(5)

出典：John Bradshaw, *Dog Sense*, Basic Books, 2011.

*rhesus monkey アカゲザル

*imprint [記憶などに]刻み込む

*littermates 一回の出産で生まれる動物の子

問 1 下線部(1)が指し示すものはどれか、以下の a～e から最もふさわしいものを選び記号で答えよ。

- a. applying implications that are entirely preventable
- b. developing deep fears or anxieties
- c. causing behavior that will not please the owners
- d. exposing puppies to people and man-made environments
- e. raising puppies for the pet market under poor conditions

問 2 下線部(2)を和訳せよ。

問 3 下線部(3)の内容として最もふさわしいものを選び記号で答えよ。

- a. 2 weeks
- b. 3 to 11 weeks
- c. 12 weeks
- d. when they were younger

問 4 下線部(4)を和訳せよ。

問 5 下線部(5)は何を指し示しているか、それを示す単語を本文中より一つ選び英語で書け。

〔Ⅱ〕 次の英文を読んで以下の問に答えよ。

In 1519, shortly before he died, the Italian artist, scientist, and inventor Leonardo da Vinci put the finishing touches on a portrait of a young Florentine woman, Lisa Gherardini del Giocondo, whose husband, a wealthy silk merchant, had commissioned the painting sixteen years earlier to celebrate the birth of their son. By the time he finished it, Leonardo had moved to France at the invitation of King François I, who eventually purchased the painting; thus apparently neither Ms. del Giocondo nor her husband ever got the chance to view Leonardo's handiwork. Which is a pity really, because five hundred years later that painting has made her face about the most famous face in all of history.

The painting, of course, is the *Mona Lisa*, and it now hangs in a strong, climate-controlled case on a wall all by itself in the Musée du Louvre* in Paris. Louvre officials estimate that nearly 80 percent of their six million visitors each year come primarily to see it. Its current insurance value is estimated at nearly \$700 million — far in excess of any painting ever sold — but it is unclear that any price could be meaningfully assigned to it. The *Mona Lisa*, it seems fair to say, is more than just a painting — it is a fine example of Western culture. It has been copied, praised, mocked, analyzed, and speculated upon more than any other work of art. Its origins, for centuries clouded in mystery, have caught the attention of scholars, and its name has lent itself to operas, movies, songs, people, ships — even a crater on Venus.

Knowing all this, the average visitor to the Louvre might be forgiven for
(1) experiencing a sense of disappointment upon first laying eyes on the *most famous painting in the world*. To start with, it is surprisingly small. And being enclosed in that strong box, and usually surrounded by mobs of picture-taking tourists, it is frustratingly difficult to see. So when you do finally get up close, you're really expecting something special — what the art critic Kenneth Clark called “the supreme example of perfection,” which causes viewers to “forget all our doubts

in admiration of perfect mastery.” Well, as they say, I’m no art critic. But when, on my first visit to the Louvre several years ago, I finally got my chance to appreciate perfect mastery, I couldn’t help wondering about the three other da Vinci paintings I had just walked by in the previous chamber, and to which nobody seemed to be paying the slightest attention. As far as I could tell, the *Mona Lisa* looked like an amazing accomplishment of artistic talent, but no more so than those other three. In fact, if I hadn’t already known which painting was the famous one, I doubt that I could have picked it out of a lineup. For that matter, if you had put it in with any number of the other great works of art on display at the Louvre, I’m quite positive it wouldn’t have jumped out at me as the obvious contender for most-famous-painting award.

Now, Kenneth Clark might well reply that that’s why he’s the art critic and I’m not — that there are attributes of mastery that are evident only to the trained eye, and that amateurs like me would do better simply to accept what we’re told. OK, fair enough. But if that’s true, you would expect that the same perfection that is obvious to Clark would have been obvious to other art experts throughout history. And yet, as the historian Donald Sassoon relates in his illuminating biography of the *Mona Lisa*, nothing could be further from the case. For centuries, the *Mona Lisa* was a relatively obscure painting hidden in the private residences of kings — still a masterpiece, to be sure, but only one among many. Even when it was moved to the Louvre, after the French Revolution, it did not attract as much attention as the works of other artists. And admired as he was, up until the 1850s, da Vinci was considered no match for the true greats of painting, like Titian* and Raphael*, some of whose works were worth almost ten times as much as the *Mona Lisa*. In fact, it wasn’t until the twentieth century that the *Mona Lisa* began its sudden rise to global fame. And even then it wasn’t the result of art critics suddenly appreciating the genius that had sat among them for so long, nor was it due to the efforts of museum curators*, wealthy patrons, politicians, or kings. Rather, it all began with a burglary.

