

2020年度 入学試験問題

英 語

注 意

- (1) 解答用紙には受験番号の記入欄が3か所ある。
3か所とも正確、明瞭に記入すること。
- (2) 解答用紙には氏名の記入欄が1か所ある。
正確、明瞭に記入すること。
- (3) 解答はすべて解答用紙の所定欄に記入すること。
解答用紙の裏面は使用してはならない。
- (4) 問題紙の本文は17ページある。
試験開始後、落丁・損傷がないか確認すること。
- (5) 試験終了後、問題紙は各自持ち帰ること。

(記号 102)

(科目名 英語)

[題]



[正]

[II] p.13 II-C

(1) 3

on language learning



on one language



(記号 102)

(科目名

英語

)

[誤]



[正]

[I] p.7 下か58行め

I-E 3

outside Lyon.

on the edge of Lyon.

〔 I 〕 次の文章を読んで設問に答えなさい。[*印のついた語句は注を参照しなさい。](69点)

Auguste and Louis Lumière invented a camera that could record, develop, and project film, but they regarded their creation as little more than a curious novelty. Shortly after the public premiere* of their film, Louis was said to have remarked, “Cinema is an invention without a future.” This prediction was the Lumières’ only scientific miscalculation, for this sibling pair created an unprecedented form of art and entertainment that radically influenced popular culture. Their Cinématographe* introduced a crucial innovation. By projecting moving images onto a large screen, it created a new, shared experience of cinema. The first “movies” were born.

In 1870, (中略) Antoine Lumière moved his family from the hazardous eastern border of the country to the city of Lyon. A portrait painter and award-winning photographer, he opened a small business in photographic plates in his new home. Two of Antoine’s sons, Auguste and Louis, grew up immersed in and fascinated by their father’s trade. In 1881, the 17-year-old Louis began taking a particular interest in the photographic plates that their father manufactured.

Chemists had already introduced a new type of “dry” photographic plate that was coated with a chemical emulsion*. Unlike previous “wet” photographic plates, these did not need to be developed immediately, freeing the photographer to travel farther from his darkroom. Louis improved upon the dry plate technology, and his success with what became known as the “blue plate” prompted the opening of a new factory on the outskirts* of Lyon. By the mid-1890s the Lumière family was running Europe’s largest photographic factory.

In 1894 Antoine attended a Paris exhibition of Thomas Edison and William Dickson’s Kinetoscope, a film-viewing device often referred (Y)

as the first movie projector. However, the Kinetoscope could show a motion picture to only one person at a time.⁽⁷⁾ The individual viewer had to watch through a peephole. Antoine wondered (Z) it were possible to develop a device that could project film onto a screen for an audience. When he returned home from Paris, Antoine encouraged his sons to begin working on a new invention.

One year later, the brothers had succeeded, and the Lumière Cinématographe was patented.^(e) With its perforated*, 35mm-wide film that passed through a shutter at 16 frames per second, the hand-cranked* Cinématographe established modern standard film specifications. Similar to the mechanics of a sewing machine, the Cinématographe threads the film intermittently* and more slowly than the Kinetoscope's 46 frames per second, creating a quieter machine and one that made the images appear to move more fluidly on screen. In addition to expanding Edison's one-person peephole view to an audience,^(f) the Cinématographe was also lighter and portable. The bulk of the Kinetoscope meant that films could only be shot in a studio,^(g) but the Lumières' invention offered operators the freedom and spontaneity to record candid footage* beyond a studio's walls.

The Lumières held the world's first public movie screening on December 28, 1895, at the Grand Café in Paris. Their directorial debut was *Workers Leaving the Lumière Factory*. While today this premiere would be considered rather prosaic* viewing—as its title suggests, the movie simply showed workers leaving the Lumière factory—the clarity and realism of the black-and-white, 50-second film created a sensation. Describing the streetlife scenes that appeared on the screen before him, Georges Méliès, the renowned magician and director of the Théâtre Robert Houdin in Paris, remarked, “We stared flabbergasted* at this sight, stupefied* and surprised beyond all expression. At the end of the show there was complete chaos. Everyone wondered how such a result was obtained.” Legend has it that when

audiences viewed the Lumières' film *The Arrival of a Train at La Ciotat Station* in 1896, the sight of the approaching train sent viewers running away in terror. (中略) A moving picture was a shock to the senses, revolutionary to behold*.

