

英 語

- 1 (A) 次の英文の内容を, 70~80 字の日本語に要約せよ。句読点も字数に含める。

Familiarity with basic science is more important than ever, but conventional introductory courses in science do not always provide the necessary understanding. Though knowledge itself increasingly ignores boundaries between fields, professors are apt to organize their teaching around the methods and history of their academic subject rather than some topic in the world. Science courses should instead be organized around content rather than academic field: the physical universe, rather than physics or astronomy or chemistry, and living things, rather than biology.

Psychology has shown that the mind best understands facts when they are woven together into a conceptual fabric, such as a story, a mental map, or a theory. Facts which are not connected together in the mind are like unlinked pages on the Web: they might as well not exist. Science has to be taught in a way that knowledge is organized, one hopes permanently, in the minds of students.

One possibility is to use time as a framework for organizing teaching. The big bang which started the universe marks the origin of the subject matter of physics; the formation of the solar system and the earth was the beginning of earth sciences such as geology; biology came into being with the emergence of life. And if we begin to teach in this way, a science curriculum organized in terms of time could naturally lead into teaching world history and the history of civilizations and ideas, thus potentially unifying an entire general education curriculum.

- (B) 次の文章で空白になっている(a)から(e)には、次のア～カのうち五つの段落が入る。それらを最も適切な順に並べ替えた場合に、不要となる段落、(b)に来る段落、(d)に来る段落はどれか。それぞれの記号を記せ。

I'm sixteen. The other night, while I was busy thinking about important social issues, like what to do over the weekend and who to do it with, I happened to hear my parents talking in the kitchen about the future. My dad was upset — not the usual stuff that he and Mom and, I guess, a lot of parents worry about, like which college I'm going to go to, how far away it is from home, and how much it's going to cost. Instead, he was upset about the world his generation is turning over to mine, a world he fears has a dark and difficult future — if it has a future at all.

(a)

(b)

(c)

(d)

(e)

As I listened to my dad that night describing his worries about what the future holds for me and my generation, I wanted to put my arm around him and tell him what he always told me, “Don’t worry, Dad. Tomorrow will be a better day.”

ア “There will be a widespread disease that kills millions,” he said, “a devastating energy crisis, a horrible worldwide depression, and a nuclear explosion set off in anger.”

イ Ever since I was a little kid, whenever I’ve had a bad day, my dad would put his arm around me and promise me that “tomorrow will be a better day.” I challenged my father once: “How do you know that?” He said, “I just do.” I believed him. My great-grandparents believed that, and my grandparents, and so do I. And now, I suddenly realized that it was *my* turn to make *him* feel better.

ウ I considered some of the awful things my grandparents and great-grandparents had seen in their lifetimes: two world wars, epidemics, racial discrimination, nuclear bombs. But they saw other things, too, better things: the end of two world wars, new medicines, the passing of the civil rights laws. They even saw the Boston Red Sox win the World Series baseball championship — twice.

エ In the same way, I believe that my generation will see better things, too: we will witness the time when AIDS is cured and cancer is defeated, when the Middle East will find peace, and when the Chicago Cubs win the World Series baseball championship — probably only once. I will see things as unbelievable to me today as a moon rocket was to my grandfather when he was sixteen, or the Internet to my father when he was sixteen.

オ One of the most awful of those things was the First World War. My great-grandparents originally came from Sweden, which was not involved in that war. Within a few years of his arrival in America, my great-grandfather had been called up for military service and sent to fight in France. Although he later recovered to some extent — partly because of the great pleasure he took in baseball — the experiences he underwent on the battlefields of France permanently threw a dark shadow over his life.

カ As I lay on the living room couch, hearing what was being said, starting to worry about the future my father was describing, I found myself looking at some old family photos. There was a picture of my grandfather in his military college uniform. He was a member of the class of 1942, the war class. Next to his picture were photos of my great-grandparents, immigrants from Europe. Seeing those pictures made me feel a lot better. I believe tomorrow will be better than today — that the world my generation grows into is going to get better, not worse. Those pictures helped me understand why.

