

# 英 語

- 1 (A) 次の英文は、日本のニュース番組についての、ある外国人の評論である。これを読んで次のページの設問に答えよ。

In Japanese television programs, we see a commentator at one side of the small screen and an assistant at the other. The commentator is usually male and middle-aged. The assistant is usually female, young and often pretty. He comments on various topics, and she assists. However, she assists so little that, to our eyes, she might as well not be there at all. She only nods at the camera when he makes his various statements, and says *So desu ne* when he makes an important point. She never presents an idea of her own. To many Americans watching these two, the situation might seem quite strange indeed. We are certainly used to double commentators, but usually each commentator really comments and both are equals. In this common style of Japanese television, the pretty girl seems absolutely unnecessary. We fail to understand her role. <sup>(1)</sup> Yet she has a very important one.

<sup>(2)</sup> A commentator is, by definition, giving his opinion. In the West this is quite enough. In Japan, however, to give an opinion in public is to appear too self-centered, and this is a fault in a society where unity of opinion is an important value. The attractive, nearly silent, young assistant emphasizes this value. Her nods and expressions of agreement indicate that he is not alone in his opinion and that therefore he is not merely self-centered. Rather, he is stating a truth, since at least one person agrees with what he says. At the same time she introduces harmony by indicating that we all agree—after all, it is to us that she is nodding—and the desired unity of opinion has already been reached.

(1) 下線部(1)の理由を 5～15 字の日本語で記せ。

(2) 下線部(2)の「重要な役割」とはどのような役割であると述べられているか。

日本の文化の特質という観点から 40～50 字の日本語で記せ。

(B) 次の英文の空白部分(1)~(6)のそれぞれを埋めるのに最も適切なものを、ア〜ク(9ページ)より1つ選んでその記号を記せ。ただし不要な選択肢が2つ含まれている。

“Snow” does not, at first sight, look like a topic for a cultural or social historian. As a subject of inquiry, one might think, it more obviously belongs to the geographer or the weather and climate specialist. What could be “cultural” about snow? What could be “social” about it? At first these questions may seem hard to answer. (1)

Snow certainly existed before humans first invented words to describe it. It's a physical phenomenon. But it is also, at the same time, part of shared human experience. So the questions that a cultural or social historian would use in their approach to the topic of snow would focus on the *experience* of snow: What names have people given to snow? What questions have they asked about snow? What symbolic meanings have they found? How have they managed snow? These kinds of questions open up wide areas of useful historical inquiry.

There is a clear history of change in social ways of thinking about and living with snow in America. Snow has been a constant in American history, but its cultural meanings have not. According to one historian, we can divide this evolving history of snow in America into six periods. In the first period, Americans simply survived their snow. Then, in the next period, they gradually began to identify with snow, to think of it as a part of their national identity, a symbol of something clean and pure.

(2)

Snow became celebrated for its multiple meanings and its many faces. It started to represent the contradictions, differences, and variety in American life. There was a new interest in the endlessly changing appearance of American snow. It became both peaceful and dangerous, creative and destructive, passive and active, cold but full of life, and blank but beautiful.

(3)

It could be measured and predicted. And this trend towards thinking of snow as something that could be understood, if not exactly controlled, encouraged people to organize the study of snow. In this next period, American snow became something to be investigated, described, and named. In this period, the National Weather Bureau grew in importance, and scientific interest in the North and South Poles increased the public consciousness of snow.

In the fifth period, winter sports started to become a major commercial activity, especially skiing. But then just when snow was for the first time beginning to look like fun, people also started to have to pay attention to it as a serious social problem.

(4)

Finally, for many Americans today, snow might be most immediately associated with the safety of a lost past. This past might be the remembered winters of childhood, or it might be an imagined past America, a place and time in which life seemed somehow to have been cleaner and simpler. This way of seeing snow is almost certainly connected to growing social concern about pollution, the environment, and global climate changes, and it may also

be interestingly connected to changes in the American sense of national identity and its position as a global power.

(5)

Looking at the history of a particular snowfall, they would probably focus on the “four Ds.” What were the dates of its occurrence and its disappearance? To what depth did it accumulate? What was its density, or water content? And what was its duration—for how long did it snow? Answers to these questions would provide basic information about the impact of snow in a particular geographical region.

