

解答はすべて解答用紙に記入のこと。【 】内は、それぞれの設問の答えをマークないし記入すべき解答欄を示している。選択問題解答欄(マーク式)は【1】～【39】、記述式解答欄は表面の【A】～【J】と裏面の【ア】、【カ】～【セ】。なお問題 **E**～**H** は、聴き取り問題である。あらかじめ問題を読んでおくこと。

A 以下の文章を読んで設問に答えなさい。

In his introduction to *The Games of Robert J. Fischer* Harry Golombek, the English chess player and author, describes the collection of games recorded in the book as a demonstration of ^(A) 'the unique quality of Bobby Fischer as a player'. Bobby Fischer is a legendary American chess player who became world champion in 1972 but then mysteriously withdrew from serious play soon after, rejecting all the conditions for another championship game and consequently (1) his title by default.

But what kind of 'unique quality' of a chess player can a collection of printed games demonstrate? Does this collection of Fischer's games convey to us how uniquely this grandmaster behaved — or misbehaved even — during the World Championship at Reykjavik? Is it a record of something uniquely different from conventional chess in terms of rules or strategy? Not at all. What the book contains is nothing other than a collection of the most beautifully played chess games; Fischer's 'unique quality' shows itself in the superhuman way he accurately combines a very limited number of appropriate moves, chosen from an astronomical number of possible ones, into a series of (2) attacks and stout defenses. In other words, his (B). Golombek hastens to justify his use of the word 'unique' by stating:

I am not saying that his play has been entirely (3) by those that have gone before him. No player starts off from, as it were, a vacuum and every one of us, from the veriest tyro to the superlative grandmaster, is part of a continuous and unbroken chain in the development of chess throughout the ages.

Perhaps we can generalize a moral from this specific remark made about this particular maverick chess genius, one which should always be kept in mind in this age of individualism: you cannot come up with something truly 'unique' and 'original' without learning the basic rules of the activity you are to be involved in and becoming deeply (4) in its long-established traditions and conventions.

Another important point to make in this context is that uniqueness or originality is not a goal you should aspire to attain, but a quality which you unconsciously acquire as a result of, and (5), the efforts you make to improve yourself in that activity. It is very much like a mischievous angel who quickly flies away the instant you ask for his help but comes down unnoticed to assist you when you (C).

1. 空欄(1)～(4)に入るべき最も適切な語を下からそれぞれ一つ選び、それぞれの記号を解答欄【1】～【4】にマークしなさい。但し、一つの語を二回以上用いてはならない。

- a. affected b. devastating c. discarded d. imitating e. immersed f. imposed
g. individuating h. interacting i. producing j. related k. relinquishing l. uninfluenced

2. 空欄(5)に最もよく当てはまる句を下から選び、その記号を解答欄【5】にマークしなさい。

- a. in contrast to b. in proportion to c. on behalf of d. with relation to

3. 下線部(A) 'the unique quality of Bobby Fischer as a player' は何であると述べられているか。最も適切なものを下から選び、その記号を解答欄【6】にマークしなさい。

- a. how unconventionally Bobby Fischer behaves when he wants to win a game.
b. the fact that Bobby Fischer is a mysterious, legendary American chess grandmaster.
c. the fact that Bobby Fischer makes continuous efforts to improve himself in his activity.
d. the special way Bobby Fischer combines a limited number of possible moves.

4. 以下の語を並び替えて、空欄(B)を埋めなさい。その場合に、三番目と九番目になる単語の記号をそれぞれ解答欄【7】【8】にマークしなさい。

- a. chess b. code c. fixed d. itself e. manifests f. of g. rigidly
h. the i. uniqueness j. within

5. 以下の語を並び替えて、空欄(C)を埋めなさい。その場合に、三番目と九番目になる単語の記号をそれぞれ解答欄【9】【10】にマークしなさい。但し、不要な語が二つあるので注意すること。

- a. accomplish b. approves c. are d. convey e. exerting f. he g. means
h. of i. something j. to k. yourself

B 以下の文章を読んで設問に答えなさい。

Things seem (A)to take on a life of their own when they are turned into numbers. Think about *hensachi* for example, or TV ratings — even educational and research evaluations. Once things are transformed into numbers, they start to seem objective and globally applicable, things that have no context and can be applied everywhere.

