

- I 次の英文を 130～150 字の日本語で要約しなさい。ただし、表題の “A Dad in Pink” という状況に、著者が追い込まれた経緯がわかるように書くこと。

A Dad in Pink

Becoming parents is always very challenging, but I feel my case was especially tragic. One day, I was a childless English professor whose most urgent concern was handing out final grades; four days later, my daughter, Lauren, was born a few weeks early. I hadn't even had time to read the famous baby book, *What to Expect: The First Year*, and in fact, I knew absolutely nothing about what to expect. Adding to the pressure was the knowledge that in six short weeks, my wife, Michele, would be returning to her OB-GYN residency* at the hospital near our home in Toledo, Ohio. She would be the sole salary-earner and I would primarily take care of the baby. She worked extremely long hours, sometimes more than forty-eight without returning home, and despite her specialty, we quickly learned that there's a big difference between delivering someone else's baby and taking care of your own. What is worse, we had no relatives in our area to help us.

After three and a half weeks, our problems grew even larger due to the beginning of regular stomachaches, a common problem for infants that is characterized by hours of endless crying. The only way to comfort Lauren was to breast-feed** her frequently for long periods of time — sometimes as often as every two hours — all night and day. Thankfully, Michele was there for those first few weeks.

As week six approached, however, I was getting increasingly anxious. How would I ever be able to console my crying daughter? Shortly before returning to her job, Michele started to pump her breast milk, and I started trying to bottle-feed Lauren. Unfortunately, she was absolutely rejecting the bottle, which of course was my only option as a stay-at-home dad. To calm her, I tried carrying her on my chest for hours, giving her pacifiers*** and taking her for rides in our

car. Nothing worked. I even tried to calm her with the sound of the vacuum cleaner, which worked pretty well — but only for as long as I kept the vacuum running. After Michele went back to work, my suffering increased. Lauren would cry for hours before finally falling to exhaustion. But even then, she wouldn't sleep for long. If I didn't find a solution, I was going to go crazy.

Finally, one night, after an especially horrible ten-hour crying period, I was at my limit. My wife had been gone all day and was still at the hospital that night, and there I was again: at home and alone with a screaming baby. As I held Lauren and threw my head back in despair, a pink object in the corner of our bedroom caught my eye. Hanging on a hook near the bathroom was my wife's bathrobe — a very short, soft robe that smelled like vanilla. And at that moment, I got an idea.

In deep, deep desperation, I slipped into the pink bathrobe. I was aware, on some level, of how absurd this was — but I couldn't have cared less. I sat down with Lauren in my arms and held the bottle against my chest at a breast-like angle. And suddenly, a pause in the screaming. Then, thank goodness, the sound of a baby beginning her meal. I was surprised. I was happy and excited. Incredibly, by copying my wife's smell and shape, I finally solved the problem. Needless to say, I didn't feel much like a man at the moment — but it didn't stop me from repeating it in the future whenever necessary.

(Vincent O'Keefe, "The Night Dad Dressed in Drag," *What Would MacGyver Do?* (Penguin, 2006) pp. 43–45 より一部改変の上, 引用。)

(注) *OB-GYN residency : 産婦人科の研修医

**breast-feed : 母乳を与える

***pacifier : おしゃぶり

II 次の英文を読んで設問に答えなさい。

Culture to the Rescue

In the final phase of World War II, the U.S. Office of War Information invited Ruth Benedict,* a social anthropologist at New York's Columbia University, to write a cultural analysis of Japan. This was not purely an academic exercise but an attempt to understand an unknown enemy and seek answers to the life and death questions: Would the Japanese accept defeat easily or fight to the last man? How would Japan react to the U.S. occupation?

In 1946 *The Chrysanthemum and the Sword: Patterns of Japanese Culture* was published. Although she had never set foot in Japan, Benedict produced her picture of the “Japanese character” through various means: historical studies of political, economic, religious and cultural beliefs, interviews with Japanese-Americans, and analyses of movies and propaganda films. The book soon became a must-read for generations of Japan scholars, and is still praised for her deeper insights, especially for her broad cultural perspective on Japan.

⁽¹⁾ That kind of broad perspective is again needed today when experts try to insist on Japan's decline. They point to a series of defects. Japan's export-oriented economy has taken a serious beating — with government debt and a declining population making an early rebound difficult. In the first quarter of 2009, the economy contracted by as much as 3.3 percent, the worst showing since World War II. Meanwhile the population is aging, the rise of unemployment and crime is remarkable, and younger generations find it hard to have hope. Last year, the O.E.C.D. published a report on the slow pace of reforms in Japan's education system.

Nevertheless, strengths persist: ⁽²⁾ Japan remains unparalleled for the quality of its service, its excellent public transport, advanced technology, safe streets, and cleanliness. The work ethic, ingenuity, and craftsmanship of its people and the depth and range of their culture is impressive, as is the beauty and diversity of

the land. Japan's citizens enjoy universal health care. And with a 99 percent literacy rate, it has as good a starting point as any for educational reform.

In fact, it is in the cultural realm that the country is at its most dynamic. The country has 14 UNESCO world heritage sites, and more than 1,000 artifacts and properties — castles, temples, shrines, modern buildings, and objects of art — designated as national treasures. As early as the 1950s, Japan gave recognition to its living national treasures, providing protection for the unique know-how of generations of artists and craftsmen.

Pottery, lacquer-ware, woodcarving, metal-work, paper-making, glass-blowing, fabric-dyeing, basket-weaving, and calligraphy all survive. The martial arts and sumo wrestling remain popular. Although the post-war glory years of Japanese films are long over, traditional performing arts such as *Noh* (musical drama) and *Kabuki* (dance-drama) have survived.

