

- [I] 次の文を読んで設問に答えなさい。[各段落の冒頭にある数字は段落番号です。
*印のついた語句は注を参照しなさい。] (75点)

① “I forgot to remember to forget,” Elvis Presley, an American singer, sang in 1955. I know that it was 1955 because I just Googled the title and clicked on an Internet link to an online encyclopedia that had an entry for the song. That’s pretty cool, isn’t it? Not long ago, I would have had to actually remember that Elvis recorded the song as part of his monumental recording sessions at “Sun Records,” a studio in Memphis, ^(a) Tennessee, that year. Then I would have had to browse through a set of ^(b) histories of blues and country music that sit on the shelf behind me. It might have taken five minutes to do what I did in five seconds. I almost don’t need my own memory any more.

② This strikes many of us as a good thing: the costs are low, the benefits high. We can be much more efficient and comprehensive now that ^(c) a vast collection of documents sits just a few (W) our computer. However, as Viktor Mayer-Schönberger argues convincingly in his book *Delete: The Virtue of Forgetting in the Digital Age* (2009), the costs of such powerful collective memory are often higher than we assume.

③ Consider, for example, the experience of Judge Sonia Sotomayor. When she was nominated for a seat on the US Supreme Court, her opponents dug up an old video clip from a political speech she gave years ago. This brief clip, presented out of context, almost prevented her confirmation. That single clip diverted the attention of the media from the thousands of pages of well-crafted legal opinions that constitute her real record as a judge. To take another example, consider a young woman whose only trace in the digital world is a record of a campaign contribution she once made. Now, she worries, (X), that prospective employers might Google this piece of data and decline to hire her because

of her political opinions.

④ Before the web, before Internet search engines like Google, nobody would have had anything but the standard tools for remembering things in the past. But now we live in an era of seemingly “perfect” memory. In fact, Mayer-Schönberger argues, our condition is far from perfect. “Total recall,” the ability to remember with clarity every detail, renders context, time, and distance irrelevant.^(e) Something that happened many years ago still matters and can come back to be used against us as if it had happened yesterday.

⑤ *Delete* is a sophisticated and sober book that gently and wisely warns us about the rising costs and risks of mindlessly diving into new digital environments — without, however, raising exaggerated fears about the entire project. The author Mayer-Schönberger is a digital enthusiast with a realistic sense of how we might go very wrong by embracing powerful tools before we understand them.^(f) For example, he places the two cases mentioned above within their historical context. In the past, when we created a record for memory, we expected people to behave (Y) the norms and limitations of the technological environment in which the information was born. For most of human history, forgetting was the norm and remembering was the challenge.^(g)

⑥ Chants, songs, monasteries, books, libraries, and even universities were established primarily to overcome our tendency to forget over time. The physical and economic limitations of all of those technologies and institutions served us well. Each acted not just as aids to memory but also as filters or editors. They helped us remember much by helping us discard even more.

^(h) ⑦ The technological proliferation of the last few decades has given us remarkably cheap information-storage techniques. Our powers to remember have shifted the standards so that forgetting is the accident or exception,

Mayer-Schönberger asserts. We have moved so quickly from forgetting most of our stuff to remembering most of it that we have neglected to measure the effects of the change. Just because we have the vessels, we fill them. Then we use networks of data communication that offer so many different elements of our lives to strangers and —more important— to people we would like to know better.

⑧ But it is easy to ⁽ⁱ⁾abuse small bits of information. Who among us has not feared being misunderstood or mislabeled because of some indelicate phrase written years ago on some e-mail discussion list or even a remark made in a speech, only to find that Google has since rendered it easily recoverable? Even 10 years ago, we did not consider that words written for a tiny audience could reach beyond it, perhaps to someone we never dreamed they would ever possibly reach.

⑨ But personal harm is not the whole, or even most important, problem to be considered when we weigh the costs and benefits of a rapidly spreading public memory. Remembering to forget, as Elvis argued, is also essential to getting over heartbreak. And, as Jorge Luis Borges* wrote in his story “Funes the Memorious”* (1942), it is just as important to the act of thinking. Funes, the young man in the story, suffers from an inability to forget anything, and he can’t make sense of it. He can’t think abstractly. He can’t judge facts by relative weight or seriousness. He is lost (Z) the details. Painfully, Funes cannot rest.

⑩ Mayer-Schönberger writes that we are building a collective memory like Funes’s own. Our use of the proliferating data and inefficient filters in our lives renders us incapable of judging, ^(j)discriminating, or engaging in abstract reasoning. And reasoning from particular facts, which one could argue is entering a golden age with the rise of huge databases and the processing power needed to detect patterns and irregularities, is beyond the reach of non-specialist users of the grand collective database called the Internet.