The text for this session argues for the importance of going back to the moment when a particular number gets defined and thinking carefully about the process that produced (B)it. It's a good idea to stop and consider what has been ignored and what has been considered important in the definition of that number. Or, to put it another way, how have "noise" and "signal" been differentiated? Depending on this kind of judgment, the methods of approximation will differ and hypotheses for calculation will vary, and this, in turn, will lead to different numbers. It is a serious mistake to skip over the process of approximation and the construction of hypotheses and treat calculated numbers as objective results that are universally applicable.

"Globalization" is a catchphrase everywhere in today's world. Talk of universals such as "the global standard" promotes the idea that there actually are (C)such things as global standards and (D)variables that are applicable to every context and every culture. However, is it really true that there is a standard variable that is universally applicable? In fact, important variables are always deliberately selected, and depend on the subject and the purpose of the particular research project in question. Important variables are for this reason likely to vary in accordance with cultural and historical context. It seems worryingly possible that globalization will lead to (E)the enforced export of culturally specific variables: the variables of a powerful culture could easily become imposed on other cultures, where they may well be entirely inappropriate. This is one of the major issues at the heart of science and technology studies today.

1. 下線部(A)の意味に最も近いものを下から選び、その記号を解答欄【11】にマークしなさい。

- a. to acquire an independent value and importance
- b. to appear often in our daily life
- c. to become usable without permission from others
- d. to increase their dependence upon others

2. 下線部(B)のitが指すものを問題文中から抜き出して、裏面の記述式解答欄【ア】に記しなさい。

3. 下線部(C)のsuch thingsの特徴として適切なものにはa、不適切なものにはbを、解答欄【12】～【16】にマークしなさい。

【12】 Things which are deliberately selected, and depend on the subject and the purpose in question.

【13】 Things which are likely to vary in accordance with cultural and historical context.

【14】 Things which are objective and globally applicable.

【15】 Things which have no context and can be applied everywhere.

【16】 Things which suffer from neither the methods of approximation nor hypotheses for calculation.

4. 下線部(D)のvariablesを言い換えるのに最も適切なものを下から一つ選び、その記号を解答欄【17】にマークしなさい。

- | | |
|---------------------------|-----------------------------|
| a. cultural diversities | b. evaluation criteria |
| c. science and technology | d. surrounding environments |

5. 下線部(E)の内容に最も近いものを選び、その記号を解答欄【18】にマークしなさい。

- | | |
|--|---------------------------------|
| a. diplomatic boycott | b. insistence on adoption |
| c. protection of international trade | d. sending out from the country |
| e. violent protest against other countries | |

C 以下の文章を読んで設問に答えなさい。

When I was seventeen, I was involved (1) a car accident. Three of us decided to go out to get burgers at midnight one Saturday. We got as far as four blocks from the house when a car, driven by a woman rushing home to her children, hit us. A man walking his dog saw the accident. He said that her car hit ours on the passenger side. She was speeding. Our car rolled once and then the tires peeled off as the wheel rims dug into the asphalt. As the rims gouged the road, the car flipped into the air and sailed into a telegraph pole. It wrapped itself around the pole and slid to the ground with a resounding crash. The engine of the woman's car was ejected by the impact of the collision and lay several metres away from the crash site.

What happened inside our car?

When the other car hit us, we were talking, but I don't remember the topic. I caught a glimpse of headlights. There was a bang, which stopped the conversation. We turned upside down. I raised my arm above my head to protect myself (2) my fall on the car's ceiling as we rolled. I smelt dust in my nostrils. There was (A) another loud explosion, and I felt jerked about and dropped. Dust and glass went everywhere. As the car stopped, I turned to the friend who was driving and remarked that this meant