For the cultural historian, however, snow provides a window on the history of the interrelation of nature and culture in the United States. The majority of Americans experience some snow every year. Every year, for centuries, snow has changed the American landscape and challenged its people both physically and mentally in different ways.

(6)

- ア But of course snow was always more than an idea or a symbol; it was also weather.
- イ Specialists studying weather and climate are interested in snowfalls as physical phenomena.
- ウ Next, as creative writers and creative scientists started to look at snow in new ways, a more complicated version of snow in America began to appear.
- エ With the start of the transportation revolution, snow became a major headache for the people responsible for the cities, the roads, and the railways.
- オ In the third period, as people started to have more leisure time, they learned how to experience snow as entertainment: it became enjoyable as well as troublesome.
- カ By examining how Americans know what they know about their snow, we can begin to understand a lot more than the truth about snow itself. We will also learn a great deal about American culture and society.
- キ But for a cultural historian, it isn't enough just to say that "snow is snow"—a physical thing, part of the weather, nothing to do with culture and society. For the cultural historian, there is much more to snow than that.
- ク Snow in America, though, has always been more significant as an idea than as a physical event, and as a subject of study it belongs to the historians, not to the scientists. It is all about the American imagination, not the American climate.

2 (A) 次の会話文を読み、話がつながるように空所(1)と(2)を英語で埋めよ。それぞれ10~20語程度とすること。

A : What are your plans for the coming vacation?

B : There are lots of things I'd like to do, but I'll probably have to spend most of my time doing part-time jobs.

A : Me, too. Say, if you had a month for vacation and enough money, what would you do? What's your ideal vacation?

B : Here's what I'd like to do. (1) \_\_\_\_\_  
\_\_\_\_\_

A : I wouldn't like to do that at all!

B : Why not?

A : If I did that, (2) \_\_\_\_\_  
\_\_\_\_\_

(B) 次の会話は、ある高校の授業に「能力別クラス編成」(ranking system)を導入するかどうかについての教師同士の議論である。このA先生(Ms. A)とB先生(Mr. B)のやりとりの内容について、日本語のわからない英会話の先生から質問されたと仮定し、2人の主張とその根拠を明確に伝えるような形で、議論の要点を40～50語の英語で述べなさい。

A先生：私は基本的に能力別クラス編成に賛成です。そのほうが生徒一人一人の能力に応じたきめ細かい指導ができると思いますよ。本校には英語圏からの帰国子女もたくさんおりますし、たとえば英語の授業でそういう生徒と普通の生徒を一緒にしてしまうと、結局、どちらに合わせればいいのかわからなくなって、授業自体が中途半端になってしまいますからね。生徒主体の授業運営をするためにも、能力別にすべきだと思います。

B先生：そうは言ってもですね、能力別という発想自体、そもそも民主主義の原則に反する古い考え方ですよ。だって、英語にかぎらず、上級のクラスでは高度な教材を用いて高度な内容の授業が行われるわけだし、逆にそうでないクラスでは教材も内容もやさしくなるわけでしょう？それはやはり差別なんじゃないですか。成績自体はふるわなくなつて、高度な内容を教えてほしいと言い出す生徒がいたらどうします？

3 放送を聞いて問題(A), (B), (C)に答えよ。

注 意

- ・聞き取り問題は試験開始後 45 分経過した頃から約 30 分間放送される。
- ・放送を聞きながらメモを取ってもよいが、解答は解答用紙の所定欄に記入せよ。
- ・放送が終わったあとも、この解答を続けてよい。

聞き取り問題は大きく 3 つのパートに分かれている。Part A は独立した問題であるが、Part B と Part C は内容的に連続している。それぞれのパートごとに設問に答えよ。

Part A はあるラジオ番組で行われた講義である。Part B はある仕事に応募してきた学生と雇用者の面接の場面、Part C はその面接につづいて口頭で行われる、日本語から英語への翻訳テストの場面である。Part A, Part B, Part C のいずれも 2 回放送される。

(A) 次の各文が放送の内容と一致するように、それぞれ正しいものを選び、その記号を記せ。

(1) The main topic of the lecture you hear is

- ア fairy tales.
- イ ghost stories.
- ウ children's stories.
- エ modern folk narratives.

