

(平 19 前)

# 外 国 語

英 語

(問題部分 1 ～ 9 ページ)

**注意** 解答はすべて答案用紙の指定のところに記入しなさい。

外国語 (英 語) 125 点

I 次の文章を読んで、問1～3に答えなさい。(配点30点)

In one of the most famous stone gardens in Kyoto, I was listening to the interpreter explain how every ripple in the pebbles had a special meaning. A group of Japanese tourists came in, lined up along a wall and began a characteristic modern ritual. In turn each of them approached their guide and, standing on exactly the same spot, positioned a camera. The guide's lips would move with the repetitiveness of a ( A ) repeating exactly the same words to each person in a ritual. The camera would click. The next tourist would come up. After watching this I asked my interpreter what the religious phrase was that the guide was repeating. She said, "What the guide is saying is, 'Shutter speed 250, no flash.'"

The camera provides one of the most significant paradoxes of modern industrial societies — an ability to feel free, when in fact we are, most of us, all doing the same thing. When we hold cameras in our hands we hold the potential to be ( B ), to create "reality" in our own way. Yet, as if by choice, almost all of us use this potential to portray existence in exactly the same manner as everyone else. Although, with these ritual acts of stereotyping, we can feel we have choice (it is we who are making the cameras click), it is as if we are using these small boxes to demonstrate our faith that there is only one truth.

(1) Consider the similarities of "family photographs" throughout the modern industrial societies. No matter what the society, a wedding can scarcely be said to have taken place unless the ( C ) are photographed. A baby is not properly born until it is "snapped," and not to photograph it regularly thereafter can seem a form of child neglect. Merely to display a family photograph album can have a highly symbolic effect. If, after a certain period of trial, some newcomer is seen as possibly becoming "part of the family," the family albums are taken out and presented as evidence of trust and sometimes as a test of the newcomer's intentions. Simply by holding the family albums in their hands and

turning over the pages, individuals in a family might reassure themselves that their family has a structure and a history. In cases where there has been a long delay since the last meeting, and in reality not much remains in common between two members of a family, looking at the family albums might provide greater emotional satisfaction than the reunion itself.

(Donald Horne, *The Public Culture* より, 一部改変)

問 1 空所( A )～( C )に入る最も適切なものを, 下からそれぞれひとつ選び, その単語を書きなさい。ただし必要があれば複数形にきなさい。また同じ語は一度しか使えません。

artist      participant      priest      tourist

問 2 下線部(1)を本文中の英語 1 語で書き換えなさい。

問 3 下線部(2)と(3)を日本語に訳しなさい。

Ⅱ 次の文章を読んで、問1～4に答えなさい。(配点30点)

To ensure long-term profits, corporations found it was not enough to produce and distribute familiar products efficiently. They also had to discover the popular products of tomorrow. As formal institutions, American industrial research laboratories date from 1900, when General Electric established its lab in Schenectady. Before then industries did not formally separate manufacturing and research, though they did recognize the importance of improving their machinery and often employed small numbers of skilled men to this end. In the last decades of the nineteenth century, a few independent inventors such as Thomas Edison and Arthur D. Little had their own research establishments. Edison began with less than a dozen employees but eventually controlled a work force of several hundred. Under his direction they invented the phonograph, the electric light (plus the generating and distribution system necessary to supply it), an improved telephone, the first practical movie camera, a poured-cement house, and much more, gathering over one thousand patents.

Such independent operations were the first step toward corporation research laboratories. Indeed, even Edison's electric light had been financed largely by J. P. Morgan and other bankers. By the First World War most corporations realized that they could continue to dominate the market only if they owned patents for tomorrow's products as well as for those they already produced. Ford was the largest automobile manufacturer in 1920, but he refused to recognize the need for continual innovation\*. He resisted pressures from engineers in his company to develop new models and insisted on manufacturing the Model T from 1909 until 1927, although with small improvements. Meanwhile, General Motors (GM) tempted customers away from Ford with a steady stream of innovations including yearly styling changes. Just as importantly, GM attracted customers to more expensive purchases by offering a variety of options for each model. When Ford finally decided to create a new

car, the Model A, he virtually stopped production for months in 1927 and in the process lost market share to GM, which had more experience in producing new models.