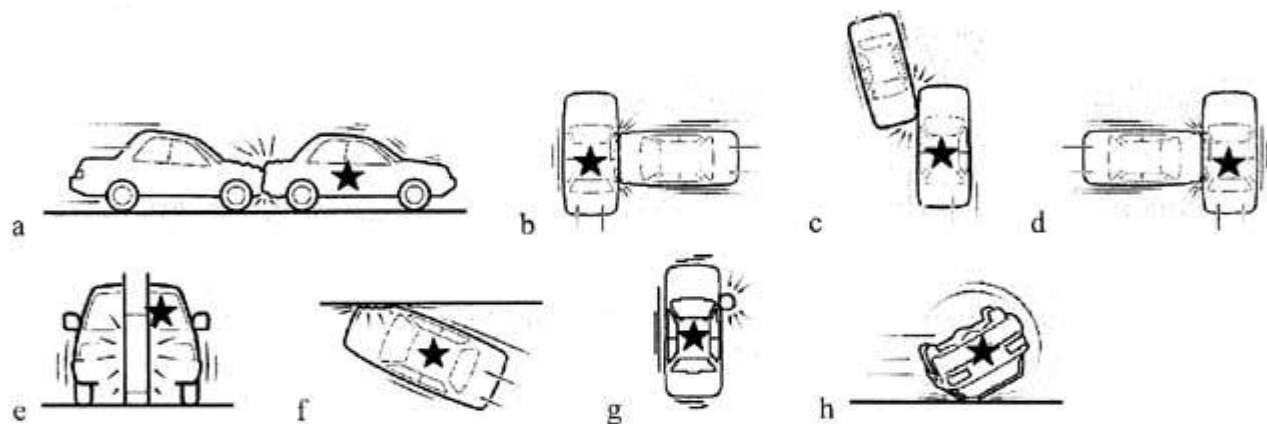
hamburgers were out of the question. The accident gave me a broken pelvis.

To onlookers, the incident looked far worse than my recollection of it. To me, it was much like rolling down a hill in a potato sack (3) someone making violent banging noises as I went. (B).

The sports commentator at a racetrack can describe a fall or a crash in the way the crowds see it but not (4) the driver or rider suffers it.

My experience of the crash was no fun, let me tell you, but it was a long way from the dramatic eyewitness account I heard later. Both were “true” accounts, but they came (5) different perspectives. The witness’s account reported what our crash was like for onlookers. My account told how it felt for me, an insider.

1. 本文に記述された事故の最初の瞬間を最も正しく表している図を、下の a～h から選び、解答欄【19】にマークしなさい。なお、便宜上、車はすべて左ハンドル車とし、★印の付いた車を語り手(私)の車とする。



2. 下線部(A) “another loud explosion” の説明として最も適切なものを下から選び、解答欄【20】にマークしなさい。

According to the passage, the narrator (“I”) heard “another loud explosion” when

- a. the car collided with the engine of the woman’s car.
- b. the car had its tires flattened.
- c. the car hit the telegraph pole.
- d. the car landed on the ground with a resounding crash.

3. 空欄(B)を埋めるのに最も適切なものを下から一つ選び、解答欄【21】にマークしなさい。

- a. I would be more scared if I had been the witness walking his dog.
- b. I would be more scared if I were the witness walking his dog.
- c. I would have been more scared if I had been the witness walking his dog.
- d. I would have been more scared if I were the witness walking his dog.

4. 空欄(1)～(5)を埋めるのに最も適切な語を下からそれぞれ一つ選び、解答欄【22】～【26】にマークしなさい。但し一つの語を二回以上用いてはならない。

- a. against b. also c. as d. because e. for f. from g. in h. on i. over
- j. when k. with

D 以下の下線部(1)～(5)には、それぞれ不要な語が一語ずつ含まれています。その単語を解答用紙裏面の記述式解答欄【力】～【コ】に記入しなさい。

If we suddenly happen to see some familiar object from a different perspective, we will no doubt feel a sort of unstable curiosity. (1)But as long as this is merely a chance for occurrence, our perspective will very quickly stabilize itself and return to normal. (2)That is why simply turning a coffee mug upside down does not really change its meaning as a coffee mug will at all. (3)In order to really destabilize its meaning, we have to change the position of the “normal” state or reorient the standard into perspective. (4)When what we currently call “upside down” becomes the standard—and when what we used to think it was the normal way of putting the mug on the table becomes upside down—then that is the moment when the object ceases to be a coffee mug. (5)We have to change not only the way we look at the object but also the very remote relationship we have with it.