On August 21, 1911, an unhappy Louvre employee named Vincenzo Peruggia hid in a broom closet until closing time and then walked out of the museum with the *Mona Lisa* tucked under his coat. A proud Italian, Peruggia apparently believed that the *Mona Lisa* ought rightly to be displayed in Italy, not France, and he was determined to bring back home the long-lost treasure personally. Like many art thieves, however, Peruggia discovered that it was much easier to steal a famous work of art than to dispose of it. After hiding it in his apartment for two years, he was arrested while attempting to sell it to the Uffizi Gallery* in Florence. But although he failed in his mission, Peruggia succeeded in launching the *Mona Lisa* into a new category of fame. The French public was amazed by the bold theft and excited by the painting's unexpected recovery. The Italians, too, were thrilled by the patriotism of their fellow citizen, and treated Peruggia more like a hero than a criminal — before the *Mona Lisa* was returned to its French owner, it was shown all over Italy.

From that point on, the *Mona Lisa*'s fame took off.

出典 : Duncan J. Watts, *Everything Is Obvious*, Crown Business, 2011.

*Musée du Louvre ルーブル美術館 フランスのパリにある美術館

*Titian ティツィアーノ 16世紀の画家

*Raphael ラファエロ 16世紀の画家

*curator 博物館・美術館の館長

*Uffizi Gallery ウフィッツィ美術館 イタリアのフィレンツェにある美術館

問 1 第1パラグラフで言及されている絵について、内容と合うものを以下の a～e から1つ選んで記号で答えよ。

- a. ダビンチの絵は、裕福な商人から息子への16歳の誕生日プレゼントとして注文された。
- b. ダビンチの絵は、フランスで完成した。
- c. 絵を注文した商人は、完成した作品を見て感嘆した。
- d. ダビンチは、フランソワ1世に絵を贈呈した。
- e. ダビンチは、絵の完成後も著名な画家として長く活躍した。

問 2 下線部(1)を和訳せよ。

問 3 下線部(2)を和訳せよ。

問 4 下線部(3)が指す内容を具体的に日本語で書け。

問 5 以下の a～g から本文の内容に合うものを2つ選んで記号で答えよ。

- a. ルーブル美術館によれば、年600万人の来館者の目的は、「モナ・リザ」を見ることである。
- b. 「モナ・リザ」の現在の保険評価額は、ルーブル美術館の他のすべての作品を合わせた評価額より高い。
- c. 実物の「モナ・リザ」のサイズは、筆者の予想通りであった。
- d. 筆者が「モナ・リザ」を初めて見たとき、ルーブル美術館にあるダビンチの他の三作品に比べて特に優れているとは思わなかった。
- e. 「モナ・リザ」は完成するとすぐ世界的に有名になった。
- f. 19世紀、「モナ・リザ」は、ティツィアーノやラファエロのいくつかの作品の10分の1の価値しかないとみなされていた。
- g. 泥棒の行為はイタリア人の愛国心を刺激し、「モナ・リザ」は後にイタリアに戻されることになった。

〔Ⅲ〕 下線部を英訳せよ。

1. コロンブスは、アメリカ大陸を訪れた最初のヨーロッパ人ではなかったのかもしれない。古代ローマの硬貨が、テキサスの1,300年前の塚に埋められているのが発見されたのだ。これは、ローマ人がアメリカの地に足を踏み入れた最初のヨーロッパ人だった可能性を示唆するものである。しかし、研究者の中には、もしローマ人が本当にアメリカに来ていたなら、コイン以外にもっと多くの証拠が見つかったはずだと指摘する人もいる。
2. ローマ人は世界に大きな変化をもたらした。彼らはヨーロッパ中に巨大な道路網を打ち立て、その一部はいまも残っている。この道路網は非常によくできていたので、何百年もの間それに勝るものは生れなかった。19世紀に現代的な輸送システムが発達してはじめて、ヨーロッパの主要都市間の旅行時間は短縮し始めたのである。

(オリジナル)