- (2) The lecturer explains what an urban legend is by comparing it with
- ア fairy tales.
  - イ children's stories.
  - ウ real-life experiences.
  - エ science-fiction stories.
- (3) The characteristics of an urban legend are:
- ア a strong story line, a truth element, a message.
  - イ a strong story line, a fantastic event, a message.
  - ウ a strong story line, a fantastic event, seen on television.
  - エ none of the above.
- (4) Dr. Shrub heard this story about the hitchhiker from a teenager in:
- ア 1937.
  - イ 1963.
  - ウ 1993.
  - エ none of the above.
- (5) In the story, the hitchhiker the couple picked up
- ア was really a man.
  - イ had died on her birthday.
  - ウ returned home to her parents.
  - エ disappeared from the back seat of the car.
- (6) The moral of the story of the hitchhiker seems to be:
- ア don't drive late at night.
  - イ don't get involved in hitchhiking.
  - ウ both ア and イ.
  - エ neither ア nor イ.

(B) 次の各文が放送の内容と一致するように、それぞれ正しいものを選び、その記号を記せ。

(1) Karen is looking for

- ア a part-time job for the fall.
- イ a summer job for the university vacation.
- ウ a full-time job starting as soon as possible.
- エ a temporary job while she stays with her parents.

(2) Karen's main purpose in visiting Japan was

- ア to spend time with her parents.
- イ to improve her spoken Japanese.
- ウ to do research in her academic field.
- エ to perform with a Japanese orchestra.

(3) Karen gave up studying the violin seriously because

- ア she felt that she could not improve her skills further.
- イ she found that she was not suited to live performance.
- ウ she decided to become a conductor instead of a violinist.
- エ she became more interested in management than performance.

(4) The summer school program

- ア has an established reputation.
- イ is held at a different place every year.
- ウ accepts about fifteen students every year.
- エ provides language education as well as musical training.

- (5) Tom is interested in hiring a Japanese speaker because
- ア about 20% of the summer school faculty and students are Japanese.
  - イ the summer school has been getting a lot of applications from Japan.
  - ウ the summer school orchestra is going on a tour of Japan in July and August.
  - エ he wants to attract Japanese students to apply for the summer program.

- (6) Karen has had experience as
- ア a music teacher, an interpreter, and a secretary.
  - イ a professional musician, a researcher, and a typist.
  - ウ a violin student, a language student, and an office worker.
  - エ a language teacher, a music student, and an office manager.

(C) これで面接は終わり、次に日本語のテストが行われる。簡単な日本語の文が音読されたあとで、Karen Baker が英語に訳す。その訳が適切であれば○、そうでなければ×を解答用紙の所定の欄に記せ。全部で6つの日本語の文が問題として出される。

(1)	(2)	(3)	(4)	(5)	(6)

# リスニング試験スクリプト

## (A) LECTURE

Announcer: Hello, ladies and gentlemen. I'm your host Bob Richards. Today we continue our series of lectures on "Stories and American Society." Yesterday we discussed children's stories and fairytales, and today our special guest Dr. Dana Winters will talk about a special kind of story—present-day folk narratives. ...Welcome, Dr Winters...

Lecturer: Thank you, Bob. Today I would like to discuss contemporary folk narratives. One type is called the urban legend. Since yesterday's lecture covered the fairytale, perhaps I can best define the urban legend by contrasting it to the fairytale. While the fairytale deals with supernatural events, fantastic monsters and imaginary worlds in the past, the urban legend deals with stories people have heard as true accounts of real-life experiences ... that have happened to real people in everyday life. Let me repeat that: urban legends deal with stories people have heard as true accounts of real-life experiences that have happened to real people in everyday life. As the name *urban* suggests, these are not stories that usually have their origin in the countryside—but stories told by educated people young and old living in cities. Moreover, they are *legends*; that is, they are stories that are told and retold orally. They are told by word-of-mouth ... not seen on television or read in a book. An urban legend must have three important characteristics: first, it must have a strong story line which appeals to the listener; second, it appears to have an element of truth; and third, the urban legend carries a meaningful message or moral.

Perhaps a good way to explain the urban legend is to give you an example quoted by Dr. Georgiana W. Shrub, the foremost specialist on American urban legends. In her book, *From Rumor to American Legend*, Dr. Shrub introduces a classic urban legend told her by a teenager back in 1973. The story goes like this.