(C) 次の英文を読み、以下の問いに答えよ。

Caffeine is the most widely used drug in the world, and the value of the coffee traded on international commodity markets is exceeded only by oil. Yet for most of human history, coffee was unknown outside a small region of the Ethiopian highlands. After initially being recognised in the late sixteenth century by a few travellers in the Ottoman Empire, coffee established itself in Europe among curious scientists and merchants. The first coffee-house in the Christian world finally opened in the early 1650s in London.

A coffee-house exists to sell coffee, but the coffee-house cannot simply be reduced to this basic commercial activity.^(a)In his famous dictionary, Samuel Johnson defined a coffee-house as ‘a house of entertainment where coffee is sold, and the guests are supplied with newspapers’.^(b)More than a place that sells coffee, Johnson suggests, a coffee-house is also an idea, a way of life, a mode of socialising, a philosophy.^(c)Yet the coffee-house does have a vital relationship with coffee, which remains its governing symbol.^(d)The success of the coffee-house made coffee a popular commercial product.^(e)The associations with alertness, and thus with seriousness and with lively discussion, grant the coffee-house a unique place in modern urban life and manners, in sharp contrast to its alcoholic competitors.

The history of the coffee-house is not business history. The early coffee-house has left very few commercial records. But historians have made much use of the other kinds of evidence that do exist. Government documents are full of reports by state spies about conversations heard in coffee-houses. Further evidence is found in early newspapers, both in their advertisements and in news reports. The well-known diaries of the seventeenth and eighteenth centuries also indicate that the coffee-house was central to the social life of the period.

In describing the life-world of coffee-houses, however, much of the most compelling evidence is literary. ア The variety and nature of the coffee-house experience have made it the subject of a huge body of satirical jokes and humour. イ Considered as literature, this body of writing is rich and exciting, made lively by currents of enthusiasm and anger, full of references to particular and local disputes. ウ In representing the coffee-house, these literary materials, more than anything else, established and confirmed the place of coffee in modern urban life. エ It is in the nature of satire to exaggerate what it describes, to heighten foolishness and vice, and to portray its material in the most colourful language. オ The coffee-house satires can nevertheless be considered not only as works of literature but also as historical evidence: these low and crude satires are not a simple criticism of coffee-house life, but part of their conversation, one voice in the ongoing discussion of the social life of the city.

satirical: 風刺的な

satire: 風刺文学

- (1) 第二段落の文(a)~(e)のうち、取り除いてもその段落の展開に最も影響の小さいものを選び、その記号を記せ。

- (2) 以下の文は、第四段落のア～オのどの位置に補うのが最も適切か。その記号を記せ。

Using this evidence, however, is not straightforward and has long troubled historians.

- (3) 上の文章全体の趣旨として最も適切なものを選び、その記号を記せ。

ア After the mid-seventeenth century, the coffee-house became a social centre of modern city life in Europe.

イ The culture of the coffee-house can be seen in government documents and other publications during the seventeenth and eighteenth centuries.

ウ After coffee reached Europe in the late sixteenth century, the coffee-house became a central topic in literature, particularly satirical literature.

エ Although coffee did not reach Europe till the late sixteenth century, the coffee-house soon established coffee as an internationally traded commodity.

- 2 (A) 次の Kiyoshi と Helen の会話を読み、空所(1)と(2)をそれぞれ 15～20 語の英語で埋めよ。(1)と(2)のそれぞれが複数の文になってもかまわない。

Kiyoshi: Have you read today's newspaper? Apparently, in England, it's illegal to sell pets — even goldfish! — to children under the age of sixteen because they may not be able to take proper care of them. Offenders can be put in prison for one year.

Helen: Wow! (1) _____

Kiyoshi: Yes, that's true. But (2) _____

Helen: I guess you're right.

