

平成 29 年 度

問題冊子

教 科	科 目	ページ数
外 国 語	英 語	11

監督者の「始め」という指示があるまで、問題冊子を開かないこと。

解答の書き方

1. 解答は、すべて別紙解答用紙の所定欄に、はっきりと記入すること。
2. 解答を訂正する場合は、きれいに消してから記入すること。
3. 解答用紙には、解答と志望学部及び受験番号のほかは、いっさい記入しないこと。

注 意 事 項

1. 監督者の「始め」の指示の後、解答用紙に志望学部及び受験番号を必ず書くこと。
2. 問題の内容についての質問には、いっさい応じないが、その他の用事があるときは、だまって手をあげて、監督者の指示を受けること。
3. 試験終了時には、解答用紙の1ページ目を表にし、机上の右側に置くこと。
4. 試験終了後、問題冊子は持ち帰ること。

[I] 次の英文を読んで、後の問いに英語で答えなさい。

The first time I read *The Diary of Anne Frank*, I was younger than its author was when, at the age of thirteen, she began to write it. I can still picture myself sitting cross-legged on the floor of the bedroom in the house in which I grew up and reading until the daylight faded around me and I had to turn on the lamp. I lost track of my surroundings and felt as if I were entering the Amsterdam attic in which a Jewish girl and her family hid from the Nazis, and where, with the aid of their Dutch “helpers,” they survived for two years and a month, until they were reported to the authorities, arrested, and deported. I was moved by Anne’s vivid descriptions of her beloved father, Otto; of her conflicts with her mother, Edith, and her sister, Margot; of her romance with Peter van Pels; and of her irritation with Hermann and Auguste van Pels and the dentist, Fritz Pfeffer, with whom the Franks secretly shared the attic. I remember that when I finished the book, I went back to the first page and started again, and that I read and reread the diary until I was older than Anne Frank was when she died, at fifteen, in Bergen-Belsen.

In the summer of 2005, I read the diary once more. I had just begun making notes for a novel that, I knew, would be narrated in the voice of a thirteen-year-old girl. Having written a book suggesting that writers seek guidance from a close and thoughtful reading of the classics, I thought I should follow my own advice, and it occurred to me that the greatest book ever written about a thirteen-year-old girl was Anne Frank’s diary.

Like most of Anne Frank’s readers, I had viewed her book as the innocent and emotional writings of a teenager. But now, rereading it as an adult, I quickly became convinced that I was in the presence of a consciously crafted work of literature. I understood, as I could not have as a child, how much art is required to give the impression of artlessness, how much control is necessary in order to seem natural, how almost () is more difficult for a

writer than to find a narrative voice as fresh and unaffected as Anne Frank's. I appreciated, as I did not when I was a girl, her technical proficiency, the novelistic qualities of her diary, her ability to turn living people into characters, her observational powers, her eye for detail, her ear for dialogue and monologue, and the sense of pacing that guides her as she mixes sections of reflection with dramatized scenes.

I kept pausing to marvel at the fact that one of the greatest books about the Nazi genocide should have been written by a girl between the ages of thirteen and fifteen — not a demographic we commonly associate with literary genius. How astonishing that a teenager could have written so intelligently and so movingly about a subject that continues to overwhelm the adult imagination. What makes it even more impressive is that this seemingly simple book focuses on a particular moment and on specific people, and at the same time speaks, in ways that seem timeless and universal, about the teenage years and family life. It tells the truth about certain human beings' powerful desire to kill the largest possible number of other human beings, even as it celebrates the will to survive and the determination to maintain one's decency and dignity under the most dehumanizing circumstances.

Anne Frank thought of herself not merely as a girl who happened to be keeping a diary, but as a writer. According to Hanneli Goslar, a childhood friend, Anne's passion for writing began when she was still in school. "Anne would sit in class between lessons and she would shield her diary and she would write and write. Everybody would ask her, 'What are you writing?' And the answer always was, 'It's none of your business.'" In April 1944, four months before the attic in which the Franks found refuge was discovered by the Nazis, Anne Frank recorded her wish to become a writer. "If I haven't any talent for writing books or newspaper articles, well, then I can always write for myself.... I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, this possibility of developing myself and

of writing, of expressing all that is in me!”

