

令和 2 年度

英 語

13 : 30 ~ 15 : 10

文学部英文学科
一般入学試験

注 意 事 項

1. 合図があるまでこの冊子を開いてはいけません。
2. 合図があったら受験番号を解答用紙の指定の欄に記入しなさい。
3. 問題は **I** から **V** までで、ページ数は全部で 16 ページです。落丁、乱丁、印刷不明、汚れの箇所があった場合は、すみやかに申し出てください。
4. 解答は必ず解答用紙の指定された解答欄に記入しなさい。
5. この冊子は持ち帰ってください。

問題は次のページから
はじまります。

I 次の文章を読んで、以下の設問に答えなさい。

When there are special celebrations at Shinto shrines, stalls are set up to sell all kinds of goods to the participants, including simple masks and wigs for children. Needless to say, I was fascinated by them, and begged my mother to buy me a samurai wig made of paper, and some black ink which I used to draw fierce, straight eyebrows across my forehead. To increase the impression of heroic courage, I added a beard and moustache. I also experimented with a paper 'geisha' wig and my mother's cosmetics. I slathered my face with masses of white powder until I was completely unrecognisable. A most satisfactory effect.

Next, I pestered my mother to buy me some of the simple plastic or paper masks, which were also on sale at the temples. I raided my parents' wardrobes for clothes. And using my wigs, masks, and costumes, I pretended to be a hundred different people: a lord, a *valiant samurai, a beautiful but tragic geisha, and so on.

I can now see that the wigs and makeup that I played with were simply different versions of the original black bag that my mother made for me. A means of vanishing. A way of hiding myself. Disappearing in front of people, rather than performing for them. Of course, I wasn't really 'invisible', but the 'me' they saw was not the 'real me'. Through makeup and masks, I rendered 'myself' (i).

(1) Given that I preferred to be 'invisible', why on earth did I choose to become an actor, someone who has to reveal himself in public? I have asked myself this question for many years, and now, little by little, I am coming to understand why.

For me, acting is not about showing my presence or displaying my technique. Rather it is about revealing, through acting, 'something else', something that the audience doesn't encounter in daily life. The actor doesn't

demonstrate it. It is not physically visible, but, through the engagement of the onlooker's imagination, 'something else' will appear in his or her mind. For this to happen, the audience must not have the slightest awareness of what the actor is doing. They must be able to forget the actor. The actor must disappear.

In the Kabuki theatre, there is a gesture which indicates 'looking at the moon', where the actor points into the sky with his index finger. One actor, who was very talented, performed this gesture with grace and elegance. The audience thought: 'Oh, his movement is so beautiful!' They enjoyed the beauty of his performance, and the technical mastery he displayed. D

Another actor made the same gesture, pointing at the moon. The audience didn't notice whether or not he moved elegantly; they simply saw the moon. I prefer this kind of actor: the one who shows the moon to the audience.

E

Costumes, wigs, makeup and masks are not enough to achieve this level of 'disappearance'. Ninjas had to spend years training their bodies in order to learn how to become invisible. In the same way, actors must work very hard to develop themselves physically, not simply to acquire skills that can be displayed to the audience, but to be able to (d).

Master Okura, a famous teacher of Kyogen, once explained the connection between the (b) and the stage. In Japanese the word for stage is *butai*, the *bu* part meaning 'dance' or 'movement', and *tai* meaning 'stage'. Literally, 'the platform/place of dancing'. However, the word *tai* also means 'body', which suggests an alternative reading: 'the body of dancing'. If we use this meaning of the word *butai*, what is the performer? Okura said that the human body is 'the blood of the dancing body'. Without it the stage is dead. As soon as the performer enters the stage, the space starts to come alive; the 'dancing body' begins 'dancing'. In a sense, it isn't the performer who is 'dancing', but, through his or her movement, the stage 'dances'. Your job as an actor is not

to display how well you perform, but rather through your performance to enable the stage to come alive. Once this happens, the audience is carried along and enters the world that the stage creates. They feel that they are in a lonely mountain pass, or in the centre of a battlefield, or anywhere else that exists in the world. The stage contains all these possibilities. It is up to the (a _____) to make them come alive.

(4)

出典 Oida, Yoshi. *The Invisible Actor*. Oxford, UK: Routledge (1997).
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注

*valiant: very brave, especially in a difficult situation

問 1 二重下線部の語句の意味として最も適切なものを1～6の中から選び、その番号を書きなさい。

slather pester is carried along

1. to hold something or someone with your hands and take them from one place to another
2. to go into a place and steal things
3. to annoy someone by asking them something again and again
4. to become excited or fascinated about something
5. to give someone permission for something
6. to cover something with a thick layer of a soft substance

問 2 下線部[A]のItは何を指すか、日本語で書きなさい。

問 3 下線部(1)~(4)に入れるのに最も適切な語を本文中の単語を使って一語で答えなさい。最初の文字は与えてあります。

問 4 次の英文は本文の一部です。 A ~ E のどの位置に補うのが最も適切か、記号を答えなさい。

- a. For hours I would parade up and down in front of a mirror, playing at being all these characters.
- b. The actor who can become invisible.