以下は聴き取り問題です。朗読が始まる前に必ず目を通しておくこと。朗読は二回ずつ流れます。

E 放送を聴いて、空欄【サ】～【セ】を読まれたとおりの語句で埋めなさい。空欄内には入るべき単語の数が示してある。解答用紙裏面の記述式解答欄【サ】～【セ】を用いること。

Today, we usually 【サ 6 words】, to the accompaniment of a ukulele or guitar. But in the old days, hula was the accompaniment to chanting or poetry. A chanter recited a poem, and the hula performance repeated and reinforced the chanter’s spoken words 【シ 4 words】.

Some chants celebrated the king and his family. Others 【ス 5 words】, or welcomed visitors. Some were dedicated to gods and goddesses, 【セ 5 words】. The poems were chanted with drums, made of gourds or wood.

F 放送を聴いて、【27】～【35】のそれぞれが放送の中で述べられている内容と一致する場合は a を、一致しない、あるいは一致するかどうか明らかでない場合は b を、解答欄【27】～【35】にマークしなさい。

- 【27】 Dr. Nowak was proud of his discovery and spoke freely about it.
- 【28】 Euclid, a Greek scholar, revealed a characteristic of the prime numbers.
- 【29】 Finding prime numbers is becoming difficult as the number of those not yet discovered is now small.
- 【30】 Many British national newspapers reported the discovery on the front page.
- 【31】 Mathematics was a kind of hobby for Dr. Nowak.
- 【32】 Simon Singh argued that the discovery would bring about positive economic effects.
- 【33】 Simon Singh seemed more impressed by the discovery than the discoverer himself.
- 【34】 The discovered prime number was very large — around 7.8 million.
- 【35】 The discovery mentioned in the tape was achieved in a research laboratory at Dr. Nowak’s hospital.

G 放送を聴いて、その内容と一致するように以下の文章の空欄【 A 】～【 J 】を放送に含まれる語(各一語)を用いて埋めなさい。但し、同じ語を複数回用いたり、要約文中の語を用いたりしてはならない。解答は、解答用紙表面の記述式解答欄【A】～【J】に記入すること。なお、“a(n)”は、次に入る語によって“a”または“an”になることを示す。

The history of American Sign Language started when Thomas Hopkins Gallaudet founded a(n) 【 A 】 for the education of deaf children. He had studied 【 B 】 【 C 】 for them in 【 D 】 because he hoped to 【 E 】 out as 【 F 】 as 【 G 】 about them there. American Sign Language started out as a rather simple and limited means of communication, and was a kind of 【 H 】 language. However, it quickly became standardized and sophisticated, and has developed to be able to express things its signs do not 【 I 】 like, so now it meets the definition of language as a(n) 【 J 】 sign system.

H 放送を聴いて、【36】～【39】の質問に対して最も適切な答えを、それぞれ a～d の中から一つ選び、解答欄【36】～【39】にマークしなさい。

【36】 According to the speaker,

- a. advertisements and greeting cards are useful for studying paintings.
- b. appreciation of a work of art needs attention and thought.
- c. enjoying great paintings involves our eyes, not our ears.
- d. the origin of art can be found in our everyday life.

【37】 If we want to appreciate a work of art, the speaker advises us most importantly to

- a. accept the opinions of professionals humbly.
- b. acquire relevant knowledge of art history.
- c. take proper training in analysing paintings.
- d. trust what our intuition tells us.

【38】 In this lecture the speaker says that

- a. a great artist may be neglected in his lifetime because originality looks more striking at first.
- b. artists are required to live in a network of collectors and dealers.
- c. artists will succeed in the long term only if they have enough courage and individuality.
- d. popularity is no reliable guide to artistic merit.

【39】 According to this lecture, the severest critic of art is

- a. experience.
- b. knowledge.
- c. time.
- d. vision.