

2020年度

慶應義塾大学入学試験問題

法 学 部

英 語

- 注 意
1. 指示があるまで開かないこと。
 2. 受験番号と氏名は、解答用紙のそれぞれ指定された箇所に必ず記入すること。
さらに解答用紙の受験番号欄をマークすること。
 3. 解答は、必ず解答用紙の指定の欄をマークすること。
 4. 解答用紙（マークシート）の解答欄をマークするときには、すべてHBの黒鉛筆を使用し、また、次の解答例に従うこと。
(解答例) と表示のある問いに対して、「9」と解答する場合は、右に示すように解答欄(12)の⑨をマークすること。
 5. 解答に際し、解答用紙の「注意事項」を必ず読むこと。
 6. 下書きの必要があれば、問題冊子の余白を利用すること。解答用紙の余白には何も書いてはいけない。
 7. この問題冊子は11頁ある。試験開始後ただちに落丁、乱丁等の有無を確認し、異常がある場合にはただちに監督者に申し出ること。

(12)

①
②
③
④
⑤
⑥
⑦
⑧
⑨
⑩
⑪

I. *Study the following descriptions 1 — 5.*

1. These two words, though spelled the same and pronounced the same, can have distinctly different meanings.
2. These two words, though spelled the same, can be pronounced differently to have distinctly different meanings.
3. These two words, though they are spelled differently and have distinctly different meanings, are pronounced the same.
4. These two words are spelled differently, pronounced differently and have different meanings.
5. These two words are spelled the same, always pronounced the same and can only have the same meaning. In other words, in this case the same word is simply written twice.

Now select which description matches each of the following pairs of words (1) — (10) and mark the appropriate number on your answer sheet.

- (1) close close
- (2) power pour
- (3) wound wound
- (4) career carrier
- (5) severe severe
- (6) peer pier
- (7) seal seal
- (8) dew due
- (9) mine mine
- (10) feint faint

II. Read the text below and answer the questions that follow.

The conviction which unites traditionalist opponents of feminism is that men and women should occupy separate spheres. There are different versions of this tenet₍₁₁₎; opinions differ about what the nature of the sphere should be, about how much neutral space should appertain₍₁₂₎ to neither sphere, and about the extent to which obtruding₍₁₃₎ upon the other sex's sphere should be tolerated. Still, through all the variations of detail, the underlying theme remains constant. All traditionalists hold that men and women should at least to some extent have different functions in society, and that each sex should avoid the character and behavior which is the proper preserve₍₁₄₎ of the other.

Almost as constant is the argument given in defence of such a separation. The sexes should act and be treated in different ways, it is said, for the incontrovertible₍₁₅₎ reason that they are different. In the words of one silver-tongued defender of the separate spheres, "Each has what the other has not; each completes the other." Present-day opponents of feminism may have divagated₍₁₆₎ somewhat from the extremity of this view, but their position remains in essence the same. It is still widely regarded as obvious that the sexes are different, and that therefore as a matter of course any well-judging society must have different expectations of them and treat them in different ways.

Sentiments such as these are frequently expressed in such a way as to make the whole idea sound very nice and considerate: a sapient₍₁₇₎ division of labour for the good of all, with each individual being encouraged to contribute whatever is most suitable for them to give. But in spite of the saccharine₍₁₈₎ gloss of "equal but different" so often given to the account of the separate spheres, to the feminist it seems that the arrangement is nothing like one of equality. Scratch the veneer₍₁₉₎ even slightly, and all the differences of role between the sexes seem to depend on women's being less strong, less rational, less creative, and less just about everything else worthwhile than men, and these alleged failings have traditionally been the excuse for excluding women from everything men have been inclined to keep for themselves. Through all the circumlocution₍₂₀₎ there still comes the view of Aristotle, who attempted no such tactful suggestion of equality in difference when he said that female was female in virtue of a certain lack of qualities, and that of Thomas Aquinas, who thought a female was a defective male.

If you looked up the basic forms of the underlined words (11) — (20) in a dictionary, you would find the following definitions 0 — 9. In each case, decide which definition matches the underlined word and mark that number on your answer sheet.

- | | |
|---|---|
| 0. a place or activity that is considered to belong to a particular person or group | 4. a superficial or deceptively attractive appearance |
| 1. to belong or be connected as a rightful part or attribute | 5. highly indirect speech |
| 2. to force or impose oneself or one's ideas without permission | 6. too sweet or too polite |
| 3. impossible to deny or disprove | 7. to wander or stray from a course or subject |
| | 8. wise, intelligent |
| | 9. a principle of belief generally held to be true |

III. In the dialogue that follows, words have been removed and replaced by spaces numbered (21) — (28). From the boxed lists [A] and [B] below, choose the most appropriate word to fill each of the numbered spaces.