Much has been made of how differently we see Anne Frank after the so-called *Definitive Edition* of her diary, published in 1995, restored certain passages that Otto Frank had cut from the version that appeared in Holland in 1947 and in the United States in 1952. In fact, though the *Definitive Edition* is almost a third longer than the first published version of *The Diary of a Young Girl*, the sections that were restored — critical comments about Edith Frank and the van Pelses, and other entries revealing the extent of Anne’s curiosity about sexuality and about her body — don’t substantially change our perception of her.

On the other hand, there is a scene in Miep Gies’s book, *Anne Frank Remembered*, that actually *does* alter our image of Anne. Along with the other helpers, the employees of Opekta, Otto Frank’s spice and pectin business, Miep risked her life to keep eight Jews alive for two years and a month, an experience she describes in a book that sharpens and enhances our sense of what the hidden Jews and their Dutch rescuers endured. The scene begins when Miep accidentally interrupts Anne while she is at work on her diary.

I saw that Anne was writing intensely, and hadn’t heard me. I was quite close to her and was about to turn and go when she looked up, surprised, and saw me standing there. In our many encounters over the years, I’d seen Anne, like a chameleon, go from mood to mood, but always with friendliness.... But I saw a look on her face at this moment that I’d never seen before. It was a look of dark concentration, as if she had a severe headache. The look went through me, and I was speechless. She was suddenly another person there writing at that table.

The Anne whom Miep observed *was* another person: a writer, interrupted.

[IV] Write about an impressive experience you have had in your life. Describe what happened, and what you learned from this experience. Your answer should be **in English** and about 10 lines in length.

〔Ⅲ〕 次の文章の空所に適切な英単語を一つ入れなさい。

Ever Wonder Why? — men's clothes have buttons on the right and women's clothes have buttons on the left?

It is easier for right-handed people to push buttons on the right through holes on the left, and since most people are right-handed, this is why men's clothes have buttons on the right. But what about women, who are (1) mostly right-handed?

When buttons first came (2) being, they were very expensive and (3) worn primarily by the well-to-do. Women (4) that class did not usually dress (5) but were dressed by maids. Since (6) maid would be facing a woman (7) was dressing, dressmakers put the buttons (8) the *maid's* right, and this, of (9), put them on the woman's left, (10) they have remained.

[出典 : Smith, Douglas B. (1991). *Ever Wonder Why?* New York: Fawcett Gold Medal. p. 6. 一部改編.]

[出典 : Prose, Francine. (2009). *Anne Frank — The Book, The Life, The Afterlife*. London: Atlantic Books. pp. 4-7. 一部改編.]

Notes:

attic: a room just below the roof of a house

deported: forced someone to leave a country

demographic: a group of people

Questions:

1. How many months did Anne Frank's family successfully hide from the Nazis?
2. What was the relationship between Anne Frank's family and Fritz Pfeffer?
3. What did the author do while preparing to write a novel in 2005?
4. Fill in the blank in paragraph 3 with the most appropriate word.
5. What happened to Anne Frank in August 1944?
6. Explain the meaning of the underlined phrase in paragraph 5, "this gift"?
7. How was the *Definitive Edition* of Anne's diary different from earlier editions?
8. Why did Miep Gies compare Anne Frank to a chameleon?
9. What did Miep Gies notice when she interrupted Anne?

[問い]

1. 第1パラグラフの下線部“a frustrating experience”とはどのような経験か。
2. 日本の郵便局とアメリカの郵便局が異なっている点を2つ挙げなさい。
3. 研究調査の対象とした日米の都市に共通の条件は何か。
4. 日本の都市景観について、都市の規模と複雑さはどのような関係にあると評価されたか。
5. 日米の学生はそれぞれ、複雑さに対してどれくらい敏感か。
6. 第6パラグラフにおいて、都市の景色の好感度を尋ねたのはなぜか。
7. 後の実験で使われた短い動画において、焦点が当てられているものに見られた変化は何か、例を挙げなさい。
8. 上の実験において、最も注意深かったのはどのグループか。
9. 最後のパラグラフの下線部“it”の指す内容を書きなさい。

between the clips in each pair.

