

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】～【43】、記述式解答欄は裏面の【ア】～【ケ】。なお問題 **D**～**G** 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。

Even among those people who really enjoy looking at art, there are probably only a few who regularly visit exhibits based on special themes. I have to admit that I am not one of those few. However, (1)this is quite unfortunate, because Japanese museums are actually rather good at mounting exhibits centering on particular themes. For example, every year, there are excellent exhibits displaying the *ukiyo-e* painting collections of foreign museums and the treasures of famous temples. These exhibits hardly ever disappoint their visitors. In that respect, these quality exhibits based on certain themes should not be (6).

Another equally important theme often repeatedly exhibited in Japanese museums is Japonisme. Japonisme has already generated considerable research in the academic field, not only in art history but also in comparative culture, intercultural exchange and comparative art. (A)Most people probably know something about the relationship of *ukiyo-e* composition to Van Gogh paintings, for example. However, current Japonisme research is now at some (7) from that of the early stages, when scholars were simply investigating the mutual influence and impact of modern Western paintings and Japanese art.

The move away from this kind of study is related to the recognition that comparative literature and comparative culture can no longer be understood simply in terms of a “comparison between A and B.” (B)This trend away from rudimentary comparative study has been especially strong since Edward Said’s work on Orientalism, which urged scholars to shift away from the (8) comparative study of Japonisme to the analysis of the phenomenon within the more rigorous conceptual framework of the “Orient as other, under the gaze of (9).” Japonisme studies in Japan are now under strong pressure to be self-reflexive, in order to avoid the pitfall of (C)a distorted nationalism that ingratiates itself with Euro-Americanism and tries to confirm its identity by being recognized by the West.

- 下線部(1)の“this”が何をさすのか、もっともふさわしいものを下から選び、その記号を解答欄【1】にマークしなさい。
 - that not many Japanese people enjoy looking at art
 - that people do not always visit exhibits held in Japan
 - that the author does not like visiting theme-based exhibits
 - that theme-based exhibits do not attract many visitors in Japan
- 下線部(A)について、“*ukiyo-e* composition”と“Van Gogh paintings”とはそれぞれ何の例であると言えるか、本文から過不足なく語句を抜き出し、“*ukiyo-e* composition”については解答用紙裏面の解答欄【ア】、“Van Gogh paintings”については【イ】に書きなさい。
- 下線部(B)について、以下の(2)～(5)のそれぞれがそのような“trend”に合致していると思われる場合には a、そうではないと思われる場合には b を、それぞれ解答欄【2】～【5】にマークしなさい。
 - avoiding a simple comparison between culture A and culture B
 - resisting the pressure for Japonisme studies to be self-reflexive

【4】 simply investigating the mutual influence of Western and Japanese art

【5】 studying Japonisme in the light of Said's work on Orientalism

4. 空欄(6)～(9)に入るべきもっとも適切な語を下からそれぞれ1つ選び、それぞれの記号を解答欄【6】～【9】にマークしなさい。ただし、1つの語を2回以上用いてはならない。

a. conceptual b. conventional c. difficulty d. displayed e. distance f. Euro-American
g. improvement h. Japan i. missed j. the East k. the West l. visited

