

I 次の文を読んで、問いに答えなさい。

What do Sherlock Holmes and Albert Einstein have in common? Both were extraordinary thinkers, one a fictional genius, the other a real genius — curious, original, and brilliant. And both were amateur violinists. The link between these aspects is significant. When either man got really stuck in his problem solving, he would turn to the same solution: playing the violin.

A typical scene in the detective novel finds Dr. Watson, the loyal assistant, walking up the stairs — knowing, from the wild violin sounds he hears, that the great Sherlock Holmes's powers to solve problems are being severely tested by the case he is working on. Holmes apparently trusted the process of logical deduction,¹ but he trusted another process, too — the act of music making. The two processes worked together somehow, each helping the other in a way that the author of the stories hints at but doesn't attempt to define.

Einstein also found a way to aid his thinking through violin playing. He may not have been an especially skilled violinist, but that is clearly not important. "Whenever he felt that he had come to the end of the road or into a difficult situation in his work," his elder son has said, "he would engage in music, and that would usually resolve all his difficulties."

Musical forms, beauty, and patterns took both these geniuses' minds beyond conventional thinking into an advanced type of thought. In both cases their result-focused minds relaxed somehow, allowing their subconscious² minds to guide them — and playing music provided this link between conscious and subconscious. In short, they solved real-world problems by losing themselves in music, specifically³ in the violin. I would guess that Einstein was not a cautious player, either. He attributed⁴ his scientific creativity directly to this quality of childlike curiosity. Einstein

often said that his most famous theory was also inspired by music, its forms and relationships.

It seems that certain physical actions stimulate the brain, create connections, and speed up thought. We have all had the experience of being literally unable to sit still when we are trying to resolve something in our minds. We pace up and down or shake a leg, almost as if such involuntary⁵ motions were needed to move our thoughts forward. Sometimes the mind-body relationship works a bit differently: while taking a long walk or rowing a boat across the lake, just letting our thoughts drift, we suddenly receive from the subconscious, without effort, the solution to a problem that had been troubling us for weeks. I personally know that playing the piano has this effect; maybe it has something to do with both sides of the brain being stimulated by the independent movements of both hands. In any case, I have to keep a notebook handy while practicing, because I tend to get the answers to all kinds of questions ranging from the insignificant (where I left the car keys) to the significant (my life goal for the next decade).

This mind-body unity is only one of the rewards to be found in making music, at any level, as an adult. Ironically,⁶ far too many adults who study music under the general category of “amateurs,” are so modest in their expectations of mastering an instrument that these rewards turn out to be much less than what they might have been.

The paradox is that adult music learners, while they often have the lowest expectations, are in a uniquely excellent position to succeed. Many take up an instrument with warmhearted desire, love of music, leisure time and extra money to support the lessons. Even more importantly, they approach music with more maturity and intelligence. But how much can adults learn if they are constantly comparing themselves negatively to others (children, no less) and feeling guilty about every unmusical wrong

note? Add to this the mistaken notion of practice as boring discipline, acceptance of the traditional “no-mistakes” approach to learning, and uncertainty that they have any real talent for music, and they soon find themselves in a state of semi-paralysis⁷ of body and mind.

Even the word *amateur* has conflicts of meaning. While it literally means “lover” in French, it can also carry the connotation⁸ of dabbler, a person who is somehow fated never to be very good. To describe someone’s work as amateurish usually is not a compliment.⁹ But amateur status can be joyous—embracing free choice, pure love of what one is doing, and endless possibilities for discovery.

(Adapted from a work by William Westney)

(注)

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|----------------------------|---------|
| 1. logical deduction | 論理的推論 |
| 2. subconscious | 潜在意識の |
| 3. specifically | 特に |
| 4. attribute | …のせいにする |
| 5. involuntary | 無意識の |
| 6. ironically | 皮肉なことに |
| 7. state of semi-paralysis | 麻痺に近い状態 |
| 8. connotation | 言外の意味 |
| 9. compliment | ほめ言葉 |

〔1〕 本文の意味，内容にかかわる問い(A)～(D)それぞれの答えとして，もっとも
適当なものを(1)～(4)から一つ選び，その番号を解答欄にマークしなさい。

(A) What did Sherlock Holmes and Albert Einstein have in common in regard to playing the violin?

- (1) Playing the violin had no connection to their achievements.
- (2) Playing the violin was a hobby that they both were very good at.
- (3) Playing the violin required severe practice even though they were skilled musicians.
- (4) Playing the violin helped them find solutions to problems unrelated to music.