In 1896 the Lumières opened Cinématographe theaters in London, England; Brussels, Belgium; and New York City, showing the more than 40 films that they had shot of everyday French life — a child looking at a goldfish bowl, a baby being fed, a blacksmith* at work, and soldiers marching. Footage of the French Photographic Society marked the first newsreel*, and the Lyon Fire Department became the subject of the world's first documentary. (中略) The day after the first public screening of the Lumières' film in 1895, a local gazette* trumpeted, "We have already recorded and reproduced spoken words. We can now record and play back life. We will be able to see our families again long after they are gone." Indeed, the Lumières not only made history with their culture changing camera and new photographic processes; they preserved it. The Lumières trained camera operators to use the invention and then travel all over the world. They showed the Lumières' films to new audiences and also recorded their own footage of local events in the places they visited. (中略) Between 1895 and 1905, the Lumières would (あ) more than 1,400 films, (い)(う) which (え)(お) preserved to this day.

As the cinema grew popular, the brothers began to turn their attention to new projects. They focused their ever-present curiosity on tackling another technical challenge: color photography. Color photography did exist, but the process of creating it was complicated and time-consuming. The Lumière brothers' solution had a profound effect on the emerging field. (中略) This family of inventors lived up to their name — *lumière* means "light" in French — illuminating life as they archived the past, captured the unseen, and created filmmakers and audiences alike.

(By Pedro García Martín, writing for *National Geographic History Magazine*, February 22, 2019)

- [注] premiere 初公開、初演
Cinématographe シネマトグラフ
emulsion 感光乳剤 (写真の現像に使う物質)
outskirts 郊外
perforated 連続して穴を打ち抜いた
hand-cranked ハンドルを回して動かす
intermittently 断続的に
candid footage ありのままの映像
prosaic 面白みのない
flabbergasted あっけにとられて
stupefied ぼう然として
behold 見る
blacksmith 鍛冶屋
newsreel ニュース映画
gazette 新聞

I - A 空所(Y)と(Z)に入るもっとも適切なものを次の1～4の中からそれぞれ一つ
選び、その番号を解答欄に記入しなさい。

- | | | | | | | | | |
|-----|---|-------|---|------|---|-------|---|-----|
| (Y) | 1 | among | 2 | for | 3 | on | 4 | to |
| (Z) | 1 | if | 2 | that | 3 | while | 4 | why |

I - B 下線部 (a)~(i) の意味・内容にもっとも近いものを次の 1 ~ 4 の中からそれぞれ一つ選び、その番号を解答欄に記入しなさい。

(a) unprecedented

- | | |
|---------------------|-------------------------|
| 1 completely new | 2 deliberately shocking |
| 3 highly commercial | 4 well established |

(b) hazardous

- | | |
|------------|-------------|
| 1 closed | 2 dangerous |
| 3 disputed | 4 uncertain |

(c) improved upon

- | | |
|------------|-------------|
| 1 created | 2 discarded |
| 3 imported | 4 refined |

(d) running

- | | |
|--------------|---------------|
| 1 automating | 2 building |
| 3 managing | 4 modernizing |

(e) patented

- | | |
|---------------|----------------|
| 1 copyrighted | 2 demonstrated |
| 3 discovered | 4 invented |

(f) fluidly

- | | |
|------------|------------|
| 1 actively | 2 rapidly |
| 3 shakily | 4 smoothly |

(g) bulk

- | | |
|---------------|-------------|
| 1 cost | 2 fragility |
| 3 massiveness | 4 power |

(h) trumpeted

- | | |
|--------------|--------------|
| 1 apologized | 2 criticized |
| 3 judged | 4 proclaimed |

(i) archived

- | | |
|--------------------|-------------------|
| 1 helped erase | 2 lovingly shaped |
| 3 saved records of | 4 were beaten by |

I - C 波線部 (ア)~(エ) の意味・内容をもっとも的確に示すものを次の 1 ~ 4 の中からそれぞれ一つ選び、その番号を解答欄に記入しなさい。

(ア) the Kinetoscope could show a motion picture to only one person at a time

- 1 only one operator was allowed to shoot and project films at the time the Kinetoscope was invented
- 2 the Kinetoscope would only work once before it had to be moved and reset by one person
- 3 the Kinetoscope enabled individuals to record and show films simultaneously
- 4 films shown by the Kinetoscope could be viewed by no more than one individual at one time