[注] Jorge Luis Borges ホルヘ・ルイス・ボルヘス (アルゼンチンの作家)

“Funes the Memorious” 「記憶の人フネス」 (ボルヘスの短編小説)

I – A 下線部 (a)~(j) 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) monumental

- | | |
|----------------------------|--------------------|
| 1 extremely time-consuming | 2 most outstanding |
| 3 purely experimental | 4 very expensive |

(b) browse through

- | | |
|----------------|------------------------------|
| 1 closely read | 2 read from beginning to end |
| 3 scan quickly | 4 shop around in |

(c) comprehensive

- | | |
|----------------------|-----------------|
| 1 broadly informed | 2 communicative |
| 3 highly intelligent | 4 understanding |

(d) collective

- | | | | |
|------------|-------------|-----------|----------|
| 1 expanded | 2 impressed | 3 revived | 4 shared |
|------------|-------------|-----------|----------|

(e) renders context, time, and distance irrelevant

- | |
|---|
| 1 cultivates our sense of context, time, and distance |
| 2 emphasizes unrelated context, time, and distance |
| 3 makes context, time, and distance insignificant |
| 4 suggests that context, time, and distance are inappropriate |

(f) sober

- | | | | |
|---------------|----------|-------------|-----------|
| 1 challenging | 2 flawed | 3 neglected | 4 serious |
|---------------|----------|-------------|-----------|

(g) embracing

- | | |
|----------------|---------------------|
| 1 distributing | 2 eagerly accepting |
| 3 investing in | 4 rapidly producing |

(h) discard

- | | | | |
|-----------|-------------|---------|------------|
| 1 compile | 2 eliminate | 3 learn | 4 organize |
|-----------|-------------|---------|------------|

(i) abuse

1 extract

2 feed

3 indulge our interest in

4 make improper use of

(i) discriminating

1 disposing of

2 evaluating

3 expressing

4 making distinctions

I - B 空所(W)～(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。

(W) 1 inches from

2 key-strokes away on

3 minutes beyond

4 steps away from

(X) 1 for no reason

2 not without cause

3 probably excessively

4 strange as it is

(Y) 1 according to

2 because of

3 in ignorance of

4 well despite

(Z) 1 at

2 by

3 in

4 without

I - C 次の文を完成させた時、段落①の意味・内容に合致する文となるものを、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。

In order to obtain information about "I forgot to remember to forget," the author

1 in fact consulted reference books on the shelf.

2 in fact followed four steps.

3 indeed searched his memory for when and where the song was recorded.

4 indeed spent less than a minute.

I-D 次の文を完成させた時、段落②と③の意味・内容に合致するものを、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。

The author uses the examples of Judge Sonia Sotomayor and the young woman in order to illustrate

- 1 the great efficiency of a collective database which makes up for its high cost.
- 2 the greater reliability of digital information over written documents.
- 3 the importance of exercising caution when making one's political commitments.
- 4 the negative effects of a digital memory system which appears to benefit everyone.

I-E 次の文を完成させた時、段落⑥と⑦の意味・内容に合致しないものを、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。

Chants, songs, monasteries, books, libraries, and even universities acted not only as aids to memory but also as filters or editors, because

- 1 the technologies and social institutions of times past defined the content and the form of the knowledge stored.
- 2 their capacity to store knowledge was limited and accordingly only certain items were singled out.
- 3 they remained the same even if their technological, economic, and social environment changed.
- 4 they were established for particular purposes and therefore the knowledge in them was stored selectively.

I－F 次の文を完成させた時、段落⑨と⑩の意味・内容に合致するものを、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。

Borges's story "Funes the Memorious" is about

- 1 a man who has, tragically, become incapable of making proper judgments because of his inability to forget anything.
- 2 an ambitious scientist who has devoted his life to building a huge collective database.
- 3 the importance of reasoning from factual details in this golden age of the Internet.
- 4 the same thing Elvis's song "I forgot to remember to forget" concerns: how to get over heartbreak.

I－G 本文の意味・内容を的確に表すタイトルとしてもっともふさわしいものを、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。

- 1 Elvis Presley and Jorge Luis Borges
- 2 Hidden Memories Strike Back
- 3 Logical Thinking in the Digital Age
- 4 Our Digitally Undying Memories

I－H 本文中の太い下線部を日本語に訳しなさい。

We have moved so quickly from forgetting most of our stuff to remembering most of it that we have neglected to measure the effects of the change.

