英語Ⅰ　２００９年度・夏学期・１年生試験問題

オワタ＼(^o^)／
ヨー

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】～【４０】、記述式解答欄は表面の【A】～【H】と裏面の【ア】～【オ】。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。問題内容に関する質問は、原則として一切受け付けない。

A 以下の文章を読んで設問に答えなさい。

Pablo Picasso's early artistic career demonstrates how uniqueness and originality emerge as a result of long and arduous efforts made primarily within a pre-established framework of tradition and convention. We are so familiar with his cubist-style paintings that we tend to think that he was born with a God-given talent for looking at the world in that '(ア)' way, but that is not the case. Picasso started out as a(n) (イ) representational painter in his early teens and, after going through a massive self-imposed course of training in rudimentary sketching, gradually moulded his own painting style. One of his closest friends testifies to the staggering fact that the piles of his discarded sketch sheets provided sufficient fuel for a stove all winter long. You may be able to become (a)one of Picasso's obscure epigones simply by imitating his artistic style, but you can never become a Picasso if you skip the process he went through.

Individualism is one of the basic tenets of democracy, and the belief that individuals take priority over (b)the aggregate they make up together has found its way into various codes of conduct at different levels of human relationships. People try to stand out as individuals and be 'uniquely' different from others. American TV programmes encourage you to 'be yourself'. But a casual attempt to be different from other people quite often ends up being just an eccentricity. (c)We should always be mindful that we can only meaningfully behave 'like ourselves' within the whole system of human society, and therefore that we need to make strenuous efforts to learn that system works in the first place.

1. 空欄（ア），（イ）に入れるべき語として、次のうちから最もふさわしい組み合わせを１つ選び、解答欄【１】にマークしなさい。

a. (ア) original　(イ) eccentric　　b. (ア) spiritual　(イ) self-taught
c. (ア) unique　(イ) conventional　　d. (ア) ordinary　(イ) traditional
e. (ア) established　(イ) unremarkable

2. 下線部（a）の意味として最もふさわしいものを１つ選び、解答欄【２】にマークしなさい。

a. a faithful and devoted follower of Picasso
b. an unknown and inferior follower of Picasso
c. an undetermined and illegitimate follower of Picasso
d. a dedicated and fervent follower of Picasso

3. 下線部（b）の the aggregate の具体例としてふさわしいものを以下から２つ選び、解答欄【３】の二カ所にマークしなさい。

a. constitution　b. culture　c. environment
d. family　e. history　f. nation

4. 下線部（c）の文には、取りさるべき語が一つ含まれている。その余計な語を抜き出して、表面の記述式解答欄【A】に記しなさい。

B 以下の文章を読んで設問に答えなさい。

Modular forms live in a four-dimensional space called hyperbolic space. (a)The hyperbolic universe is tricky to comprehend for humans, who are constrained to living in a conventional three-dimensional world, [1] (b)four-dimensional space is a mathematically valid concept, [2] (c)it is for this extra dimension that gives the modular forms such an immensely high level of symmetry.

Modular forms stand very much on their own within mathematics. In particular, they would seem to be completely unrelated to elliptic equations. The modular form is an enormously complicated beast, studied [3] because of its symmetry [2] discovered only in the nineteenth century. The elliptic equation dates back to the ancient Greeks and has nothing to do with symmetry. Modular forms and elliptic equations live in completely different regions of the mathematical cosmos, and nobody would ever have believed that there was the (ア) link between the two subjects. However, Taniyama and Shimura were to shock the mathematical community by suggesting that elliptic equations and modular forms were [4] one and the same thing. According to these two maverick mathematicians, they could unify the modular and elliptic worlds.

In September 1955 an international symposium was held in Nikko. It was a (イ) opportunity for the many young Japanese researchers to show off to the rest of the world what they had learned. They handed around a collection of thirty-six problems related to their work, accompanied by a (ウ) introduction—*Some unsolved problems in mathematics: no* (エ) *preparation has been made, so there may be some* (オ) *or already solved ones among these. The participants are requested to give comments on any of these problems.*

Four of the questions were from Taniyama, and these hinted at a (カ) relationship between modular forms and elliptic equations. These innocent questions would ultimately lead to a revolution in number theory.

1. 下線部(a)～(c)のうちいずれか一つには、取りさるべき語が一つ含まれている。余計な語を含む文の記号とその余計な語をハイフンでつないで表面の記述式解答欄【B】に記しなさい。（例：「a–The」）

2. 空欄[1]～[4]に入れる語句として、次の a～h のうち最もふさわしいものをそれぞれ 1 つ選び、解答欄【4】～【7】にマークしなさい。ただし、同じ選択肢を二回以上用いてはならない。

a. and	b. but	c. effectively	d. instead
e. largely	f. not	g. or	h. rarely

3. 空欄(ア)～(カ) に入れる語句として、次の a～f のうち最もふさわしいものをそれぞれ 1 つ選び、解答欄【8】～【13】にマークしなさい。ただし、同じ選択肢を二回以上用いてはならない。

a. curious	b. humble	c. mature	d. remotest	e. trivial	f. unique

C 以下の文章を読んで、論旨が通るように空欄[1]～[6]に入るべき最もふさわしい文を下のa～fからそれぞれ1つ選び、解答欄【14】～【19】にマークしなさい。ただし、同じ選択肢を二回以上用いてはならない。

There are things and events in the world which we can understand only from "inside." This place of "inside" is usually called the place of mind or soul, and the problem concerning the relationship between this "inside" and "outside" has been called the "mind-body problem" by philosophers. The fundamental problem is that [1]; we cannot open it as we open a closed bag and find what is inside. The inner aspect of pain and sorrow cannot be dealt with in the same way as the outer (physical or physiological) aspect can be, and the knowledge of mind and of body are essentially different.