(B) According to the author, what do we do when we are trying to resolve something in our minds?

- (1) We ask others for help.
- (2) We sit still and concentrate.
- (3) We repeat certain physical motions.
- (4) We take up a musical instrument, such as the violin or piano.

(C) What is the experience of many adult music learners?

- (1) They are held back by incorrect notions.
- (2) They improve much faster than children.
- (3) They have high expectations when they study.
- (4) They are determined to master an instrument.

(D) What is the author's view about being an amateur?

- (1) It can be a rewarding and happy experience.
- (2) It can be a waste of leisure time and money.
- (3) It can be a sign that you have no real talent for music.
- (4) It can help you become a genius, like Sherlock Holmes and Albert Einstein.

〔2〕 次の(1)～(5)の文の中で、本文の内容と一致するものには1の番号を、一致しないものには2の番号を、また本文の内容からだけではどちらとも判断しかねるものには3の番号を解答欄にマークしなさい。

- (1) Dr. Watson understood that Sherlock Holmes played the violin in times of difficulties.
- (2) The subconscious mind cannot provide solutions to our problems.
- (3) The author writes down the answers to his questions when playing the piano.
- (4) Music learners should feel bad whenever they play a wrong note.
- (5) Amateur musicians are often better than professionals.

〔3〕 本文の内容をもっともよく表しているものを(1)～(5)から一つ選び、その番号を解答欄にマークしなさい。

- (1) Advice for playing the violin
- (2) Mind-body unity in modern life
- (3) Parallels between music and Einstein's theory
- (4) How playing music can help us solve problems
- (5) Advantages of playing the piano rather than the violin

Ⅱ 次の文を読んで、問いに答えなさい。

I haven't been on a "proper" vacation for many years. My logic is: why would I want to go to a place nicer than where I live? I'll just yearn¹ to live there, so I will be miserable when I return home.

How many times have you been on vacation only to find that what was in the glossy brochure² didn't reflect the (A) of the destination? What about all those tourist traps where everything is cheaply made and expensive? The public attitude is spend, spend, spend — and it's a bit like eating too much chocolate: it feels good at the time, but leaves you feeling rather sickly afterwards.

We have this tendency^② to see the grass as being greener on the other side; whereas, it can really be quite green where we are. For example, I spent seven years in a coastal³ town, and it was only as I was preparing to move that I decided to take in a few more sights around the area. I had quite a shock to discover what I had been (B) during those years, which made moving much harder. When we live in a nice place, we tend to take it for granted. Sometimes, it is good to get away, far away, particularly if you live in a crowded city, but there is often this odd pressure on us to take vacations in distant and exotic places when great places to relax can be quite (C) .

A vacation can be an expensive affair, costing hundreds of dollars a day on fuel, food and accommodation.⁴ Those long trips also have an environmental impact such as greenhouse gases produced by the travel. A 1,000 mile round trip in a medium-sized car will produce around half a ton of carbon dioxide.⁵ A 2,500 mile return flight will result in over double the amount.

① (D) , there can be the stresses of packing, scheduling, and then worrying about your home while you're away, combined with battling

crowds of other tourists. It's not unusual for people to come back from vacation more stressed than when they left. Have you ever considered a "staycation"? A staycation is a holiday at or close to home, whether it's relaxing in the backyard or exploring the region that you live in more, with plenty of time to do so. Even the holiday-obsessed⁶ British are trying staycations, although due mainly to economic circumstances. In May 2008, a British newspaper organized a survey and found that a third of respondents were switching their plans from a holiday (E) to a holiday in Britain.

What should you do on a staycation? The first point is not to do things you wouldn't do on vacation elsewhere, such as mowing the lawn⁷ or painting the house. Your staycation needs to be fun! Do all that stuff (2) before you go, just as you would do in preparing for a traditional vacation. Become a tourist in your own town! Visit your local tourist information centre, and you may be surprised at what you discover to see and do on your home patch.⁸ There are parks and museums you haven't visited, restaurants you haven't tried, and perhaps you could take in a local festival or two.

You don't have to (F) for it to be a staycation. There may be a small hotel on the outskirts⁹ of town you would enjoy, a nice camping spot, or even an organic farm nearby where you can grow your own food.

Perhaps you could even invest the money you save on not taking (G) vacation to make things a little more staycation friendly in your home, such as creating a private little slice of paradise in your own back yard. While your staycation isn't going to save the planet on its own, it will probably save you money and is one of the many small things you can do that collectively¹⁰ will help (H) the impact on our environment.