This is what happened to my cousin and her boyfriend. They were driving down a dark country road late one night on their way back from a movie in town. They saw a young girl standing in the shadow of a streetlamp hitchhiking, and they stopped to pick her up. She got into the back seat and told them that she lived with her mother in the large two-story house about 3 miles down the road. That was the only thing she said, and she just kept staring out of the car window.

When they reached the house, my cousin turned around to tell her they had arrived, but the girl had disappeared! My cousin and her boyfriend got out of the car and looked round, but there was no sign of the girl. They went up to the house and told the woman there what had happened. The woman sighed and said that she once had a daughter like the girl they had described, but she had disappeared several years before. She was last seen hitchhiking on that very road. And, strange to say, that day was her birthday.

Now let's apply the three characteristics of an urban legend to this rather scary story. I think you'll all agree that the tale has a strong story line and that we are really interested in it. There is also an element of truth... the story begins with a witness... "This is what happened to my cousin and her boyfriend." Finally, there is a message in the story. The message seems to be a warning... not to pick up strangers in your car.. or not to be a hitchhiker and take rides with strangers. That's how the urban legend works... it reflects the fears and anxieties that exist in a particular society..

## (B) INTERVIEW

- Sally: Karen Baker? Good morning. I'm Sally Jordan, and this is Tom Bassett.
- Karen: Good morning...
- Tom: Good morning...
- Sally: Now, you're applying for the part-time position, is that right?
- Karen: Yes, that's right. I'll be moving into this area in the fall to attend graduate school, and I'm looking for some basic part-time work starting then. I have a scholarship, but I don't think it's going to be enough to cover all my living expenses.
- Sally: Right. This is an expensive city...
- Karen: That's what I'm finding out!
- Sally: OK, so you're planning to move here for the start of September?
- Karen: Yes. As you can see from my application form I just got back from a year in Japan, so I decided to spend some time with my parents before moving.
- Sally: What exactly were you doing in Japan?
- Karen: Well, I'm interested in the history of the performance of Western classical music in Japan. So I was mainly doing research, but also studying Japanese.
- Sally: How good is your Japanese?
- Karen: Well, it's hard to say.... But at least I don't have much problem with daily communication.
- Sally: And you're quite experienced with office work?
- Karen: Oh yes. I worked part-time all through college. I'm a very fast typist, and I'm familiar with all the major computer software.
- Sally: You're a music historian, I know – but do you play an instrument yourself?
- Karen: Yes, I'm a violinist, but I don't play seriously these days. At one time, I hoped to become a professional musician, but...well, honestly, I found out that I became very nervous performing in front of a big audience.
- Sally: I understand what you're saying. You're happier off-stage. Well, we can talk about the fall later, but actually first we have something else in mind for you... Tom -- ?
- Tom: OK, Sally, right. Well, I also work with the city orchestra, but with the youth program. I'm in charge of the summer school. Every year about fifty young musicians from all over the country come to us for two months. They live and work together under the direction of our chief conductor, Marissa James.
- Karen: Oh, yes, I've heard about it. It's a very famous program. It's not held here

in the city, though, is it?

Tom: No, everyone moves up to the mountains. And we give concerts all through July and August, at our outdoor concert hall near Pinewood.

Karen: It must be wonderful.

Tom: Yes, it's a really terrific way to spend the summer. And that's actually what we're thinking of for you. Would you be interested in joining our management team for the youth orchestra this summer?

Karen: Oh – well, yes. Of course. I'd be extremely interested.

Tom: Good. I guess I don't need to tell you that it's hard work. But it's also rewarding and enjoyable. And we're particularly interested in having you join us because of your unusual combination of skills.

Karen: You mean -- ?

Tom: Well, you're familiar with the world of professional music performance; you're experienced in office work – and you speak Japanese.

Karen: That's important?

Tom: Yes, we think so. Recently we've been getting a large number of applications for the summer program from Japan. We're excited about the idea of making our youth orchestra more international, but we're worried about the language problem. So that's where we think you could help us – as a Japanese-speaking member of the support staff. What do you say?

Karen: It sounds great!

Tom: Terrific. Well, if you don't object, we'd like to give you a short Japanese test – don't worry, you only have to score 20%! – and then we can discuss the details.

Karen: OK, that's fine. I'll do my best.