〔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。〕 (75点)

Spending ^(a) an idle morning watching people look at art is hardly a scientific experiment, but it ^(b) addresses an old question again: what exactly are we looking for when we stroll as tourists around museums? As with so many things right in front of us, ^(c) the answer may be as useful as it is familiar.

At the Louvre in Paris, France the other day, two young women in flowered dresses wandered through the gallery. They paused and circled around a few sculptures. They took their time. They looked slowly. The pavilion* puts some 100 excellent objects from outside Europe on ^(c) permanent view in a ground floor suite of cool, silent galleries at one end of the museum. Feathered masks from Alaska, ancient bowls from the Philippines, Native American stone portraits, and the most amazing southern African spoon carved from wood in the abstracted shape of a slender young woman ^(f) take no back seat to the great European works upstairs, aesthetically speaking. (Y), the young women were unusual for stopping. Most of the museum's visitors passed through the gallery without paying much attention. A few of ^(g) the more ambitious tourists ^(d) glanced vainly in guidebooks or hopefully at wall labels, as if learning that one or another of these sculptures came from Papua New Guinea or Hawaii, or that a work was three centuries old or maybe four might help them see what was right before their eyes.

Visiting museums has always been about self-improvement. Partly we seem to go to them to find something we already recognize, something that ^(h) gives us our bearings: think of the large crowds of tourists ^(e) invariably gathered around the Mona Lisa. At one time a highly educated Westerner read perhaps 100 books, all of them ^(f) closely. Today we read hundreds of

books, or maybe none, but rarely any with the same intensity. Travelers who took the Grand Tour* across Europe during the 18th century spent months and years learning languages, meeting politicians, philosophers, and artists, and bore sketchbooks in which to draw and paint—to record their memories and help them see better.

By the last century convenience trumped deep engagement. For example, cameras replaced sketching, and the viewfinder afforded emotional distance. Many people no longer felt the same urgency to look closely. It became possible to imagine that because an image could be so easily reproduced by a camera, or because it was, by the late 20th century, eternally available on the Web, looking closely at an original was a waste of time, especially with so much ground to cover.

We could dream about covering lots of ground thanks to expanding collections and faster means of transportation. At the same time, the great, established artworks of the past that had provided guideposts to tell people where to go and what to look at gradually fell apart. A core of shared values yielded to an equality among visual materials. This was good and necessary, up to a point. Millions of images came to compete for our attention. Liberated by that (あ), Western (い) began drifting in an ocean of passing (う), with no (え) to secure it.

So tourists now wander through museums, seeking to fulfill their lifetime's art history requirement in a day, wondering whether it may now be the quantity of material they pass by (Z) the quality of concentration that determines whether they have “done” the Louvre. It's self-improvement in an instant.

The art historian T. J. Clark, who during the 1970s and 1980s pioneered a kind of analysis that rejected old-school connoisseurship* in favor of studying art in the context of social and political affairs, has lately written a book about devoting several months of his time to looking

intently at two paintings by Nicolas Poussin*. Slow looking, like slow cooking, may yet become fashionable. Until then we struggle to reconcile our impatience with the richness of our cultures. Artists fortunately remind us that there is in fact no single, correct way to look at any work of art, save for with an open mind and patience. If you have ever gone to a museum with a good artist, you probably discovered that they don't worry so much about what art history books or wall labels tell them is right or wrong, because they are free to look, following their own interests.

Back to those two young women at the Louvre: aspiring artists or merely curious, they didn't plant themselves forever in front of the sculptures but they stopped just long enough to laugh and stare, and they skipped the wall labels until afterward. They looked, in other words. And they seemed to have a very good time.

[注] pavilion パビリオン (展示館)

the Grand Tour 18世紀頃のイギリス上流家庭が子供の教育の総仕上げとして行かせたヨーロッパ大陸巡遊旅行

connoisseurship 鑑定眼

Nicolas Poussin ニコラ・プーサン (フランスの画家)

II-A 下線部 (a)~(j) 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) an idle morning

1 a bright morning

2 a busy morning

3 a free morning

4 an artistic morning

(b) addresses

1 answers

2 excuses

3 raises

4 unifies

(c) permanent view

- | | |
|-------------------------|------------------------|
| 1 continuous exhibition | 2 open-air exhibition |
| 3 special exhibition | 4 temporary exhibition |

(d) vainly

- | | |
|----------------------|------------------|
| 1 easily | 2 evidently |
| 3 with concentration | 4 without effect |

(e) invariably

- | | | | |
|----------|-------------|-----------|---------|
| 1 always | 2 curiously | 3 eagerly | 4 often |
|----------|-------------|-----------|---------|