- (B) 次の英文を読み、その内容について思うところを50～60語の英語で記せ。
ただし、understand と pain は、それぞれ一回しか用いてはならない。

It is not possible to understand other people's pain.

3 放送を聞いて問題(A), (B), (C)に答えよ。

注 意

- ・聞き取り問題は試験開始後 45 分経過した頃から約 30 分間放送される。
- ・放送を聞きながらメモを取ってもよい。
- ・放送が終わったあとも、この問題の解答を続けてかまわない。

聞き取り問題は大きく三つに分かれている。(A)は独立した問題であるが、(B)と(C)は内容的に連続している。(A), (B), (C)のいずれも二回ずつ放送される。

(A) これから放送する講義を聞き、(1)~(5)の各文が放送の内容と一致するように、それぞれ正しいものを一つ選び、その記号を記せ。

(1) According to the dictionary, one meaning of the word 'landscape' is

- ア a visually attractive area of land.
- イ a visual representation of an area of land.
- ウ an area of land shaped by human activities.
- エ a personal interpretation of an area of land.

(2) For Kenneth Clark, a landscape is

- ア any picture of a place.
- イ an area of countryside.
- ウ an artistically skilful painting of a place.
- エ a transformation of countryside into a painted image.

- (3) According to the lecturer, landscape is created by a photographer when he or she
- ア imagines a place before going there.
 - イ prints his or her picture of the place.
 - ウ looks through the viewfinder at the place.
 - エ presses the shutter button to take a picture of the place.
- (4) According to the lecturer, our ways of seeing landscape have been most strongly shaped by
- ア the visual prejudices of artists.
 - イ the landscape images we have seen.
 - ウ our private experiences in art galleries.
 - エ our conscious knowledge of landscape art.
- (5) The lecturer concludes by saying that the term 'landscape' refers to
- ア an area of land enjoyed by a viewer.
 - イ a widely known image of an area of land.
 - ウ an area of land which has been mentally processed by a viewer.
 - エ an area of land which different people interpret in a similar way.

(B) これから放送するのは、19世紀中頃にアメリカ合衆国で作られた、Brook Farm という共同体(community)についての講義である。講義が放送された後、その内容に関する問い(1)~(5)が放送される。(1)~(5)の問いに対して、それぞれ正しい答えを一つ選び、その記号を記せ。

- (1) ア The usual retirement age.
イ The process of applying for jobs.
ウ The maximum length of the work day.
エ The amount of work done by each worker.
- (2) ア Their homes.
イ Their education.
ウ Their medical care.
エ Their use of the public baths.
- (3) ア From contributions.
イ From financial investments.
ウ By charging a membership fee.
エ By selling things to nonmembers.
- (4) ア The members had no private property.
イ The members lived and worked together.
ウ The members took turns doing every job.
エ The members bought food and other items together.
- (5) ア To develop new farming methods.
イ To start a new political movement.
ウ To live a better life in the country than in the city.
エ To create a model for more efficient business and trade.

(C) これから放送するのは、(B)に続く、先生と学生二人(Lisa と Hector)の討論の様相である。これを聞き、(1)~(5)の各文が放送の内容と一致するように、それぞれ正しいものを一つ選び、その記号を記せ。

(1) Lisa thinks that many societies today are similar to the Brook Farm experiment in that

- ア old people are supported by society.
- イ all children are required to go to school.
- ウ people have the freedom to live their lives as they choose.
- エ women and men are paid the same amount for the same work.

(2) Lisa says that company presidents

- ア earn more than store clerks.
- イ produce more than store clerks.
- ウ work longer hours than store clerks.
- エ are more highly educated than store clerks.

(3) Hector would probably agree that a farmer who can grow better vegetables should earn

- ア an amount based on the price of his vegetables.
- イ an amount based on the quantity of vegetables he grows.
- ウ more than other farmers because of his special knowledge.
- エ the same amount as other farmers because all people are equal.