Tom: Good. Please come with me then. I'll ask Sasaki-san to take over.

(C) TEST

Tom: Sasaki-san, this is Karen Baker. She is interested in the summer position.  
Could you do a quick Japanese test for her?

Sasaki: All right. Hello, Karen. How are you today? ではここからは日本語にしましょう。これから簡単な日本語のテストを行います。私が短い日本語の文を言いますので、英語に直してください。私が1つの文を言ったら、すぐに英語に言い換えてくださいね。では、はじめましょう。

Sasaki: 1番。彼が約束を守るとは思わない。

Karen: I doubt that he will keep his word.

Sasaki: 2番。考えれば考えるほど理解に苦しむ。

Karen: The more I think about it, the more I suffer from understanding.

Sasaki: 3番。演奏家たちは昨日事務局に連絡してくるはずだった。

Karen: The musicians must have contacted the office yesterday.

Sasaki: 4番。大事なものは働く意思があるかどうかである。

Karen: What matters is whether you have the will to work or not.

Sasaki: 5番。そんなわけで彼は学校に戻った。

Karen: It's because he went back to school.

Sasaki: 6番。さすがトランペット奏者だけあって肺活量が大きい。

Karen: He is only a trumpet player and has a large lung capacity.

Sasaki: じゃあ、このへんでいいでしょう。Right, that's it.

Karen: Wow, it was difficult!

Sasaki: Don't worry. You look very enthusiastic and we like that.

- 4 (A) 次の英文の(1)~(10)の下線部には、文法上1語取り除かなければならないものが5つある。解答欄の該当する番号の下の欄に、取り除くべき語がある場合はその語を記し、ない場合は空欄のままにせよ。

Although thought and action tend to be considered two separate things, some researchers have suggested that it is not necessarily the case. Consider a jigsaw puzzle. One unlikely way to approach such a puzzle would be to look very hard at a piece and <sup>(1)</sup> to try to decide by thinking let alone whether it will fit in a certain location. <sup>(2)</sup> Our actual practice, however, employs a mixed method in itself which we make a rough guess and then physically try out the piece to see if it will fit. <sup>(3)</sup> We do not, in general, picture the detailed shape of a piece well enough to know for certain <sup>(4)</sup> even if it is going to fit in advance of such an action. <sup>(5)</sup> Moreover, we may physically rotate as possible pieces even before we try to fit them, <sup>(6)</sup> so as to simplify the mental task of guessing whether the piece will fit. <sup>(7)</sup> Completing a jigsaw puzzle thus involves a complicated and repeated dance in which “pure thought” leads to actions <sup>(8)</sup> which in turn change or simplify the problems facing to “pure thought”. <sup>(9)</sup> This is probably the simplest kind of example to show that thought and action do <sup>(10)</sup> not always function separately.

(B) 次の英文の下線部(1), (2)を和訳せよ。

I was wondering how on earth I was going to get through the evening. Saturday. Saturday night and I was left alone with my grandmother.

The others had gone—my mother and my sister, both dating. Of course, I would have gone, too, if I had been able to get away first. Then I would not have had to think about the old woman, going through the routines that she would fill her evening with. I would have slipped away and left my mother and my sister to argue, not with each other but with my grandmother, each separately conducting a running battle as they prepared for the night out. One of them would lose and the loser would stay at home, angry and frustrated at being in on a Saturday night, the one night of all the week for pleasure. Well, some chance of pleasure. There was hardly ever any real fulfillment of hopes<sup>(1)</sup> but at least the act of going out brought with it a possibility and that was something to fight for.

“Where are you going?” my grandmother would demand of her daughter, forty-six and a widow for fifteen years.

“I’m going out.” My mother’s reply would be calm and she would look<sup>(2)</sup> determined as I imagine she had done at sixteen, and always would do.

5 次の英文を読み、以下の設問に答えよ。解答は解答用紙の所定欄に記せ。

“I shall never believe that God plays dice with the world,” Einstein famously said. Whether or not he was right about the general theory of relativity and the universe, his statement is certainly not true of the games people play in their daily lives. Life is not chess but a game of backgammon, with a throw of the dice at every turn. As a result, it is hard to make ( 1 ). But in a world with any regularity at ( 2 ), decisions informed by the past are better than decisions made at random. That has always been true, and we would expect animals, especially humans, to have developed sharp intuitions about probability.