For the focal changes there was little difference related to what kind of photos the students had previously seen. On the other hand, both the Japanese and American students who had looked at the Japanese cityscapes before viewing the clips were able to detect more of the contextual changes than those who had seen the American photos.

Americans who had seen the American scenes identified more contextual changes than those who had viewed the Japanese scenes. The Japanese students who had seen the American scenes did better than their American counterparts, but those who were prepared with the Japanese scenes were even more observant.

Daily life in Japan often falls into the category of “it’s complicated”; it’s nice to know that the complexity generates improved observational skills. And if you ever need to locate a post office, I’m your woman.

[出典：Elwood, Kate. (June 30, 2016). A street view of cultural context in complex cityscapes. *The Japan News*, p. 8. 一部改編.]

〔Ⅱ〕 次の英文を読んで、後の問いに日本語で答えなさい。

When I first came to Japan more than 30 years ago I had a frustrating experience within a few days of my arrival. I was looking for a post office and I was told that there was one just down the crowded shopping street I was on, on the right. Off I set. I walked until I reached the end of the street, failing to locate it. I asked another person, who gave me the same information: if I turned around and walked a bit I'd see it on my left. Off I set again, almost back to where I'd started from, with no success.

After walking back and forth a few more times I finally noticed the post office. There were likely several cultural reasons for my inability to recognize it. 1) It was considerably smaller than I had expected and somehow didn't look "postal" to me, perhaps because 2) it dealt with financial services as well, unlike corresponding American mailing facilities and 3) it displayed pamphlets advertising gifts of fruit. Finally, 4) it didn't have a national flag outside it, once again different from a building providing similar services in the United States.

I recalled this incident recently when I read a piece of research in which post offices play a minor role, but, more significantly, revealed further depths to my problem with post office detection. Cultural psychologist Yuri Miyamoto and two colleagues examined three cities each in the United States and Japan that were similar in terms of population and land area. One pair were large cities, the second pair medium-sized cities located in the middle of the country near a large lake and with a large university, and the third pair small agricultural cities. The numbers of primary schools and hotels were roughly the same for each pair, although interestingly there were four times as many post offices in the big and medium cities in Japan compared to their U.S. counterparts. Each of the small cities had only one post office.

The researchers randomly chose 14 schools, 14 post offices, and 14 hotels

from the big cities, four schools, four post offices, and six hotels from the medium-sized cities, and one school, one post office, and three hotels in the small cities. Photographs in four directions were taken from the streets in front of and behind the buildings. Next, American and Japanese university students were shown various sets of photos that included views from all of the different cities and types of locations and asked to assess the complexity of each scene on a scale from one to five.

All of the Japanese scenes were considered more complex than any of the American cityscapes. Moreover, while the big American city scene was regarded as more complex than the scene in the medium-sized city in the same country, and the photographs of the smallest city there were ranked the least complex, all of the Japanese cityscapes were generally evaluated as equally complex by both groups of students. At the same time, the Japanese students appeared less sensitive to complexity than their U.S. counterparts, with an overall lower average score.

Miyamoto and her colleagues then selected 95 photos of each country from the previous experiment. Other groups of Japanese and American university students were randomly assigned to look at either the Japanese or American cityscapes and evaluate how much they liked the scenery. This question, however, was simply a means to get the students to look at the photos carefully in order to prepare them for the next, real part of the second experiment.

After viewing the photos of cities in either country, the students were then shown two pairs of animated clips. One pair was the scene of a construction site and the other an airport. The second of each pair differed from the first in two ways. It had some difference in a focal object, for example, a person present in a truck in the first clip of a pair was no longer in the second related clip, or a contextual divergence, for instance, a truck was placed in a different location. The students were instructed to write down the changes they noticed

訂正

外国語【英語】

問題冊子 5ページ

Questions 6.

(誤) “this gift”?

(正) “this gift.”