John: My man, Scott! What on _____ (21) _____ are you doing here in the middle of the night?

Scott: Well, I was burning the midnight _____ (22) _____ to prepare for an exam tomorrow.

John: Buddy, take it easy! It's almost 3:30 am!

Scott: I know. They say becoming a doctor is more of a marathon than a sprint. Perhaps, I should get some rest, but I'm so hungry!

John: So that's what brings you here. I see. Have you ever tried frozen yogurt at this place?

Scott: No. Never had a chance. Is it any good?

John: Are you kidding me? It's the best!

Scott: Well, I'm not really a big fan of yogurt.

John: Still, you've got to give this one a try. You won't regret it!

Scott: OK. I'm now tempted. Did you come here for that?

John: Yeah, of course! I also wanted to make a photocopy of this handout, so I'm killing two birds with one _____ (23) _____.

Scott: Forgive my ignorance, but it is just *frozen* yogurt, isn't it? Why would it be any different from regular yogurt?

John: Come on, man! It's more like ice cream!

Scott: If you like ice cream, why don't you just buy an ice cream?

John: Don't you know that frozen yogurt has much less fat than ice cream, so you don't have to worry about putting on _____ (24) _____ even if you eat it at this late hour?

Scott: I see. But what about those toppings? Aren't they made of granola and chocolate?

John: OK, you make a good point there, but I would still argue that frozen yogurt is way better than ice cream because it's full of probiotics.

Scott: Aha. Have you ever thought that when yogurt is frozen, the probiotics may not really work in your stomach?

John: You are impossible!

Scott: Well, I am simply asking questions that come naturally to mind.

John: If your theory holds _____ (25) _____, then all my efforts at getting healthy for the past few years might have been in vain.

Scott: Well, I could be wrong.

John: What are *you* buying anyway, Mr. Would-Be Doctor?

Scott: Well, since you asked, I'm here to get myself some chocolate chip cookies and soda.

John: I cannot believe I'm hearing this! You are going to be a doctor, right?

Scott: Mind you, I'm not trying to be a "doctor" doctor. I'm trying to get a Ph.D. in linguistics, researching in semantics.

John: What is that?

Scott: A branch of linguistics that deals with meanings.

John: Oh, you are perfectly cut out for that.

Scott: Do you reckon?

John: For sure. That's definitely not my cup of _____ (26), though.

Scott: I do want to eat something, though. They say hunger is the best _____ (27), so let's try your favorite.

John: You mean frozen yogurt? I'm glad you are changing your mind. Here we go! Enjoy!

Scott: Oh, no! I've dropped the cup. What do I do?

John: It's no use crying over spilt _____ (28), or yogurt in this case. Let's just get another one.

[A] *Spaces* (21) — (24)

1. arrow 2. hour 3. earth 4. fat 5. hell 6. oil 7. stone 8. weight

[B] *Spaces* (25) — (28)

1. jam 2. milk 3. sauce 4. soup 5. tea 6. tears 7. water 8. wine

IV. The sequence of remarks below, numbered (29)—(37), are those made by a journalist in an interview with an actor. The interviewee's responses that follow have been rearranged and numbered 0—8. Choose the number of the response that most appropriately follows each remark, and mark that number on your answer sheet. All numbers must be used.

Trevor Smith interviews the actor, Omar Abiola.

Interviewer's remarks

- (29) First of all, congratulations on winning the International Film Award for best leading actor, Omar.
- (30) Did it surprise you when *Under a Blue Moon* was nominated in six categories?
- (31) And why was that?
- (32) Still this *is* the film that you felt you had to be in.
- (33) The director of the film, Mary Mboma, also told me that she had a hard time persuading you to join the project.
- (34) And it did happen, didn't it? Steve N'Dour was jailed.
- (35) Was the incident really the final push for you?
- (36) All the same, the film presents diverse viewpoints.
- (37) I am sure your message has reached not only those who think that they are different, but also those who are afraid of new and unfamiliar ideas.