(4) Lisa believes that human beings are naturally competitive,

- ア but she also thinks that they are capable of change.
- イ but she also recognizes the importance of cooperation.
- ウ and she thinks that competition can lead to new ideas.
- エ and she does not think that society can be based on cooperation.

- (5) The experiment at Brook Farm ended because
- ア the members started to disagree.
 - イ the Association suffered financial losses.
 - ウ the number of members gradually declined.
 - エ members started moving to other experimental communities.

- 4 (A) 次の英文(1)~(5)には、文法上取り除かなければならない語が一語ずつある。解答用紙の所定欄に、該当する語とその直後の一語、合わせて二語をその順に記せ。文の最後の語を取り除かなければならない場合は、該当する語と×(バツ)を記せ。

- (1) Among the many consequences of those political developments was for one that in the end turned out to be too complicated for the government to handle.
- (2) The sacrifices that the two countries have been told they must make are to restore stability to the world economy are almost if not completely the opposite of each other.
- (3) Not only did the country become economically successful, but its citizens achieved some level of psychological unity as a people, despite the fact that they became consisted of several distinct ethnic groups.
- (4) Science sometimes simplifies things by producing theories that reduce to the same law phenomena previously considered were unrelated—thus clarifying our understanding of the apparent complexity of the universe.
- (5) However hard it may have had been to justify the prime minister's support for those groups, she proved herself to be a person of principle by continuing to hold this position despite considerable opposition during the next decade.

(B) 次の英文の下線部(1), (2), (3)を和訳せよ。

The processes of change in early twentieth-century life are most
(1) commonly presented in terms of technological inventions such as those in motorized transport, aviation, and radio, or sometimes by reference to new theoretical models such as Relativity and Psychoanalysis. But there were innovations in the sphere of language as well. Although now scarcely remembered as an event of any cultural significance, the arrival of the crossword puzzle in 1924 may be seen as marking a new kind of relationship between the educated public and the vocabulary of the English language. It started as a newspaper trend, promoted by the offer of cash prizes, but it soon established itself as a national tradition, confirmed by the introduction of the first daily crossword in *The Times*, a British newspaper, in 1930. By this time, crossword fans were beginning to appear in fiction, too. Whether
(2) there is a connection between enthusiasm for the crossword and the 1930s boom in detective fiction, with its obvious puzzle-solving appeal, can only be guessed at. More certainly, the crossword encouraged a widespread interest in words. From their newspapers, readers were thus sent hurrying to
(3) dictionaries, which libraries complained they had repeatedly to replace because they were being roughly handled or even stolen by crossword lovers. The crossword, after all, relies strongly upon prior language regulation, including standard spellings, and the availability of widely respected dictionaries.

5 次の文章を読み、以下の問いに答えよ。

One morning there was a knock on the front door. The knocking continued, and someone called out: ‘(1 a)’ It was Mrs. Brodie, a neighbour who lived a few houses away. She first saw the unfortunate child whose name she could never remember. Then she saw her mother, and put her hand over her mouth: ‘Oh, my goodness!’ She arranged an ambulance to take her to hospital. Meanwhile, Perdita was taken in by the Ramsays, Flora and Ted, who were both in their sixties and had their own grown-up children somewhere. They were sensitive and considerate people.

Perdita often wondered where her mother was and if she was eating and recovering her strength, but it was almost a liberation; the Ramsays’ understanding and easy concern enabled her to breathe freely again. Both Flora and Ted took trouble to make Perdita feel at home. Less than a month after Perdita joined them, Flora Ramsay announced to her that she was to see a doctor. Perdita consented, but she was afraid of having her speech examined by a stranger. ‘(1 b)’ said Flora, without offering any details. So Perdita arrived at a clinic building attached to the children’s hospital.

Perdita decided that she must be brave. But although the nurse at the reception desk smiled at her as she asked her to spell her name, courage was not, after all, so easy to come by. Once again, her attempt to spell her own name disclosed her condition. So Flora, who was a sensible woman, did all the talking.