(f) closely

- | | | | |
|-------------|------------|-----------|------------|
| 1 carefully | 2 casually | 3 quickly | 4 secretly |
|-------------|------------|-----------|------------|

(g) urgency to look

- | | |
|-----------------------|-------------------|
| 1 necessity to look | 2 pain in looking |
| 3 pleasure in looking | 4 reason to look |

(h) yielded to

- | | |
|---------------------|--------------------|
| 1 destroyed utterly | 2 followed upon |
| 3 gave way to | 4 rose to dominate |

(i) up to a point

- | | |
|--------------------------------|------------------|
| 1 from a special point of view | 2 on every point |
| 3 to some degree | 4 until today |

(j) aspiring artists

- 1 artists who appreciate talented friends
- 2 artists who help other artists succeed
- 3 people who collect artworks from all over the world
- 4 people who want to be serious artists

Ⅱ－B 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 | Furthermore | 2 | Naturally |
| | 3 | Nevertheless | 4 | Otherwise |
| (Z) | 1 | and | 2 | but |
| | 3 | not | 4 | or |

Ⅱ－C 波線部(ア)～(ク)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 answer may be as useful as it is familiar

- 1 the answer is obvious to us, but it may be useful nonetheless
- 2 the answer is perfectly obvious, but opinions about it vary widely
- 3 the answer may be obscure, but it is actually well worth looking into
- 4 the answer may or may not be useful, but we must ask it nonetheless

(イ) take no back seat

- | | |
|--------------------|--------------------|
| 1 are not inferior | 2 are not superior |
| 3 contribute a lot | 4 lose their charm |

(ウ) the more ambitious tourists

- 1 those tourists who actually hope to educate themselves
- 2 those tourists who care little about the importance of art
- 3 those tourists who wish to look fashionable
- 4 those tourists who would be interested in running museums in society

(エ) gives us our bearings

- 1 allows us to endure each other's ignorance of art
- 2 gives us patience to wait hours to see an exhibition
- 3 keeps us from losing our sense of identity in unfamiliar contexts
- 4 leads us to recognize where we stand and what we know

(オ) convenience trumped deep engagement

- 1 convenience went hand in hand with deep engagement
- 2 deep engagement complemented ease of use
- 3 mere utility overtook deep engagement
- 4 mere utility was challenged by ever deeper engagement

(カ) the viewfinder afforded emotional distance

- 1 the viewfinder allowed us a certain cool objectivity
- 2 the viewfinder allowed us to approach the object of our attention more intimately
- 3 the viewfinder made it possible for us to maintain our distance and be emotional at the same time
- 4 the viewfinder made possible a more deeply felt engagement

(キ) with so much ground to cover

- 1 now that reproductions are so readily available
- 2 now that the pleasure had been taken out of it
- 3 now that we have so many things to classify
- 4 now that we have so many things to deal with

(ク) save for with an open mind and patience

- 1 except with an open mind and patience
- 2 so as to preserve an open mind and patience
- 3 unless you lack an open mind and patience
- 4 without regard for an open mind and patience

II-D 二重下線部の空所(あ)～(え)のそれぞれに入る語が正しい順番で並べられている組み合わせを次の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。

Liberated by that (あ), Western (い) began drifting in an ocean of passing (う), with no (え) to secure it.

- | | |
|---------------------|-------------------|
| 1 (あ) culture | (い) stimulation |
| (う) anchors | (え) proliferation |
| 2 (あ) proliferation | (い) anchors |
| (う) stimulation | (え) culture |
| 3 (あ) proliferation | (い) culture |
| (う) stimulation | (え) anchors |
| 4 (あ) stimulation | (い) culture |
| (う) proliferation | (え) anchors |

II-E 本文の意味・内容に合致するものを次の1～10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 two young women at the Louvre were there to acquire knowledge of non-European works of art.
- 2 Most of the visitors to the Louvre leave right after they see the Mona Lisa because that great artwork alone exhausts them.
- 3 Knowing where certain works of art come from and how old they are has everything to do with our ultimate understanding of art.
- 4 People visit museums so that they can cultivate themselves, even though they do not necessarily learn new things while there.
- 5 During the 18th century, travelers taking the Grand Tour visited many major cities in Europe for the purpose of analyzing works of art.
- 6 By the end of the 20th century, sketchbooks became preferable to cameras for many people, because they were much easier to carry around.