5. 下線部(C)を日本語に訳し、解答用紙裏面の解答欄【ウ】以下に書きなさい。必要に応じて解答欄【オ】まで用いてよい。

B 以下の文章を読んで設問に答えなさい。

But perhaps the most important factor in explaining the home-run numbers in Denver is (10) the "Coors Field Effect" — the not-so-subtle influence of the ballpark on pitchers from both the home and visiting teams. Most of these professional athletes are clearly intimidated by Coors Field. (11) one player recently observed, the ballpark causes "an identity crisis" for pitchers, leading them to change their approach to the game, move away from their strengths, and ultimately lose confidence in their abilities (pitcher Denny Neagle of the Colorado Rockies, quoted in *The Denver Post*, 5 March 2003). Even the league's best pitchers often come unglued in Denver. Pitching is undeniably more difficult in Coors Field than in other National League ballparks because of the very limited foul ground and the cavernous outfield spaces. This field configuration gives hitters more chances, allows more balls to drop in front of outfielders, and permits more balls to find the gaps for extra-base hits. (12) beyond this, most pitchers are beset with a range of other problems once they take the mound. Chief among these are a sudden lack of control, breaking balls that do not break, and sinker balls that do not sink. The result is more pitches thrown straight and over the heart of the plate, and more balls hit high, deep, and out the park. Thus, what we suggest is that more home runs are hit at Coors Field, not because routine fly balls carry farther, but because a higher proportion of pitched balls are hit harder than in other ballparks.

These pitching problems in Denver have also been attributed to low air density. (A), thin air reduces ball-to-air friction, cutting down on ball movement between the mound and home plate and thus decreasing the overall control of the pitcher and the effectiveness of the pitches thrown. (13), the low relative humidity at altitude promotes evaporation from the baseball itself, making the ball lighter, drier, and slicker in Denver than in other parks around the league. Because of this, pitchers at Coors Field have a very difficult time getting a proper grip on the ball, (14), in all likelihood, further reduces their control as well as the movement on their pitches. During the 2002 season, in an effort to counteract the presumed effects of thin air on pitching, the Colorado Rockies began using a "humidor" to store baseballs at Coors Field. This device maintains the balls in a controlled environment of 90 degrees Fahrenheit and 40 percent humidity. According to the Rockies organization, the intent of the humidor is to (B) less than the 5.0 to 5.25 ounces specified by the league. The Rockies ball club also believes that these baseballs, not having yet lost water content to evaporation when they enter play, are easier to grip and thus will (19) "level the playing field" for pitchers in Denver. This might just be wishful thinking, however; a comparison of the statistics for the 2002 season versus the previous seven seasons indicates that the humidor has had little, if any, effect upon games played

at Coors Field.

Ultimately, these altitude-related issues may prove to be important contributors to the poor pitching in Denver. For now, (15), difficulties on the mound would seem to be more the result of the fragile psychology of pitchers faced with the imagined specter of baseballs floating out of Coors Field like weather balloons. Based upon the analysis presented above, we believe that the answer to why so many home runs are hit at Coors Field lies as much on the field as it does in the air.

1. 下線部(10)の意味としてもっともふさわしいものを下から選び、その記号を解答欄【10】にマークしなさい。
 - a. the fear common among pitchers about what may happen in Coors Field
 - b. the humidity which makes it hard for pitchers to grip the ball properly
 - c. the low air density in Denver which makes the ball travel farther and faster in Coors Field
 - d. the psychological pressure that both home and visiting pitchers come under from their teams
2. 空欄(11)～(15)に入るべきもっとも適切な語を下からそれぞれ1つ選び、その記号を解答欄【11】～【15】にマークしなさい。ただし、1つの語を2回以上用いてはならない。なお、選択肢においては文頭に来るべき文字も大文字になってはいない。
 - a. although b. as c. because d. however e. moreover f. since g. when
 - h. which i. yet
3. 空欄(A)に入るべきもっとも適切な語を下から1つ選び、その記号を解答欄【16】にマークしなさい。
 - a. Actually b. Curiously c. Paradoxically d. Practically e. Theoretically
4. 以下の語句を並べ替えて、空欄(B)を埋めなさい。その場合に、3、7番目となる選択肢の記号をそれぞれ解答欄【17】【18】にマークしなさい。
 - a. the baseballs b. do c. ensure d. not e. shrink f. that g. to h. a weight
5. 下線部(19)“level the playing field”の意味としてもっともふさわしいものを下から選び、その記号を解答欄【19】にマークしなさい。
 - a. to make the playing field as flat as possible for pitchers in Denver
 - b. to raise pitchers' skills to a higher level in Denver
 - c. to remove disadvantages that pitchers are believed to suffer in Denver
 - d. to train fielders to support pitchers more effectively in Denver