From the manager's point of view, the goal of industrial research was not only to improve existing products but to create entirely new ones. Du Pont developed synthetic fibers\*; General Electric produced artificial diamonds; the drug companies sought new medicines. The manager's drive for profitable innovations was not always welcomed by company scientists, however, who were often primarily interested in basic research that was only partly related to commerce. Large research laboratories found it necessary to permit staff considerable freedom, in the hope that they would make breakthroughs\* that would have commercial applications. In any case, what new products would sell? Some never did, such as the air-conditioned bed or the Edsel car, but others were widely adopted, including radio, paperback books, filter cigarettes, pet rocks, cabbage-patch dolls and the hula hoop, although the reasons for success were not always obvious. Companies invested in market research to determine what unrecognized needs the consumer might have.

(Mick Gidley, *Modern American Culture* より, 一部改変)

注 innovation 刷新, 改良; synthetic fiber 合成繊維;

breakthrough 飛躍的な進歩

問 1 下線部(1)の this end は何を指していますか。英語 3 語からなる表現を本文の中から抜き出して答えなさい。

問 2 フォード社に対抗するために GM がとった具体的な手段 2 つと, それぞれがもたらした結果を, 日本語で述べなさい。

問 3 下線部(2)を日本語に訳しなさい。

問 4 下記の間(A)~(D)の答として最も適切なものを、それぞれ(ア)~(エ)の中からひとつ選び、記号で答えなさい。

(A) Which of the following products was invented by Thomas Edison and his employees?

- (ア) artificial diamonds
- (イ) the hula hoop
- (ウ) paperback books
- (エ) the phonograph

(B) Which of the following products was not popular among consumers?

- (ア) the Edsel car
- (イ) GM cars
- (ウ) the hula hoop
- (エ) pet rocks

(C) Which of the following products did Du Pont work on?

- (ア) filter cigarettes
- (イ) the Model A Ford
- (ウ) new medicines
- (エ) synthetic fibers

(D) Which of the following products hardly changed for eighteen years?

- (ア) the electric light
- (イ) the Model T Ford
- (ウ) the movie camera
- (エ) the telephone

Ⅲ 次の文章を読んで、問1～4に答えなさい。(配点30点)

Finally the day had arrived. I was on my way to Aspen, Colorado. I had heard wonderful stories about the Aspen Music School from friends who had attended in previous years, and I was certain that this summer would be an unbelievable learning experience. I was especially excited to be studying with Mr. Herbert Stessin\*, a well-known professor from the Juilliard School of Music.

After just a few lessons with Mr. Stessin, I knew that I would not be disappointed. Mr. Stessin is so incredibly sharp that no detail gets by him. He notices every turn of each musical phrase, catches every wrong chord a student plays, and interjects\* his sense of humor into every lesson. As I was preparing Beethoven's Sonata, Op. 31, No. 3, for a master class\*, he warned me at the end of a lesson, "( A ), or I'll have nothing to say!"

The master class went quite well considering that it was my first performance of the sonata. A few days later, as I walked across the bridge over the river which winds through the music school campus, I saw Mr. Stessin's wife, Nancy, who was also teaching at Aspen. I waved to her, and as I walked past she said something to me which I didn't catch over the roar of the rushing water. I stopped for a moment as she repeated, "( B )." We had a brief conversation, and I was touched by her thoughtful comment.

On July 15, I had my last lesson of the day with Mr. Stessin, and walked with him to the dining hall. As I was sitting down with my friends, someone whispered to me, "( C )!" We naturally assumed that she had fainted from the heat. However, we soon realized that the situation was more serious, as an ambulance was called to take her to the nearby hospital.