- 7 The value attached to great European artworks of the past is not what it once was; images, whatever their place of origin, have acquired relatively equal status.
- 8 During the 1970s and 1980s, T. J. Clark assessed art situated in social and political contexts, while rejecting the “old-school” style of analysis.
- 9 T. J. Clark recently wrote a book about how Poussin devoted his life to slow looking and to the creation of two famous paintings using this method.
- 10 It is ironic that aspiring artists should lead us to limit our appreciation of art.

〔Ⅲ〕 次の対話を読んで設問に答えなさい。(50点)

(Takuya has arrived in Botswana in southern Africa for his first safari, a trip to see wild animals. There he meets Rashida, his guide, and Kopano, his driver.)

Rashida: Hello, you must be Takuya from Japan. My name is Rashida, and this is your safari driver Kopano.

Takuya: Yes, I'm Takuya, and I'm very pleased to meet you, Rashida and Kopano. To visit Botswana has been one of my dreams since university.

Rashida: Great! Let's sit down and talk about your safari.
 _____ (a) _____ watermelon and a cup of tea. You probably didn't know that watermelon is originally from Botswana.

Takuya: Thank you very much. No, I didn't know that. _____ (b) _____
 [ところで、ボツワナでは英語が広く話されているので、この旅行を最大限楽しむことができてうれしいです。]

Rashida: English is the official language here. Well, Takuya, where would you like to go on your safari?

Takuya: I heard that Chobe National Park has the highest concentration of elephants in the world. Since African elephants are my favorite animals, could we begin there?

Kopano: _____ (c) _____ I'm certain you will see herds of elephants and a great variety of other African animals.

Rashida: Very well, if we're driving to Chobe, we ought to get some rest for an early start tomorrow.

Takuya: That seems like a good idea. It's been a long day of flying to finally reach here. I'll see you in the morning. Good night!

Rashida and Kopano: Good night, Takuya!

Rashida: And don't worry about any animals you may hear during the night. Remember, you're in their world now!

(At breakfast the next day.)

Takuya: Last night I heard sounds I never knew existed! And I'm still alive! I can't wait to experience more. Do you ever tire of this magnificent scenery?

Kopano: Never! Each day is unique and rewarding, especially if you like adventure. _____ (d)

Rashida: Takuya, I was thinking that after Chobe you might enjoy heading south to the Kalahari desert for a different slice of the Botswana pie, so to speak.

Takuya: _____ (e) I've never experienced a desert environment, so I would appreciate the opportunity to do so. Is there any chance we might meet the indigenous people?

Rashida: Yes, the San people are kind and generous. _____ (f)
Now, where's my cell phone?

Takuya: _____ (g) I read in school that they practiced an ancient hunting lifestyle and were isolated from the ways of urban society.

Rashida: Well, that's basically correct, but the realities of contemporary life aren't necessarily expressed in what we read. Technological change moves faster than print. Even in the Kalahari, modern technology is found as near as the palm of one's hand.

Takuya: _____ (h)

Rashida: We're very happy to hear that. Thank you, Takuya, for your enthusiasm. Let's get going!

Ⅲ－A 空所 (a)～(h) 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。

- (a) 1 Especially for you, I imported slices of
 2 Kopano and I are thirsty, excuse us while we have
 3 Please help yourself to these slices of
 4 We prefer not to discuss it as we have
- (b) 1 I have already checked it on the Internet.
 2 I have so much to learn!
 3 Where is this watermelon from?
 4 Why did you mention it?
- (c) 1 It's an excellent choice!
 2 No, we've just come back from there.
 3 The elephant population is shrinking.
 4 You'll see more tourists than elephants.
- (d) 1 As for me, adventure is tiring.
 2 I would like to retire soon and say farewell to all of this.
 3 That's what keeps me driving.
 4 There is no need to preserve this natural beauty.
- (e) 1 I prefer to stay out of the sun.
 2 I was hoping that might be possible.
 3 Maybe. Pie is one of my favorite foods.
 4 That's not really my taste.
- (f) 1 I'll see what I can do to make arrangements.
 2 It's best not to disturb them.
 3 Let's reconfirm your reservation.
 4 Visitors are not allowed in that part of the country.

- (g) 1 Do the San people use cell phones?
2 I expect they've modernized themselves.
3 I left it in my hotel room.
4 They do not welcome tourists.
- (h) 1 I'm afraid I do not quite understand.
2 Palm reading is my hobby.
3 That's quite a disappointment.
4 This safari is proving to be a real education for me.

Ⅲ－B 本文中の [] 内の日本語を英語で表現しなさい。

ところで、ボツワナでは英語が広く話されているので、この旅行を最大限楽しむ
ことができてうれしいです。