(イ) sent viewers running away in terror

- 1 scared workers so much that they left the company
- 2 terrified audiences so much that they fled from the screen
- 3 made spectators rush toward the image
- 4 reminded people of the danger of train travel

(ウ) they are gone

- 1 the family members have passed away
- 2 the family members have moved away
- 3 sound recordings have been forgotten
- 4 sound recordings have stopped working

(エ) lived up to their name

- 1 did all the things they wanted to do
- 2 never changed their brand name
- 3 left their name in cinema history
- 4 lived lives worthy of their name

I - D 二重下線部の空所(あ)～(お)に次の1～7の中から選んだ語を入れて文を完成させたとき、(い)と(え)に入る語の番号を解答欄に記入しなさい。同じ語を二度使ってはいけません。選択肢の中には使われないものが二つ含まれています。

Between 1895 and 1905, the Lumières would (あ) more than 1,400 films, (い)(う) which (え)(お) preserved to this day.

- | | | | |
|--------|--------|--------|--------|
| 1 been | 2 have | 3 make | 4 many |
| 5 must | 6 of | 7 were | |

I - E 本文の意味・内容に合致するものを次の1～8の中から三つ選び、その番号を解答欄に記入しなさい。

- 1 The Lumières' Cinématographe had little long-term impact on art and entertainment, just as Louis Lumière is supposed to have accurately predicted.
- 2 The Lumière brothers were unwilling to take over the business from their father, who had invented the world's first motion-picture camera before they were born.
- 3 The photographic plate later to become known as the "blue plate" was so successful commercially that the Lumières built a factory outside Lyon.
- 4 The movement of the Cinématographe, based on the principle of the sewing machine mechanism, used electric power from the beginning.
- 5 The Cinématographe, which weighed less than the Kinetoscope, could be readily taken outside the studio to shoot films.
- 6 The Lumière brothers' first movie, which filmed workers leaving their own factory, left Georges Méliès, a well-known magician and theater director, feeling lost for words.

- 7 For the public screening of the Cinématographe in London in 1896, the Lumières shot as many as 40 films of ordinary English life.
- 8 When the process of creating color photography became more complicated, the Lumière brothers decided to withdraw from its further development.

〔Ⅱ〕 次の文章を読んで設問に答えなさい。[*印のついた語句は注を参照しなさい。](81点)

“You understand grandmother when she talks to you, don’t you, darling?” The girl nods. We met her — and her Danish mother and English father — at the airport, en route* to Denmark. The parents were eager to discuss their experience of bringing up their daughter bilingually in London. It isn’t easy. The husband does not speak Danish, so the child hears the language only from her mother, who has come to accept that she will reply in English.

This can be painful. Not sharing your first language with loved ones is hard. Not passing it on to your own child can be especially tough. Many expat* and immigrant parents feel a sense of failure. They wring their hands and share stories on parenting* forums and social media, hoping to find the secret to nurturing* bilingual children successfully.

Children are linguistic sponges, but this doesn’t mean that cursory*
(7) exposure is enough. They must hear a language quite a bit to understand it — and use it often to be able to speak it comfortably. This is mental work, and a child who doesn’t have a motive to speak a language — either a need or a strong desire — will often avoid it. Children’s brains are already busy enough.

So languages often wither* and die when parents move abroad. Consider America. The foreign-born share of the population is 13.7%, and has never been lower than 4.7% (in 1970). And yet foreign-language speakers don’t accumulate. Today just 25% of the population speaks
(a) another language. That’s because, typically, the first generation born in America is bilingual, and the second is monolingual — in English, the children often struggling to speak easily with their immigrant grandparents.

In the past, governments discouraged immigrant families from keeping their languages. Teddy Roosevelt worried that America would become a “polyglot boarding-house*.” These days, officials tend to be less interventionist. Some even see a valuable resource in immigrants’ language abilities. Yet many factors conspire to ensure that children still lose their parents’ languages, or never learn them. ^(b)

A big one is institutional pressure. A child’s time spent with a second language is time not spent on their first. So teachers often discourage parents from speaking their languages to their children. This is especially true if the second language lacks prestige. Parents often reluctantly comply, worried about their offspring’s education. This is a shame; children really can master two languages or even more. Research does indeed suggest their vocabulary in each language may be somewhat smaller for a while. But other studies hint at cognitive advantages among bilinguals. They may be more adept at* complex tasks, better at maintaining attention, and (at the other end of life) suffer the onset of dementia* later. ^(c) ^(d)