Here, in a small office behind the clinic in which Perdita felt so afraid, she met her doctor, Doctor Viktor Oblov. A native of Novosibirsk, in Russia, he had come to Australia on a merchant ship at the end of the First World War, in which he had served as a doctor, treating soldiers who had psychological problems. Although he was introducing himself to Flora, Perdita also listened closely. He sounded like an exciting and interesting person. He had thinning

grey hair, unfashionably long, and wore a pair of glasses with gold frames. The sleeves of his shirt were rolled, as if he were (5). Perdita was immediately charmed. When he spoke his voice was soft and low, an excellent thing in a doctor.

‘Very pleased to meet you,’ he said, as if he meant it. His office was untidy and unmedical, his manner a pleasant surprise.

Doctor Oblov had glass objects — paperweights — resting on his desk, which he took up from time to time, turned in his delicate hands, and set down again. One of the objects was a solid, perfectly round piece of glass containing a strange flower of brilliant blue, a kind of flower that could not (6) exist in nature. There was a second one containing a tiny ship sailing through stormy waves, and a third that held a butterfly of bright yellow. As a child who had rarely been given gifts, who possessed a piece of pearl shell but little else that might be considered as treasure, Perdita found these objects delightfully attractive.

At this first meeting, there were a few questions, but very little else, and Perdita hardly believed that Doctor Oblov was a doctor at all. He saw her looking at the three glass objects as he played with them, and asked her if she would like to choose one to hold while he asked her some questions. It would make talking easier, he said. Perdita thought this was a silly suggestion, but agreed in order to please him, and because the invitation to hold one of the paperweights was what she had (7) for. She chose the one that contained the unnatural flower.

‘When you speak to me,’ said Doctor Oblov, ‘imagine that your voice is projected beyond you, into the paperweight, and coming, like magic, out of the centre of the blue flower.’

Again Perdita thought this was a foolish suggestion — he was treating her as a little girl, she felt — but so beautiful was the object that it somehow ⁽⁸⁾ allowed her to overcome that feeling. She held the paperweight, which was cold

and perfect, which was, she had to admit, one of the most beautiful things she had ever seen, and responded to the doctor's simple questions, asked in a voice so low she could hardly hear him.⁽⁹⁾

Yes, the problem started about two years ago, after she had witnessed her father's death. Yes, it was getting worse, she spoke less and less. Yes, there were occasions when she spoke without difficulty; she could recite whole verses of Shakespeare, which she had learned from her mother.

At this Doctor Oblov leaned back in his chair, knitting his fingers.
⁽¹⁰⁾ 'Shakespeare?'

'(1 c)' Flora interrupted loudly.

Perdita looked up at her and smiled, and then resumed looking into the complex beauty of the glass paperweight.

'(1 d)' asked the doctor. 'Just a verse or two?'

It did not need effort; Perdita recited Hamlet's famous speech, which was her easiest piece. She heard the words flowing easily off her tongue with a sense of pride.

Doctor Oblov looked impressed. A happy smile spread across Flora's face, and she held her handbag close like a girl thrilled to meet a famous actor.

'I see,' said the doctor.

He stretched out his open palm. She placed the paperweight carefully in his hand. It caught the light, and shone like a jewel.

'One day,' he said to her, 'when your words come easily again, you can take it home.'

Perdita was thrilled for a moment, but then she began to doubt him. It was hardly a promise he would be required to keep. But Doctor Oblov smiled at her, and reached to shake her hand, as though he considered her not a child after all, but another adult. She took the doctor's hand earnestly, shook it like a grown-up, and was pleased she had come.

(1) 空所(1 a)～(1 d)を埋めるのに最も適切な表現を次のうちから選び、それぞれの記号を記せ。同じ記号を複数回使ってはならない。

- ア Who was it?
- イ Just to check!
- ウ Anyone there?
- エ That's a pity...
- オ Would you mind?
- カ That's what she said!