(Adapted from a work by Michael Bloch)

(注)

- | | |
|--------------------|-------------|
| 1. yearn | 切望する |
| 2. glossy brochure | 光沢のあるパンフレット |
| 3. coastal | 沿岸沿いにある |
| 4. accommodation | 宿泊 |
| 5. carbon dioxide | 二酸化炭素 |
| 6. obsessed | 取りつかれた |
| 7. mow the lawn | 芝を刈る |
| 8. patch | 区域 |
| 9. outskirts | 郊外 |
| 10. collectively | 総合的に |

[1] 本文の (A) ~ (H) それぞれに入れるのにもっとも適当なものを
(1) ~ (5) から一つ選び、その番号を解答欄にマークしなさい。

- (A) (1) dreams (2) importance (3) map
(4) reality (5) size
- (B) (1) missing (2) preparing
(3) showing people (4) spending money on
(5) visiting
- (C) (1) close to home (2) crowded (3) exotic
(4) far away (5) unfamiliar
- (D) (1) Additionally (2) Afterwards (3) Fortunately
(4) Ideally (5) On the contrary
- (E) (1) abroad (2) at home (3) in a coastal town
(4) obsession (5) staycation
- (F) (1) mow the lawn (2) paint the house (3) play outside
(4) stay at home (5) travel far
- (G) (1) a backyard (2) a camping (3) a local
(4) an expensive (5) an organic
- (H) (1) create (2) measure (3) reduce
(4) spoil (5) uncover

〔2〕 下線部 ㉔～㉞ それぞれの意味または内容として、もっとも適当なものを
(1)～(4) から一つ選び、その番号を解答欄にマークしなさい。

㉔ this tendency

- (1) to spend a lot of money
- (2) to think things are better elsewhere
- (3) to feel regretful for what has been done
- (4) to realize everything is expensive at famous resorts

㉕ the amount

- (1) the cost of the fuel
- (2) the distance by car
- (3) the volume of carbon dioxide
- (4) the time to reach your destination

㉖ to do so

- (1) to consider a staycation
- (2) to visit distant or exotic places
- (3) to rest at home or discover your neighborhood
- (4) to worry about your home and fight crowds of tourists

㉞ all that stuff

- (1) packing your bags
- (2) relaxing in the backyard
- (3) working around the house
- (4) participating in local festivals

Ⅲ

[1] 次の(A)～(C)はA・B二人の対話である。それぞれの()に入れるのにもっとも適当な表現を(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

(A) A: My mother and I are going to the New Year's concert. You should come, too.

B: ()

A: My sister is going to pick me up at school.

- (1) Where is it?
- (2) No, thank you.
- (3) I'm sorry, I'm busy.
- (4) How are you getting there?

(B) A: The movie starts at 3:30.

B: ()

A: Sounds good.

- (1) Isn't it too late?
- (2) I'm afraid I can't come.
- (3) OK, let's be there a little early.
- (4) Which movie are you referring to?

(C) A: I applied for a credit card today.

B: ()

A: Yes, especially when traveling.

(1) Did you do it at a bank?

(2) Was your application accepted?

(3) Good. I'm sure it will be useful.

(4) Really? Is this the first one you've ever had?

- [2] 次の会話の㉔～㉞それぞれの空所に入れるのにもっとも適当な表現を
(1)～(10)から一つ選び、その番号を解答欄にマークしなさい。

At a post office

A: Hello, Sarah. Wow, that package looks really heavy!

B: It's only some old books and stuff. I don't have much space in my new apartment so I want to send them to my parents.

A: Oh, did you recently move?

B: Yes, to a new apartment on King Street. (㉔)

A: It's great that you found somewhere more convenient. By the way, where do your parents live?

B: On the other side of the country, in Vancouver.

A: (㉕)

B: Yes, I just moved here when I started university. I like Toronto, but sometimes I miss home.

A: Do you go back to visit often?

B: I always go home for the holidays because it's easier to find a part-time job there. (㉖)

A: It must be great to see them. Anyway, I'll let you get back to mailing your package. (㉞)

B: You, too. See you around.

- (1) Take care.
- (2) What are you studying?
- (3) Are you from there originally?
- (4) It's easy to find a job here in Toronto.
- (5) Really, did you go to university there?
- (6) My old place was too far from the university.
- (7) I'm not visiting my parents' apartment tonight.
- (8) If you don't mind me asking, where did you get it?
- (9) Also, I get to spend the summers with my family and friends.
- (10) I don't like to work during the holidays but I really need the money.