Even without those side-effects, though, a bilingual child’s connection to relatives and another culture is a good thing in itself. How to bring it about? When both parents share the heritage language, the strategy is often to speak that at home, and the national language outside. ^(e) But when they have different languages, perhaps the most common approach is “one parent, one language.” François Grosjean, a linguist at the University of Neuchâtel in Switzerland, emphasizes necessity. He recommends reserving occasions on which the only language that may be spoken is the one that needs support. ^(f)

Sabine Little, a German linguist at the University of Sheffield, puts the emphasis elsewhere. Making the heritage language yet another task imposed by parents can lead to rejection, she argues. She recommends ^(f)

letting the child forge their own emotional connection to the language. Her son gave up (^(g) Y) German for several years before returning to it. She let him determine when they would speak it together. He decided on the pair's trips in her car to after-school activities, (Z) his father, who doesn't speak German, would not be excluded. They joke about his Anglo-German mash-ups* and incorporate them into their lexicon. Like many youngsters, his time on YouTube is restricted — but he is allowed more if he watches in German. Ms. Little suggests learning through apps and entertainment made for native speakers. The educational type smacks of* homework, she thinks.

Languages are an intimate part of identity. It is wrenching* to try and fail to pass them on to a child. Success may be a question of remembering that they are (あ)(い)(う) thing to be (え) (お) a young mind, (か) a matter of the heart.

(*The Economist*, January 17, 2019)

[注] en route 途中

expat 国外移住した

parenting 子育て

nurturing (nurture 育てる)

cursory ぞんざいな

wither 衰える

polyglot boarding-house 多くの言語集団から成る下宿屋のような場所

adept at ～に長けた

the onset of dementia 認知症の発症

Anglo-German mash-ups 英語とドイツ語を組み合わせた造語

smacks of (smack of ～じみたところがある)

wrenching 痛ましい

II - A 空所(Y)と(Z)に入るもっとも適切なものを次の1～4の中からそれぞれ一つ選び、その番号を解答欄に記入しなさい。

(Y) 1 for 2 on 3 to 4 with

(Z) 1 at which 2 during which 3 whichever 4 whoever

II - B 下線部(a)～(i)の意味・内容にもっとも近いものを次の1～4の中からそれぞれ一つ選び、その番号を解答欄に記入しなさい。

(a) accumulate

1 communicate 2 deposit 3 increase 4 trust

(b) conspire

1 decrease in number 2 disturb each other

3 struggle separately 4 work together

(c) comply

1 challenge 2 interrupt 3 obey 4 protest

(d) cognitive

1 institutional 2 mental 3 personal 4 physical

(e) strategy

1 desire 2 mistake 3 obstruction 4 technique

(f) imposed

1 approved 2 encouraged 3 excluded 4 required

(g) forge

1 build 2 hide 3 lessen 4 revive

(h) lexicon

1 computers 2 plans 3 play 4 vocabulary

(i) restricted

1 extended 2 limited 3 permitted 4 wasted

II - C 波線部 (ア)~(ウ) の意味・内容をもっとも的確に示すものを次の 1 ~ 4 の中から一つ選び、その番号を解答欄に記入しなさい。

(ア) Children are linguistic sponges

- 1 Children can flexibly create their own languages
- 2 Children naturally resist using language
- 3 Children communicate freely without language
- 4 Children absorb languages very easily

(イ) institutional pressure

- 1 children's need to please their parents and grandparents
- 2 the difficulty of learning different vocabulary and grammatical systems
- 3 the priority placed by schools on language learning
- 4 teachers' efforts to encourage students to be bilingual

(ウ) the one that needs support

- 1 the language less frequently encountered
- 2 the language previously spoken in the region
- 3 the language spoken at the child's school
- 4 the language spoken as an official language

II - D 二重下線部の空所(あ)~(か)に次の 1 ~ 7 の中から選んだ語を入れて文を完成させたとき、(う)と(お)と(か)に入る語の番号を解答欄に記入しなさい。同じ語を二度使ってははいけません。選択肢の中には使われないものが一つ含まれています。

Success may be a question of remembering that they are (あ)
(い)(う) thing to be (え)(お) a young mind, (か) a
matter of the heart.