Nothing could have prepared me for the news that two friends brought late that night to my roommate and me. Mrs. Stessin had died without regaining consciousness. That night, my roommate and I could not sleep; we talked about our memories of Mrs. Stessin for hours on end. In the morning, Dean Laster

called us together to officially announce the sad news.

Hardly believing that this energetic and dedicated woman was gone, we wondered how Mr. Stessin could possibly cope with this terrible tragedy. Surely he would be heading back to New York as soon as arrangements could be made.

<sup>(3)</sup> I couldn't have been more wrong. Only days later, Mr. Stessin was back in his studio, teaching!

Initially shocked by Mr. Stessin's decision to stay, I soon began to understand his thinking. He and his wife had been teaching at Aspen for many years and had built a strong sense of community with the faculty and students. Furthermore, I realized that he found comfort through his love of music and his commitment to his students. <sup>(4)</sup> Leaving Aspen would have meant leaving behind his most precious memories of Nancy.

After studying a Mozart piano concerto with Mr. Stessin all summer, I was fortunate to win the Nakamichi Piano Concerto competition, but even more fortunate to have the opportunity to dedicate my performance to the memory of Mrs. Stessin. At the end of the concert, my last evening in Aspen, I was greeted by friends and faculty members backstage. When I saw Mr. Stessin approaching me, he had a huge smile on his face. “( D )!” he said, and gave me a hug. He continued, “( E ). I'll miss you.” We hugged again.

Last summer did indeed turn out to be an unbelievable learning experience. Although Mr. Stessin taught me a great deal about music and the piano, in the end his greatest lesson was about life.

(Aaron Miller, 'A Lesson about Life' より, 一部改変)

注 Mr. Herbert Stessin ハーバート・ステッシン先生； interject (言葉などを)さしはさむ； master class 一流の音楽家が指導する上級セミナー

問 1 空所( A )～( E )に入る最も適切な表現を、それぞれ(ア)～(オ)からひとつ選び、記号で答えなさい。ただし、同じ表現は一度しか使えません。

- (ア) And thank you for the dedication
- (イ) Don't play this too well, Aaron
- (ウ) Mrs. Stessin passed out
- (エ) That was a very nice Beethoven you played the other day
- (オ) What a wonderful performance

問 2 下線部(1)と(3)の意味として最も適切なものを、それぞれ(ア)～(エ)からひとつ選び、記号で答えなさい。

- (1) no detail gets by him
  - (ア) he can do anything
  - (イ) he forgets everything
  - (ウ) he gets angry at everything
  - (エ) he misses nothing
- (3) I couldn't have been more wrong.
  - (ア) I couldn't believe that it was wrong.
  - (イ) I was far from being wrong.
  - (ウ) I was totally wrong.
  - (エ) I was wrong only in that point.

問 3 下線部(2) the news の内容を日本語で説明しなさい。

問 4 下線部(4)を日本語に訳しなさい。

IV 次の文章を読んで、問1と問2に答えなさい。(配点35点)

公立小学校で英語など教え始めたら、日本から国際人がいなくなります。英語と  
いうのは話すための手段に過ぎません。<sup>(1)</sup>国際的に通用する人間になるには、まずは  
国語を徹底的に固めなければダメです。表現する手段よりも表現する内容を整える  
方がずっと重要なのです。英語はただただしくても、なまっ<sup>(2)</sup>ていてもよい。内容が  
すべてなのです。そして内容を豊富にするには、きちんと国語を勉強すること、と  
りわけ本を読むことが不可欠なのです。

(藤原正彦『国家の品格』より)

問1 下線部(1)と(2)を英語に訳しなさい。

問2 公立小学校に英語教育を導入することに関するこの著者の意見についてどう  
思いますか。自分自身の考えを、50語程度の英語で述べなさい。