Perhaps you have already noticed that the implication of all this is a little ambiguous. On the one hand, it seems that [2] and that it contributes to strengthening interpersonal relationships. On the other hand, the opposite interpretation is also possible. It could be that [3], as my situation and that of others cannot be the same in the strict sense of the word.

This ambiguity is revealed in an extreme sense in the following example. Everyone knows that all individuals will die at some point, and that one must die one's own death. I know that I cannot avoid my death and that nobody can die in my place, substituting for me. In this sense, [4]. However, can I say that I know what it is like to die my own death? Can I say that I know it better than anyone else? Obviously I can't, as I have never experienced my own death, and, once I have experienced it, I will be already dead and therefore not in a position to have any kind of knowledge about it. In this sense, [5]. To be sure, I can and do have considerable knowledge about my own death from biological, sociological and psychological points of view. However, [6]. This would be one way of interpreting the apparently innocent proverb "seeing is believing."

a. inside knowledge is important for deepening and enhancing our understanding of other people
b. it is logically impossible for me to have any genuine knowledge about the most basic and private event of my own life
c. my death is the most private and intimate event I will encounter in my life
d. these various kinds of knowledge belong to the sphere of knowledge from the outside, and they cannot contribute to my acquiring knowledge from the inside
e. there is always an essential limitation to our understanding of and knowledge of the experiences of other people
f. we cannot reach this "inside" in the same way that we can reach the inside of a room

D 以下の文章を読んで設問に答えなさい。

Objects change their meanings when our relationships with them change. A coffee mug retains its meaning as long as we understand it to be an object to pour coffee [1] and to drink coffee [2]. However, (a)if we turn it upside down－and of course this expression itself shows how our relationship with the mug has been standardized－and dangle a piece of string downwards from the center with a piece of metal attached at one end, and if then we hang it like that under the eaves, and if that becomes the standard way to treat this object－well, then it will come to be regarded as a wind chime. When I sit at a table and look at a coffee mug, it looks as if I can hold it when I reach [3] it. It is telling me that it is a kind of vessel. Or if I stand in front of a door, the door looks like an object to be opened or shut. We are trained to see the door that way. So if a door is installed crookedly, or if we see (b)a door that looks just like a front entrance but is sitting

right in the middle of a road, we cannot help but feel baffled. If we look around us [4] this kind of awareness, we notice that objects actually limit our views much more than we realize, because they encourage us to relate to them in very particular ways. That is why the act of destabilizing our standard perspective shifts our relationship with the objects around us and this, in turn, shifts the very meaning of the object.

But of course shifting the meaning of an object is not that easy. If we suddenly happen to see some familiar object from a different perspective, we will no doubt feel a sort of unstable curiosity. But as long as this is merely a chance occurrence, our perspective will very quickly stabilize itself and return to normal. That is why simply turning a coffee mug upside down does not really change its meaning as a coffee mug at all. In order to really destabilize its meaning, we have to change the position of the "normal" state or reorient the standard perspective. When what we currently call "upside down" becomes the standard－(c)and when what 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. We have to change not only the way we look at the object but also the very relationship we have with it.

1. 空欄[1]～[4]に入るべき最もふさわしい語を下からそれぞれ１つ選び、解答欄【２０】～【２３】にマークしなさい。ただし、同じ選択肢を二回以上用いてはならない。

a. at　b. by　c. from　d. for　e. into　f. on　g. to　h. with

2. 下線部(a)の内容を簡潔な図にしなさい。表面の記述式解答欄【C】～【G】を１つの解答欄とみなし、罫線を無視して解答となる図を記すこととする。なお、mug の内部がどうなっているかがわかるように描くこと。

3. 下線部(b)の内容を最も正しく表している図を下の a～e から１つ選び、解答欄【２４】にマークしなさい。

a.

b.

c.

d.

e.

4. 下線部(c)には we used to think という句が欠落している。最も適切な文にするためにはどの単語の後ろに挿入すればよいか。その単語を表面の記述式解答欄【H】に記しなさい。

5. 本文の内容と合致するものを下記から１つ選び、解答欄【２５】にマークしなさい。

a. It is not difficult at all for us to change the meaning of an object.
b. Simply turning a mug upside down does not give it a new meaning.
c. Unusual objects always destabilize our standard perspective.
d. We need unstable curiosity to change our relationship with an object.