C 以下の2つの文章は、Artificial Life (Alife)に関するワークショップについて書かれたものである。これを読んで設問に答えなさい。

<A>

Throughout the workshop, there was a growing sense of excitement and (20) — even profound relief — as (a) previously isolated research efforts were opened up to one another for the first time. It quickly became apparent that despite the isolation we had all experienced (b) a remarkably similar set of problems, frustrations, successes, (21), and visions. Even more exciting was that, as the workshop progressed, one could sense an emerging (22) among the participants — (c) a slowly dawning collective realization — of the “essence” of Artificial Life. Although I think that none of us could have put it into words at the time, I think that many of us went away from that tumultuous interchange of ideas with (d) a very similar vision.

Perhaps, however, the most fundamental idea to emerge at the workshop was the following: Artificial systems which exhibit lifelike behaviors are worthy of investigation on their own (23), whether or not we think that the processes that they mimic have played a role in the development or mechanics of (A)life as we know it to be. Such systems can help us expand our understanding of life as it could be. By allowing us to view the life that has evolved here on Earth in the larger context of possible life, we may begin to derive a truly general theoretical biology capable of making universal statements about life wherever it may be found and whatever it may be made of.

In 1987, a workshop (the first of what would become a series) was held at Los Alamos National Laboratory. Researchers from a wide range of disciplines met to exchange views on what was becoming a theme of growing interest in a number of different scientific communities: Artificial Life, or Alife, as it is more popularly known. Although the methods and specific goals of the different subcommunities varied, there were also a number of perspectives which were shared. One idea was captured in Alife researcher Rik Belew's comment that "(B)the smartest dumb thing anything can do is to stay alive." This accorded with ideas that had been developed by MIT roboticist Rodney Brooks. Brooks pointed out that the bulk of evolution had been spent getting organisms to the stage where they had useful sensory and motor systems; phenomena such as tool use, agriculture, literature, and calculus represent only the most recent few "seconds" in the evolutionary clock. Brooks inferred from this that one should therefore concentrate on the hard job of building systems which have sound basic sensorimotor capacities; (C)the rest, he suggested, would come quickly after that.

1. 空欄(20)~(23)に入るべきもっとも適切な語を下からそれぞれ1つ選び、その記号を解答欄【20】~【23】にマークしなさい。ただし、1つの語を2回以上用いてはならない。また、複数形にして使うべきものも単数形で記述してある。
a. aspect b. camaraderie c. consensus d. diversity e. doubt f. nature g. request
h. right
2. 下線部(a)~(d)の4つの内容(下に再掲)のうちで、この文脈でもっとも近い意味を持つ対を選び、それら2つの記号を解答欄【24】にマークしなさい。
a. previously isolated research efforts
b. a remarkably similar set of problems
c. a slowly dawning collective realization
d. a very similar vision
3. 下線部(A) "life as we know it to be"と もっとも意味の近いものを下から選び、その記号を解答欄【25】にマークしなさい。
a. artificial systems which exhibit lifelike behaviors
b. life as it could be
c. possible life
d. the life that has evolved here on Earth
4. 下線部(B)においてなぜ "to stay alive" は "the smartest dumb thing"と呼ばれているか。もっともふさわしいものを下から選び、その記号を解答欄【26】にマークしなさい。
a. Because it can be easily realized in artificial systems by using a sophisticated method.

- b. Because it has been naturally done by biological creatures, but is difficult for intelligent scientists to replicate.
 - c. Because it is possible only for clever individual members of lower species.
 - d. Because it is so difficult that even the most brilliant researchers think it is impossible to do.
5. 下線部(C) “the rest”に含まれるものにはa, 含まれないものにはbを、それぞれ解答欄【27】～【30】にマークしなさい。

【27】 allowing systems to stay “alive”

【28】 building systems intelligent enough to use tools and calculate

【29】 constructing systems that behave like organisms at the latest evolutionary stage

【30】 developing systems that have useful sensory and motor systems

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2回ずつ流れます。

- D** 放送を聴いて、【31】～【34】の質問に対してもっとも適切な答えを、それぞれ a.~d.の中から1つ選び、指定された解答欄にマークしなさい。

【31】 According to the speaker, how are things likely to be for the new Bat in Gotham City?