(2) 下線部(2 a)～(2 c)は誰を指すと考えられるか、それぞれの記号を記せ。同じ記号を複数回使ってはならない。

- ア Perdita
- イ Mrs. Brodie
- ウ Flora's child
- エ Flora Ramsay
- オ Perdita's mother

(3) 下線部(3)の意味として最も適切なものを次のうちから一つ選び、その記号を記せ。

- ア She was able to get over her cold.
- イ She was able to express her opinion.
- ウ She was able to share her excitement.
- エ She was able to recover her peace of mind.

(4) 下線部(4)の意味として最も適切なものを次のうちから一つ選び、その記号を記せ。

- ア lose
- イ obtain
- ウ require
- エ display

(5) 下に与えられた語を正しい順に並べ替え、空所(5)を埋めるのに最も適切な表現を完成させよ。ただし、下の語群には、不要な語が二つ含まれている。

about engage find in interested labour physical to

(6) 空所(6)を埋めるのに最も適切な単語を次のうちから一つ選び、その記号を記せ。

ア only

イ openly

ウ possibly

エ completely

(7) 空所(7)を埋めるのに最も適切な単語を次のうちから一つ選び、その記号を記せ。

ア lived

イ asked

ウ hoped

エ prepared

(8) 下線部(8)を和訳せよ。ただし、it と that feeling が意味する内容を明らかにすること。

(9) 下線部(9)の質問内容と合致しないものを次のうちから一つ選び、その記号を記せ。

ア Is it becoming more severe?

イ Did the trouble start long ago?

ウ Does holding the paperweight help?

エ Are there any times when it doesn't happen?

(10) 下線部(10)の言い換えとして最も適切なものを次のうちから一つ選び、その記号を記せ。

- ア Hearing what she said,
- イ Seeing how she said it,
- ウ Guessing what she said,
- エ Trying to repeat what she said,

リスニング試験

それでは聞き取り試験をはじめます。問題冊子の14ページを開いて下さい。

聞き取り問題は大きく3つのパートに分かれています。(A)は独立した問題ですが、(B)と(C)は内容的に連続しています。

(A)、(B)、(C)のいずれも2回ずつ放送されます。それぞれの問題の間には、およそ1分間の空白があります。放送を聞きながらメモを取っても構いません。また、放送が終わったあと、この問題の解答を続けてもかまいません。

では、はじめます。

問題 A

「これから放送する講義を聞き、(1)~(5)の各文が放送の内容と一致するように、それぞれ正しいものを一つ選び、その記号を記しなさい。」

では、(A)をはじめます。

[問題 A 1回目放送]

これで、1回目の放送は終わりです。およそ30秒後に、2回目を放送します。

では、2回目を放送します。

[問題 A 2回目放送]

これで、(A)は終わりです。およそ1分後に、(B)を放送します。

では、(B)をはじめます。

問題 B

「これから放送するのは、19世紀中頃にアメリカ合衆国で作られた、Brook Farm という共同体(communitiy)についての講義です。講義が放送された後、その内容に関する問い(1)~(5)が放送されます。(1)~(5)の問いに対して、それぞれ正しい答えを一つ選び、その記号を記しなさい。」

では、(B)をはじめます。

[問題 B 1回目放送]

これで、1回目の放送は終わりです。およそ30秒後に、2回目を放送します。

では、2回目を放送します。

[問題 B 2回目放送]

これで、(B)は終わりです。およそ1分後に、(C)を放送します。

では、(C)をはじめます。

問題 C

「これから放送するのは、(B)に続く、先生と学生二人(Lisa と Hector)の討論の様態です。これを聞き、(1)~(5)の各文が放送の内容と一致するように、それぞれ正しいものを一つ選び、その記号を記しなさい。」

では、(C)をはじめます。

[問題 C 1回目放送]