There are thousands of festivals — *Matsuri* — across towns and villages throughout the year, allowing what was originally an agricultural society to remain connected to its roots. Seasonal products are celebrated — every locality is proud to have its own brand of rice, sake or plum wine, sweets, noodles, fish, fruit, or fowl. What is impressive is not just that all this survives, but how it is⁽³⁾ so widely and deeply shared, binding ordinary people to their land.

It is this living culture, this affinity for nature, and this shared tradition that can inform Japan's economic revival. When my Afghan friends visit to study the lessons of Japan's reconstruction for Afghanistan today, it is this ability to maintain tradition, alongside advanced technology, that impresses them the most. For example, anyone who has sat in the bullet train, seen neatly cultivated rice fields through the train window, and admired the precision of rail staff in their clean uniforms, realizes that it would be a mistake to judge the decline of Japan so easily. As Benedict herself stated: "The system was singular. It was not Buddhism and it was not Confucianism. It was Japanese — the strength and the weakness of Japan."

(Nassrine Azimi, "Culture to the Rescue," *The New York Times* (June 14, 2009)より一部改変の上, 引用。)

(注) *Ruth Benedict (1887-1948) : 米国の著述家・文化人類学者。本文でも言及されているように、著書『菊と刀』において日本文化の価値観の体系を分析した。

問 1 ベネディクトはどのようにして、下線部(1)のような見方を確立したのか述べなさい。

問 2 下線部(2)が言及する日本の強みの中で最大のものは何ですか。簡潔に記しなさい。

問 3 下線部(3)を日本語に直しなさい。

問 4 最終パラグラフにおいて、著者は新幹線に乗ることで日本のどんな特質がわかると述べていますか。本文に即して述べなさい。

Ⅲ 次の会話文を読んで設問に答えなさい。

Hikaru: Hey there Andrew. How was your weekend?

Andrew: It was okay. As always, I was just studying for entrance exams. You had a baseball tournament this weekend, right? How did it go?

Hikaru: (①). We didn't make it past the first round.

Andrew: I'm sorry to hear that. Especially because that was your last game before graduation. Are you going to continue doing baseball when you go to college?

Hikaru: No way. I'm sick and tired of all the practices, especially in the mornings. Not to mention that I hate to lose.

Andrew: So what kind of club will

Miyuki: Hikaru! Andrew! Good to see you. Hey Hikaru, how was your tournament?

Andrew: Don't ask. It wasn't pretty.

Miyuki: Oh, too bad. Well, don't get down on yourself. Next time (②).

Hikaru: There is no next time. This was our last game, remember?

Miyuki: Sorry So what are you guys talking about?

Andrew: Hikaru was saying that he won't do baseball in college, so I was asking what club he will join. What do you think?

Hikaru: I am thinking of joining a film club. As you know, (③). I especially admire the work of Akira Kurosawa, so I want to try to make films like him.

Miyuki: That's true. You have the largest collection of DVDs that I have ever seen. You could open a video rental shop. I'm not so sure about Kurosawa though. I have never liked or understood his movies, not that I have seen many. I prefer Hayao Miyazaki myself.

Andrew: Come on! Kurosawa is one of the best and most influential directors ever, especially his movie *Rashomon*. This movie inspired something we call in English "the Rashomon effect." It's the idea that people can see or experience the same thing, but understand it very differently.

Hikaru: Right. For example, last week Andrew was saying how strange and amazing it is that there are so many vending machines in Japan, even vending machines that sell eggs or rice. For me, because I have lived in Japan my whole life, (④).

Miyuki: I feel the same way. This is such an interesting idea. So anyway, how about you Andrew, what club will you join in college?

Andrew: I want to do so many things that I can't decide on one. I may continue with *kendo*, or I might try juggling, or maybe even some volunteer club. Also, I am really interested in joining a mountaineering club.

Hikaru: Mountaineering? (⑤)?

Andrew: No, I never have. But I see college as the time to try new things. How about you Miyuki, what club are you going to join?

Miyuki: Me? I am not going to join a club. I think they get in the way of studying, which I think is most important in college. People who join clubs are always partying and never take school seriously.

Andrew: That may be true sometimes, but why can't you do both? For me, clubs are a very positive part of the college experience. (⑥)

Miyuki: Well, I guess we view college life differently. This seems to be another example of "the Rashomon effect."

問 1 本文中の(①)から(⑤)には会話文が入ります。会話の流れにそった適切な文を解答欄①～⑤に英語で自由に書きなさい。(ただし、1語のみで答えることはせず、2語以上の英文を書くこと。)

問 2 Andrew の立場に立って、(⑥)に適する会話文を20～30語の英語で書きなさい。ただし、コンマやピリオドなどの記号は語数に含めません。解答欄にある文末の()に語数を記入しなさい。

IV あなたは今、辞書についての文章を書こうとしています。指示にしたがって、文章を完成させなさい。

Dictionaries

(1) _____

Whereas more

people have been using an electronic dictionary over the last several years, quite a few still prefer a printed dictionary. Because each type of dictionary has its own advantages and disadvantages, it is difficult to say which one is better.

(2) _____

問 1 (1)には「英語は語彙が豊富で、ひとつの単語にさまざまな使い方があるので、英語を学ぶときには、よい辞書をいつでも使えるように手元に置いておくことが大切です。」という日本語に相当する英文が入ります。その英文を解答欄に書きなさい。

問 2 (2)には以下の(A)もしくは(B)から始まる英文が入ります。どちらかを選んで記号を記入し、そのあとに続く理由を具体的に 35～45 語の英文で解答欄に書きなさい。ただし、コンマやピリオドなどの記号は語数に含めません。解答欄にある文末の()に語数を記入しなさい。

(A) However, when you study English, an electronic dictionary is more useful than a printed one.

(B) However, when you study English, a printed dictionary is more useful than an electronic one.