Interviewee's responses

- 0. As a matter of fact, I didn't want to join the creative team at first. I still remember how I felt when I first read this novel by Steve N'Dour. I couldn't read through it as just a work of fiction or somebody else's story. Everything he depicted in the book was about me, the young Omar. If you cannot distance yourself from a narrative, it's very difficult to make the story into other forms of art.
- 1. If you are talking about my starring in the film, who knows? Meeting him might have persuaded me not to join the project. But as for fighting for freedom and human rights, it was more than a push. It was a real wake-up call. When I heard the sad news, I phoned Mary and told her I was ready to do anything.

2. Sadly, that's true. Before deciding how to respond to Mary's proposal, I really wanted to meet Steve to talk about his book. I thought it would give me the opportunity to decide whether or not to be in the film. But it was too late. He was put behind bars and died of pneumonia a week later.
3. We are old friends. She has long known of my own struggle over my sexual identity and she predicted how I would first react when she brought up the idea. We discussed the theme of the book and why the author had to write it despite the risk of imprisonment.
4. Well, the film does not really fit the formula for a popular hit. The cast is all black, and the story mainly unfolds in a small African village—no superheroes or heroines, or intriguing love stories—and, most of all, it deals with the LGBT issues in a conservative African society. On top of that, the original novel was written by a little-known young African author who is no longer with us.
5. Thank you very much, Trevor. I still need some time to let it sink in.
6. We do hope so. And that is exactly what Steve would have wished.
7. Neither the book nor the film declares who is wrong or right. It also shows some understanding of those who rejected the main character. They were just afraid of ideas and thoughts unfamiliar to them. As long as you are a member of a small community, you are bound by its customs. It needs great courage first to realize that you are different, second, to persuade yourself it is OK to be different and, third, to make others accept who you are. Every step is huge.
8. In some ways. We were pretty confident that the film *would* capture many hearts once it reached a wide audience, with its great scenario, marvelous cinematography and, if I may say so, the quality of the acting. Still, we didn't expect it would hit screens worldwide.

V. *Read the text and answer the questions on the facing pages.*

- [A] The uniqueness of a work of art is inseparable from its being part of the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object of worship, than with the priests of the Middle Ages, who viewed it as a frightening idol. They both, however, had to face up to its uniqueness, that is, its aura. We know that the earliest art works originated in the service of a ritual—first the magical, then the religious kind. It is significant that the existence of the work of art with reference to its aura was never entirely separated from its ritual function. In other words, the unique value of the “authentic” work of art has its basis in ritual.
- [B] This ritualistic basis, however remote, is still recognizable even in the most irreligious forms of the cult of beauty. However this secular cult of beauty, developed during the Renaissance and prevailing for three centuries, clearly showed how art’s ritualistic basis was declining. With the discovery of the first truly revolutionary means of reproduction, photography, simultaneously with the rise of socialism, art sensed the approaching crisis which has become evident a century later. At the time, art reacted with the doctrine of “art for art’s sake.” This gave rise to the idea of “pure” art, which not only denied any social function of art but also any categorizing by subject matter.
- [C] An analysis of art in the age of mechanical reproduction leads us to an all-important insight: for the first time in world history, mechanical reproduction frees the work of art from its dependence on ritual. From a photographic negative, for example, one can make any number of prints; to ask for the “authentic” print makes no sense. But the instant the standard of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice: politics.
- [D] Works of art are received and valued on different levels. Two opposite types stand out; with one, the accent is on the cult value; with the other, on the exhibition value of the work. Artistic production begins with ceremonial objects destined to serve in a cult. One may assume that what mattered was their existence, not their being on view. The deer portrayed by the man of the Stone Age on the walls of his cave was an instrument of magic. He did expose it to his fellow men, but in the main it was meant for the spirits. Today the cult value would seem to demand that the work of art remain hidden. Certain statues of gods are accessible only to the priest in the temple; certain sculptures on medieval cathedrals are invisible to the spectator on ground level. When these various art practices are freed from ritual, the opportunities for exhibition of their products are increased. It is easier to exhibit a portrait bust that can be sent here and there than to exhibit the statue of a god that has its fixed place in the interior of a temple. The same holds for the painting as against the mosaic or fresco that preceded it.