- | | | | |
|-----------|-------|-----------|--------|
| 1 another | 2 but | 3 drilled | 4 into |
| 5 just | 6 not | 7 what | |

II - E 本文の意味・内容に合致するものを次の1～8の中から三つ選び、その番号を解答欄に記入しなさい。

- 1 Many immigrant parents are struggling to find ways to have their children succeed in learning the official language of the place where they currently live.
- 2 As many as a quarter of the American people speak another language, as a result of the government's policy to promote foreign languages.
- 3 Immigrants' children born in America are often bilingual, while their grandchildren are mostly monolingual and can not speak their heritage language.
- 4 As views on the desirability of multilingualism have changed, the majority of immigrant children now acquire their heritage language.
- 5 Bilingual children's vocabulary in each language is often permanently smaller than that of monolingual children.
- 6 Advantages of being a bilingual may include being better at complicated work, having longer concentration, and a delay in developing dementia.
- 7 If a child has two parents who speak different languages, it is better to speak one at home, and one in the car, while if the child lives in a single-parent household, it is best to focus on learning one language.
- 8 Sabine Little recommends children's learning the second language through their favorite activities in a relaxing atmosphere, since she believes in the importance of emotional connection with the language.

II - F 本文中の太い下線部を日本語に訳しなさい。

Even without those side-effects, though, a bilingual child's connection to relatives and another culture is a good thing in itself.

〔Ⅲ〕 次の対話を読んで設問に答えなさい。(50点)

(Maya is eating lunch in the university cafeteria early on in Fall Semester.)

Carolyn: Excuse me. Is this seat taken? May I sit here?

Maya: Yes, sure.

Carolyn: This cafeteria is so full!! Is it always like this?

Maya: No, only at this time of day when morning classes have just ended. [ここに10分早く着いていたら、もっと簡単に席を見つけられたでしょうに。]

Carolyn: Wow, your English is perfect. _____ (a) _____ Why is it so good?

Maya: I spent last semester at the University of Winnipeg in Canada. Have you heard of it?

Carolyn: Of course. I'm from Toronto. I've never been to Winnipeg, but I've always wanted to go. There's a train you can take from there that goes all the way up to Hudson Bay.

Maya: That's the Winnipeg-Churchill train, isn't it? _____ (b) _____ It was closed for a year and a half because floods damaged parts of the track in 2017. I managed to make the trip last December, just after it reopened and just before I had to return to Japan.

Carolyn: You went in December? You must have seen polar bears.

Maya: Yes, lots. _____ (c) _____ Traveling by train is my hobby.

Carolyn: Mine, too! I rode the TGV in France and the ICE in Germany last summer. Actually, one of the reasons I wanted to study in Japan is because I wanted to ride the Shinkansen.

Maya: The Shinkansen is great, but you'll be surprised at how

expensive the tickets are. When I go to Tokyo, I usually take the overnight bus.

Carolyn: _____ (d) _____ I flew into Narita and took the Shinkansen down here. It was amazing. The cost is comparable to other high-speed trains. I can't wait to do it again.

Maya: You found it "amazing"? _____ (e) _____

Carolyn: Well you know when you take a long-distance train in North America or Europe, it seems like a really big deal. The trains look big and heavy, and they don't come as often as the Shinkansen. _____ (f) _____

Maya: I never thought of that. Next you need to go to China and check out the Shanghai Maglev and the Fuxing Hao. They are the two fastest trains in the world.

Carolyn: I would love to do that! _____ (g) _____

Maya: No, I prefer slow trains, but both of those are on my list. High-speed rail is going to become more and more important. _____ (h) _____

Carolyn: Yes! Trains leave a much smaller carbon footprint than airplanes.

Maya: (*Lifting her plastic cup of tea.*) Here's to trains, the transportation of the future!

Carolyn: (*Lifting cup.*) To trains!

Ⅲ－A 空所 (a)～(h) に入るもっとも適切なものを次の1～10の中からそれぞれ一つ選び、その番号を解答欄に記入しなさい。同じ選択肢を二度使ってはいけません。選択肢の中には使われないものが二つ含まれています。

- 1 Because of global warming.
- 2 That's a different train!
- 3 But they are very polluting.
- 4 Actually, I've already taken the Shinkansen!
- 5 Shinkansen trains are stylish, and they come and go just like commuter trains.
- 6 But that's not the main reason I wanted to go.
- 7 Have you ridden either of them?
- 8 I didn't expect that!
- 9 I took it!
- 10 What was so great about it?

Ⅲ－B 本文中の [] 内の日本語を英語で表現しなさい。

ここに10分早く着いていたら、もっと簡単に席を見つけられたでしょうに。