これで、1回目の放送は終わりです。およそ30秒後に、2回目を放送します。

では、2回目を放送します。

[問題 C 2回目放送]

これで聞き取り問題の放送は終わりますが、このままこの問題の解答を続けても、また他の問題に移っても構いません。

問題 A

'Landscape' is a complex term, which makes it rather difficult to define and allows different people to interpret it in different ways. According to the dictionary, the word has two basic meanings. On the one hand, it refers to an area of land, usually but not always in the countryside, together with all its natural features; on the other, it can also refer to a picture of an area of land. The first meaning defines a landscape as being something natural, the second as being a work of art.

The famous British art historian, Kenneth Clark, was using the term in the first of these meanings when, more than sixty years ago, he titled his pioneering study of landscape painting *Landscape into Art*. That title assumed a fairly simple relationship between its two key words: 'landscape' meant some actual countryside, while 'art' was what happened to landscape when it was translated into a painted image by a person with imagination and technical skill. In Clark's title, landscape was just the raw material waiting to be processed by the artist.

The process of creating a picture of landscape can, however, be seen in a more complex way than either the dictionary or Clark suggests. In fact, a landscape, whether cultivated or wild, has already been shaped before it becomes the subject of a work of art. Even when we simply look at land and enjoy the beauty of what we see, we are already making interpretations, and converting land into landscape in our heads. We select and frame what we see, leaving out some visual information in favour of promoting other features. This is what we do as we look through the camera viewfinder at a countryside scene, and by doing so we are converting that place into an image long before we press the shutter button. Thus, although we may well follow an impulse to draw or photograph a particular piece of land and call the resulting picture 'a landscape', it is not the formal making of an artistic record of the scene that has made the land into landscape. The process is in fact twofold: not simply landscape into art, but first land into landscape, and then landscape into art.

The question then of course arises: on what basis do we select and edit what we see, and why do we mentally frame views of land in the ways that we do? One of the answers is that the process is powerfully—and almost always unconsciously—affected by our previous experiences of landscape pictures. Landscape pictures lead to more

landscape pictures, and these are not only paintings of the kind we can see in art galleries but also the numerous representations of land we see in photographs, in films, on television, or in advertising. Our long experience of such images in the public world helps to create the visual prejudices that shape how we privately respond both to our natural environment and to pictures of that environment.

A landscape, then, can be defined as what a viewer has selected from the land, modified according to certain conventional ideas about what makes a 'good view'. It is land organised and reduced to the point where the human eye can comprehend its breadth and depth within one frame or with a single glance. This definition will cover both landscape as a viewer's private interpretation of a piece of land, and landscape as a publicly visible picture of a piece of land which has been created by an artist or a photographer.

問題 B

Lecturer: At the end of last week's class, I mentioned that today we would begin discussing an experimental community that was established in the United States during the mid 19th century and how that experiment was related to larger trends in 19th- and 20th-century history. Let me first describe that community, and then afterwards I would like to hear your thoughts on it.

In 1841, a group of about twenty people moved to a place called Brook Farm not far from Boston, Massachusetts, and they started living together there. They formed what they called a Voluntary Association, and they wrote a constitution setting out the rules for how the Association would operate. The Association was owned and managed by the members themselves. The members worked for the Association, but the constitution gave each member the right to select and perform whatever kind of work he or she felt most suited for. All of the adult members were paid the same amount for their work—it didn't matter how old they were, whether they were men or women, or even what type of work they did. Their work day was limited to at most ten hours, too.

The members paid rent to the Association for their living areas, and they were also billed for their food, fuel, and clothing. But they received free of charge their education and medical care and the use of the public rooms and baths. Children, sick people, and the elderly, meanwhile, didn't have to pay for anything.

The farmers produced most of their food themselves and made many of the other things they needed, but they did not cut themselves off from the outside economy. After all, they needed money to pay their members for their work. To raise that money, the Association sold milk and other products to people in the nearby towns.