- (38) *Which of the following ideas can **not** be found in paragraph [A]?*
1. Tradition can be compared to cloth.
 2. Magic and religion belong to different periods of history.
 3. Works of art were part of a ceremony in earlier periods.
 4. Art works must be a mixture of the beautiful and the fearful.
- (39) *Which of the following ideas can be found in paragraph [B]?*
1. The ritualistic element of art remains always unchanged.
 2. A ritualistic element of art can be found even when the art work is not religious.
 3. The ritualistic element of art remained unchanged until the invention of photography.
 4. Many socialist ideas can be compared to the technique of photography.
- (40) *In paragraph [B] we find the phrase, "the idea of 'pure' art, which not only denied any social function of art but also any categorizing by subject matter." Which of the following best restates the meaning of that phrase?*
1. The idea that art is of some use to society, but only if it is about something specific.
 2. The idea that art is of some use to society, but only if the artist thinks it is.
 3. The idea that art is of no use to society and does not have to be about anything in particular.
 4. The idea that only art can really be of use to society in any category.
- (41) *Which of the following best summarizes the content of paragraph [C]?*
1. Once art was mechanically reproduced, its role was completely changed.
 2. Once photographs were invented, there was no need for works of art.
 3. Photography completely changed the rituals of politics.
 4. Art became free from ritual, but only in a negative way.
- (42) *Which of the following best expresses the role of animal paintings in caves as explained in paragraph [D]?*
1. Their function was mainly supernatural, although they could be viewed by humans.
 2. They were mainly to be viewed by humans, although they could have a supernatural function.
 3. They could be viewed by humans, but only by using magical instruments.
 4. They could be viewed by the spirits using magical instruments.

[E] With the different methods of technical reproduction of a work of art, its fitness for exhibition increased to such an extent that the shift between its two extremes turned into a transformation of its nature. This is comparable to the situation of the work of art in prehistoric times when, by the absolute emphasis on its cult value, it was, first and foremost, an instrument of magic. Only later did it come to be recognized as a work of art. In the same way today, by the absolute emphasis on its exhibition value, the work of art becomes a creation with entirely new functions. Among these functions, the one we are conscious of, the artistic function, later may be recognized as incidental. This much is certain: today photography and movies are the most useful examples of this new function.

[F] In photography, exhibition value begins to displace cult value all along the line. But cult value does not give way without resistance. It retires into an ultimate position of defence: the human countenance. It is no accident that the portrait was the main focus of early photography. The cult of remembrance of loved ones, absent or dead, offers a last refuge for the cult value of the picture. For the last time the aura arises from the early photographs in the expression of a human face. This is what constitutes their unique and melancholy beauty. But as man withdraws from the photographic image, the exhibition value for the first time shows its superiority to the ritual value.

[G] Today, the nineteenth-century dispute as to the artistic value of painting versus photography seems confused. This does not diminish its importance, however; if anything, it underlines that importance. The dispute was in fact the symptom of a historical transformation, the universal impact of which was not realized by either side of the dispute. When the age of mechanical reproduction separated art from its basis in cult, the idea that it was independent from everything else disappeared forever. Earlier much futile thought had been devoted to the question of whether photography is an art. The primary question—whether the very (X)—was not raised.

(Adapted from Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction")

- (43) *In paragraph [D] which of the following is given as a reason why statues and frescoes are different from busts and paintings?*
1. They must remain hidden from anyone but their owners.
 2. They tend to show scenes of action such as hunting.
 3. They have a different spiritual value.
 4. They are difficult to transport.
- (44) *The two extremes referred to at the beginning of paragraph [E] are those of:*
1. cult value and size
 2. cult value and exhibition
 3. exhibition and ceremony
 4. ceremony and cult value
- (45) *In paragraph [E] why does the writer say that modern mechanically reproduced art can be compared to the art of prehistoric times?*
1. In both cases the artistic element was of primary importance.
 2. In both cases the artistic element was of secondary importance.
 3. In both cases the artist was more important than the art work.
 4. In both cases the art work was more important than the artist.
- (46) *In paragraph [F] what does the phrase on the first line "all along the line" mean?*
1. in a narrow sense
 2. in every museum
 3. in every aspect
 4. in every ordinary home
- (47) *According to paragraph [F] why was the human face the last resort of cult value?*
1. Remembering loved ones always has an element of ritual.
 2. The human face is always surrounded by an aura.
 3. The human face is more resistant than other body parts.
 4. The expression in the human face is the hardest to capture.
- (48)—(49) *A portion of paragraph [G] marked by the bracketed space (X) has been removed from the text. Rearrange the words below (0—9) so as to recreate the original order of the portion removed. **Note that the word "of" must be used twice.** Mark the numbers of the **third** and **eighth** words as the answers to questions (48) and (49), respectively, on your answer sheet.*
- | | | | | |
|--------|-----------|----------------|--------|----------------|
| 0. art | 1. entire | 2. invention | 3. had | 4. nature |
| 5. not | 6. of | 7. photography | 8. the | 9. transformed |