II

次の文章を読んで、以下の設問に答えなさい。

著作権の関係で掲載していません。

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出典 Bowles, Nellie. "Human Contact Is a Luxury Good." *The New York Times International Weekly* 31 March 2019.

注

- * chastise: to criticize or punish someone severely
- * proliferate: to increase a lot and suddenly in number
- * elicit: to manage to get information or a reaction from someone
- * pager: a small machine you can carry in your pocket that makes a noise or movement when someone sends a message

問 1 下線部(1)の内容を 50 字以内の日本語で具体的に説明しなさい。

問 2 下線部(2)の理由を裕福な家庭の子どもと貧しい家庭の子どもの対比しながら、100 字以内の日本語で説明しなさい。

問 3 空所(a)～(f)に入れるのに最も適切な単語を1～8の中から選び、その番号を書きなさい。

- | | | |
|---------------|-------------|--------------|
| 1. democratic | 2. elderly | 3. expensive |
| 4. human | 5. negative | 6. opposite |
| 7. reliable | 8. wealthy | |

Ⅲ 次の文章を読んで、以下の設問に答えなさい。

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出典 Mancoff, Debra N. *Mary Cassatt: Reflections of Women's Lives*. London, UK: Frances Lincoln (1998).

注

- *acclaim: public approval or praise
- *domesticity: life at home taking care of your house and family
- *itinerary: a detailed plan or route of a journey
- *unparalleled: better or greater than any other
- *lucrative: producing a lot of money

問 1 下線部(1)は具体的にはどのようなことを言っているのか、100字以内の日本語で説明しなさい。

問 2 (2)に入れるのに最も適切なものを a ~ d の中から選び、記号で答えなさい。

- a. acquainted
- b. showed
- c. made aware
- d. transferred

問 3 本文中の(A)～(D)にあてはまる最も適切な文を1～5の中から
選び、その番号を書きなさい。

1. It was renowned as a progressive institution and its whole curriculum — with the exception of classes employing nude models — was open to women.
2. Since the fall of Napoleon in 1815, the city reigned supreme as the art capital of the world.
3. The family settled briefly in Philadelphia in 1849, but in the following year they all embarked on an extended visit to Europe.
4. They also instilled in them a devotion to education and a pride in their father's Huguenot ancestry.
5. In 1894, the Cassatts visited Europe for a brief stay.

問 4 What do you think about Mary Cassatt? Write your opinion with an explanation in English.

IV Read the passage below and fill in the gaps A to J with the appropriate expressions 1 ~ 10.

Tim: A It's been way too long since we last saw each other.

Jess: Too true! I think it was this time last year. How have you been doing?

Tim: Not bad really. I've been seriously thinking about switching careers actually.

Jess: Really? What's wrong with your current job? B

Tim: I do like it in many ways, but recently I got a new manager and ...

Jess: C

Tim: You could say that. He's basically a nice guy but he just doesn't know how to manage people.

Jess: Ah, a kind of micro-manager.

Tim: Right! D

Jess: How annoying!

Tim: Like last week he gave me a task on Monday morning and then as soon as I came back from lunch he was already asking me if I had completed it! I wish he would just relax and let me get on with my job.

Jess: I know what you mean! I used to have a boss like that.

Tim: I was worried it was my fault, but then some of my colleagues started saying the same kind of things.

Jess: Doesn't sound promising. E

Tim: Well, funny you should ask that, because just the other day an old friend of mine mentioned that his company is looking for someone with my skill set, and the pay is much better than now.

Jess: Wow! That sounds perfect! Where is it based?

Tim: F It's in London, which would mean a two-hour commute every morning, and every evening.

Jess: That sounds pretty exhausting. What does your wife think about it?

Tim: Well, she's happy for me, but she definitely doesn't want to relocate to London.

Jess: You and the children are really settled here.

Tim: And you and I wouldn't be able to meet up so often.

Jess: We don't even meet up much now!

Tim: True. Anyway, I need to make a decision soon, otherwise the opportunity is going to slip away.

Jess: Why don't you sit down with your current boss and express your feelings honestly? You never know, he might change his style.

Tim: I guess it's worth a try, before simply walking away.

Jess: Right! And remember that there's no guarantee that things will be better in the new job.

Tim: True . . . I wouldn't want to regret moving on.

Jess: I better dash — I'm meeting Jane for a game of tennis this afternoon and I'm always late!

Tim: Lucky you! I haven't played in ages.

Jess: Why don't you come along too then?

Tim: Thanks, but I have to pick up the kids from soccer club in half an hour.

Jess: Of course! And let me know what you decide about your job.

Tim: I will. Thanks for listening — it's really helpful to be able to talk about it with someone.

Jess: No worries — anytime mate. Take it easy!

Tim: You too! Bye!

1. You don't get on with him?
2. Hardly surprising.
3. But what are you going to do about it?
4. I thought you loved it.
5. But let's arrange something soon.
6. Oh, is that the time?!
7. Long time no see!
8. Look, nothing ventured nothing gained.
9. That's the one drawback.
10. He's always checking up on me.

V The following is the beginning of an essay. Complete the essay by adding about 100 words in English.

It is very important to protect our environment. The consequences of not protecting the environment are huge. First, . . .