IV

〔1〕 次の(A)～(D)それぞれの文を完成させるのに、下線部の語法としてもっとも
適当なものを(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

(A) The next morning, her family noticed that her room was empty and
that she _____.

- | | |
|-------------|--------------|
| (1) goes | (2) had gone |
| (3) is gone | (4) went |

(B) _____ the company web page is one of the most important parts of
her job.

- | | |
|----------------|-----------------|
| (1) Maintained | (2) Maintaining |
| (3) Maintains | (4) Maintenance |

(C) _____ the bite of the black spider is often very painful, it is not
strong enough to kill a healthy adult.

- | | |
|----------------|-----------|
| (1) As soon as | (2) Since |
| (3) So that | (4) While |

(D) Traditionally, Chinese boats were made _____ a material which was
very strong but light enough to float.

- | | |
|---------------|--------------|
| (1) most of | (2) mostly |
| (3) mostly of | (4) the most |

〔2〕 次の (A) ～ (D) それぞれの文における下線部 1 ～ 4 のうち、語法の誤りがあるものを一つ選び、その番号を解答欄にマークしなさい。

- (A) The speed at which₁ children learn₂ to speak₃ always amaze₄ me.
- (B) Some words the professor used₁ in₂ her lecture were impossible₃ to translate them₄.
- (C) The opposition₁ party presented₂ a vast amount of evident₃ to support₄ their claim.
- (D) Jogging₁ used to being₂ my main sport, but I've taken up₃ swimming₄ lately.

V 次の(A)～(F)それぞれの日本語と同じ意味になるように()内の語句を正しく並べかえ、()内で3番目と6番目にくるものの番号を解答欄にマークしなさい。

(A) その劇の結末を見て、聴衆のほとんどが感動して涙を流した。

The ending of the (1 audience 2 most 3 moved 4 of
5 play 6 the 7 to) tears.

(B) 春子は、この数年間スペインの友達に時々手紙を出していた。

Haruko wrote (1 and 2 friend 3 her 4 in 5 on
6 Spain 7 to) off for several years.

(C) 家を出るとき、ドアには忘れずに鍵をかけたが、窓を閉めることは忘れた。

I (1 door 2 I 3 lock 4 remembered 5 the 6 to
7 when) left, but I forgot to shut the windows.

(D) 最新技術となると、わたしはいつも一歩遅れている。

I am always a (1 behind 2 comes 3 it 4 new
5 step 6 to 7 when) technology.

(E) その工場の労働者達は賃上げを要求している。

The workers at the factory (1 are 2 be 3 demanding
4 raised 5 that 6 their 7 wages).

(F) バイオテクノロジーの有益性と危険性に、現代社会がどう対応していくかについてはまだわからない。

It (1 be 2 how 3 modern 4 remains 5 seen
6 society 7 to) will cope with the benefits and risks of
biotechnology.

Ⅵ 次の(A)～(G)それぞれの文を完成させるのに、下線部に入れる語としてもっとも
 適当なものを(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

(A) When the cat _____, I could see her sharp teeth.

- | | |
|----------------|------------|
| (1) operated | (2) peeled |
| (3) translated | (4) yawned |

(B) The snow began to _____ as the temperature rose.

- | | |
|-------------|-----------|
| (1) melt | (2) nap |
| (3) perform | (4) trust |

(C) I was interviewed as a _____ to the traffic accident.

- | | |
|---------------|-------------|
| (1) guest | (2) host |
| (3) passenger | (4) witness |

(D) The _____ which we planted are finally beginning to grow.

- | | |
|--------------|--------------|
| (1) salaries | (2) scissors |
| (3) seeds | (4) shadows |

(E) There has been a _____ increase in the number of foreign tourists
 visiting Kyoto.

- | | |
|----------------|----------------|
| (1) broken | (2) diplomatic |
| (3) frightened | (4) slight |

(F) They enjoyed their morning on the river sitting in the boat with their
 feet _____ in the water.

- | | |
|---------------|----------------|
| (1) crumbling | (2) dangling |
| (3) infusing | (4) saturating |

(G) The fireman was _____ about going into the burning building without support, but he knew that something had to be done.

(1) apprehensive

(2) enthusiastic

(3) pious

(4) thrifty

日付 (2 / 2) セット (②) 時限 (1)

方式 (文系A方式・理系A方式・薬学A方式・A方式) さくらの個別指導(さくら教育研究所)

科 目 名 : 英語

訂 正 箇 所 : 問 題 2 ページ

下 から 10 行目

訂 正 内 容 : (誤) “amateurs”

(正) “amateurs”