Brook Farm was thus an experiment in a certain type of cooperative living. The members took their meals together and spent most of their free time together, but they also continued to own private property and were free to leave the group at any time. People did in fact leave from time to time, though for the first few years there were more who wanted to join, and the membership gradually grew.

You may be wondering what the purpose of this experiment was. The founders of Brook Farm were mostly well-educated city people. Why did they want to live and

work together on a farm? Well, they were unhappy with the direction that society seemed to be moving at the time. They didn't like the fact that people were not treated equally. They hated slavery, which still existed then in the southern United States, and they opposed the oppression of women and the poor. They also didn't like the competitive aspects of business and trade, and they believed that life would be more rewarding in the country than in a crowded city.

They therefore decided to create their own ideal community, one where everyone would be treated equally, one where no one would be taken advantage of, one where the weak would be protected and the healthy would be able to engage in work they enjoyed. That's the kind of community they tried to create at Brook Farm.

That's only the beginning of the story, but let me stop there. After we take a break, I want to hear what you think.

Question 1: What does the lecturer mention about Brook Farm?

Question 2: What did the members have to pay the Association for?

Question 3: How did the Association earn money?

Question 4: In what way was the community at Brook Farm "cooperative"?

Question 5: What did the people who started Brook Farm most want?

問題 C

Lecturer: Okay, now let's begin our discussion. Lisa, what were your first reactions to the story of Brook Farm?

Lisa: Well, some of the things they were doing don't seem too different from our lives today. In many countries, education is free, at least for children, and old people receive pensions and don't have to work. Women and men are supposed to receive the same pay for the same work, although that doesn't always happen.

Hector: But, Professor, didn't you say everyone received the same pay for *all* work?

Lecturer: Yes, that's right, Hector. As I understand it, at Brook Farm, if you were a doctor or a teacher, you would get paid exactly the same as somebody who cleaned the floors or milked the cows. In fact, even the leaders of the Association were paid just about the same, too.

Lisa: Things certainly aren't like that now. Think how much more company presidents make today compared to clerks in convenience stores, even if they both work just as hard.

Lecturer: Well, would you want everyone to be paid the same regardless of what work they did?

Lisa: I'm not sure. Let me think about that.

Lecturer: What about you, Hector?

Hector: Well, I can see the argument in favor. I mean, everyone has equal rights and the same value as a human being, no matter what their job or education. So, therefore, doesn't it make sense for everyone to be paid the same amount for their work?

Lisa: But what about people who are better at what they do than others? If, for example, a farmer is stronger and can work faster, and can grow better vegetables, shouldn't he get more pay for his work or special knowledge?

Lecturer: Oh, you mean, in other words if he is a better competitor, right? Well, see, competition is just what the people who started Brook Farm wanted to eliminate. They thought that the ideal community would be one based on cooperation.

Lisa: But that isn't possible. Human beings are competitive animals. We've ... that's how we've managed to survive all these thousands of years.

Hector: Yes, but that doesn't mean we can't change though, does it, Lisa. I mean, look at other ways society is different from how it used to be. Can't we eliminate, or reduce, competition as well?

Lisa: I don't think so. I guess I'm just less of an idealist than you, Hector. Anyway, what happened to Brook Farm?

Lecturer: Well, it's a long story. For the first few years, things went pretty smoothly. I mean, as I said, some members did leave but other members joined. But then, the focus of the group started to move in other directions, and then, in 1846, one of the main buildings on the farm burned down. The Association was unable to recover financially, and it broke up soon after that.

Hector: Oh, that's a shame. It would have been nice if it had succeeded.

Lisa: Really? I think it was bound to fail. Society just can't function that way.

Lecturer: Well, in any case, regardless of how we feel about that experiment, many of the ideas that inspired the Brook Farmers would continue to be influential in the later half of the 19th century and in the 20th century, too. So, that's what we're gonna talk about next week.