- a. She may face mortal dangers just like many of her predecessors did.
- b. She may find it difficult to work with Batman because he has been unfriendly to her.
- c. She will meet countless old enemies who have defeated her before.
- d. She will not be welcomed by other superheroines who have been less fortunate than her.

【32】 What does the speaker tell you about the term “women in refrigerators”?

- a. It took five years for the term coined in 1994 to circulate widely in the comic-book world.
- b. Superheroines fight and die only in places traditionally associated with women, such as kitchens.
- c. The term refers not only to how much violence is done to female characters but also to the ways in which it is done.
- d. Very few women who have jobs in the comic-book industry have managed to escape the “women-in-refrigerators” syndrome.

【33】 According to the speaker, which of the following statements is true?

- a. Few superheroines recover from their injuries, whereas superheroes tend to make a quick comeback.
- b. Most superheroines die fighting but many superheroes survive.
- c. Superheroes are stronger and never have to suffer from physical injuries like superheroines.
- d. There are various kinds of superheroes, whereas all superheroines share a gruesome fate.

【34】 According to the speaker, which of the following statements is true about Simone’s list and observations?

- a. They added to a debate about the problems surrounding superheroines that was going on among fans.
- b. They allowed female fans to voice their dissatisfaction by giving grounds for their complaints.
- c. They created a new generation of female comic-book writers who have been influenced by the industry’s sexism.

d. They shed light on a problem that neither the fans nor the writers had been aware of.

E 放送を聴いて空欄【カ】～【ケ】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【カ】～【ケ】を用いること。

In terms of average income, 【カ 6 words】 the poorest in northern China. But at the same time, the life of the people here has its own richness, 【キ 5 words】 and culture. It is true, though, that the kind of “modernization” which 【ク 6 words】 the people’s cultural life is also moving into the area. As modern elements are introduced into the area, 【ケ 6 words】 and the loss of unique cultural resources are picking up speed.

F 本文が放送された後、その内容に関する質問と答えの選択肢が読まれる。Question 1～5 の質問に対してもっとも適切な答えをそれぞれ a.～d.の中から1つ選び、指定された解答欄にマークしなさい。

Question 1 = 【35】 Question 2 = 【36】 Question 3 = 【37】 Question 4 = 【38】

Question 5 = 【39】

G 放送を聴いて、【40】～【43】の質問に対してもっとも適切な答えを、それぞれ a.～d.の中から1つ選び、指定された解答欄にマークしなさい。

【40】 In what sense are the objects exhibited at the Sherlock Holmes Museum UNreal?

- a. Some of the objects have been collected from places outside London.
- b. Some of the objects Holmes used were lost and replaced.
- c. The objects are from the same period as the stories but could not have been owned by Holmes.
- d. The objects were not the actual ones used by Holmes but are later copies.

【41】 According to the speaker, what do the visitors most enjoy at the museum?

- a. Learning something new about Holmes.
- b. Reading hand-written texts by Dr. Watson.
- c. The sense of experiencing the world of Holmes at first hand.
- d. The variety of the objects on display.

【42】 According to the speaker, how are the visitors likely to feel at the museum?

- a. They will feel confused at first but not for long.
- b. They will need time to realize that the objects are nonetheless “authentic”.
- c. They will appreciate the ‘authentic’ settings and will imagine themselves in the stories.
- d. They will recognize the objects from the stories but will miss the real Holmes.

【43】 According to the speaker, which of the following exhibitions is the closest to that at the Sherlock Holmes Museum?

- a. An exhibition of both original Picassos and contemporary reproductions of his work.
- b. An exhibition of actual objects that appear in authentic works by Picasso.
- c. An exhibition of Picasso’s works with a life-sized statue of Picasso at the entrance.
- d. An exhibition of scenes reconstructed from Picasso paintings using objects of the same period.