(3)  
However, people often seem to make illogical judgments of probability. One notorious example is the “gambler’s fallacy.” “Fallacy” means a false idea widely believed to be true, and you commit the gambler’s fallacy if you expect that when a tossed coin has fallen on the same side, say, three times in a row, this increases the chance of it falling on the other side the next time, as if the coin had a memory and a desire to ( 4 ). I remember ( 5 ) an incident during a family vacation when I was a teenager. My father mentioned that we had suffered through several days of rain ( 6 ). I corrected him, accusing him of the gambler’s fallacy. But long-suffering Dad was right, and his know-it-all son was wrong. Cold fronts, which cause rain, aren’t removed from the earth at day’s end and replaced with new ones the next morning. A cloud must have some average size, speed, and direction, and it would not surprise me now if a week of clouds really did predict that the edge of the clouds was near and the sun was about to appear again, just as the ( 7 ) railroad car on a passing train suggests more strongly than the fifth one that the last one will be passing soon.

Many events ( 8 ) like that. They have a characteristic life history, a changing probability of occurring over time. A clever observer *should* commit the gambler’s fallacy and try to predict the next occurrence of an event from its history ( 9 ) far. There is one exception: devices that are *designed* to make events

occur independently of their history. What kind of device would do that? We call them gambling machines. Their reason for being is to beat an observer who likes to turn ( 10 ). If our love of patterns were not sensible because randomness is everywhere, gambling machines should be easy to build and gamblers easy to beat. In fact, roulette wheels, slot machines, even dice must be made with extreme care and precision to produce random results.

So, in any world but a casino, the gambler's fallacy is rarely a fallacy. Indeed, calling our intuitive predictions unreliable because they fail with gambling devices is unreasonable. A gambling device is an artificially invented machine which is, by definition, designed ( 12 ). It is like calling our hands badly designed because their shape makes it hard to get out of handcuffs.

(1) 空所( 1 )を埋めるのに最も適切な表現を次のうちから選び、その記号を記せ。

ア progress

イ predictions

ウ random turns

エ probable moves

(2) 空所( 2 )を埋めるのに最も適切な表現を次のうちから選び、その記号を記せ。

ア all

イ large

ウ length

エ most

(3) 下線部(3)はどのような意味か。最も適切なものを次のうちから選び、その記号を記せ。

- ア 自然界の規則性に基づいて、いかなる場合にも的確な判断を下せる直感
- イ 過去のできごとの経緯から、次に何が起きそうであるかを判断する直感
- ウ 自然界で起きる諸事象から、常に真となるような法則を抽象化する直感
- エ 過去のできごとに基づいて、物事の本質について確実に理解できる直感

(4) 空所( 4 )を埋めるのに最も適切な表現を次のうちから選び、その記号を記せ。

- ア be fair
- イ cheat us
- ウ amuse us
- エ be repetitive

(5) 空所( 5 )を埋めるのに最も適切な表現を次のうちから選び、その記号を記せ。

- ア in pride
- イ in despair
- ウ to my shame
- エ to my surprise

(6) 空所( 6 )を埋めるのに最も適切な表現を次のうちから選び、その記号を記せ。

- ア but could only hope for a sunny day
- イ and were likely to have good weather
- ウ and the bad weather was likely to continue
- エ but couldn't tell when it would stop raining

(7) 空所( 7 )を埋めるのに最も適切な語を次のうちから選び, その記号を記せ。

ア first            イ fourth            ウ tenth            エ final

(8) 空所( 8 )を埋めるのに最も適切な語を次のうちから選び, その記号を記せ。

ア change            イ follow            ウ look            エ work

(9) 空所( 9 )を埋めるのに最も適切な1語を記せ。

(10) 空所( 10 )を埋めるのに最も適切な表現を次のうちから選び, その記号を記せ。

ア patterns into predictions  
イ predictions into patterns  
ウ patterns into randomness  
エ randomness into predictions

(11) 下線部(11)を和訳せよ。

(12) 空所( 12 )を埋めるのに最も適切な表現を次のうちから選び, その記号を記せ。

ア to follow the observed patterns  
イ to meet gamblers' requirements  
ウ to defeat our intuitive predictions  
エ to remind us of the regularity of nature