

英 語

問題冊子 2

注 意

「問題冊子 2」に印刷されている問題は、**2** から **3** までで、2 ページから 14 ページまであります。

2

次の対話文を読んで、あとの各問に答えなさい。

(*印の付いている単語・語句には、本文のあとに〔注〕がある。)

Ken and Risa are members of the science club at school. One day, they take John, their friend from Australia, to a museum of natural history and science. They meet at a train station, and walk to the museum.

Ken: Hello! Have you waited for me for a long time?

Risa: No. Not at all. John and I came here just a few minutes ago.

Ken: Fine. Are you ready to go now?

Risa: Yes. We both are ready.

John: Ken, you said that you often go to the museum, right?

Ken: Yes. I go to the museum every month.

John: I can't believe that. Why do you want to visit the same museum so many times?

Ken: The museum *staff often change the *exhibits. And our club will be in trouble without it.

John: Why?

Ken: We can't continue our club activities without their help.

Risa: First of all, when we decide what to study as members of the science club, we go there to get some ideas. When we need some advice, we ask the staff because most of them are scientists.

John: Wow. You are so lucky.

Ken: When we hold a science meeting at school, we ask some staff to come to our school and give some advice on our reports.

Risa: In addition, we sometimes help them as volunteers when they hold events for small children.

John:

Risa: We show children around the museum and explain about the exhibits.

John: Sounds fun.

Ken: Look, John. There's the museum.

*John looks at the building across the street. It looks like a train station built in the Meiji period, but he soon finds that it is designed with *advanced technologies. In front of the museum, they see a robot.*

John: Hey, what's this robot?

Ken: We call him Mike.

Risa: He is the symbol of this museum. Just say hello to him.

John: Oh... OK. Hello, Mike.

Mike: Hello.

John: Can you speak English?

Mike: Yes, I can. I can speak nine languages.

John: Cool! OK, Mike. Could you tell me how to enter the museum?

Mike: Please put your hand here.

John: Sure.

Mike: Thank you. I have just put a *stamp on the back of your hand. You can go out and enter the museum again and again until the stamp disappears when the museum closes at 6:30 p.m.

John: Amazing!

Mike: Have a nice day.

They go into the museum after they say goodbye to Mike.

John: How many floors does this building have?

Ken: Four. On this floor, there are an office, the museum shop, the cafeteria, and the theater.

John:

Risa: Let's check the time table of the theater, first.

Ken: We don't have to. They show a movie once an hour, and it takes about twenty five minutes. What time is it now?

Risa: It's eleven ten.

Ken: Oh, no! How about going to the second floor first, and coming down here around noon? Then, we can see the next show during lunch time. It starts at twelve ten. There will not be so many people at that time.

John: I agree.

Risa: OK. Let's go up and start with "The Natural History of Japan."

The three go to the second floor and start looking around.

John: Hey, look at this stone. It is... more than two *billion years old.

Risa: It's the oldest stone in Japan. It was found in *Gifu* prefecture.

John:

Risa: It's in the middle of *Honshu*. This stone shows that *Honshu*, the biggest part of Japan was created more than two billion years ago.

John: What do you mean by "created"? Is the main island of Japan so old?

Risa: Yes, it is. But it actually was a part of Asia when the stone was created. Many scientists believe that *Honshu* *became separated from Asia about thirty million years ago.

John: How can scientists say that Japan was a part of Asia?

Risa: They have discovered the same kind of stones and *fossils in Japan and other countries.

Ken: We can see many such stones and fossils in this museum.

John: I love to see fossils. They are so cool.

Risa: Come on, John, say hello to the king of this museum, Alex.

John: Who's Alex? Oh, this!

*In the middle of the floor, John finds a whole *skeleton of a big dinosaur surrounded by other dinosaur bones. It is called Alex.*

Risa: Boys. We don't have enough time. (4) We only have five minutes before the movie starts.

John: Let's go down to the theater, then.

*They go to the theater and arrive *on time. They see a short movie, "The *Space Probe Hayabusa." After they see the movie, they go to the cafeteria to have lunch. They share their feelings about the movie.*

John: The movie was very exciting.

Ken: Have you ever heard about the space probe before?

John: Yes, I have. When I was a child, I saw on TV that *Hayabusa* returned from an *asteroid, *Itokawa*. It came back to my country. Right?

Risa: Right. It came back to Australia in 2010. In the end, when it disappeared from the night sky, I couldn't stop crying.

John: I didn't know that *Hayabusa* traveled so long and experienced so many troubles.

Ken: People were very excited when it came back.

John: What is going on with the *Hayabusa* project? Is the project still going on?

Ken: Yes, it is. *Hayabusa2* went to another asteroid last summer, and it will come back to the Earth next winter.

John: I hope it will come back to Japan without having as many troubles as *Hayabusa*.

Risa: Me, too.

*After they have lunch, they go up to the third floor. They can learn about "Human *Evolution" on the floor.*

Ken: Now we are going to see our *ancestors.

John: She is thought to be the common ancestor of all the humans on the Earth.

Ken: This is Lucy.

*Ken points at the exhibit of a skeleton and the *replica of "Lucy."*

John: Why is she so small? I thought she was the first *homo sapiens.

Risa: No, she wasn't. But, still, she is believed to be the ancestor of us all.

John: Hey, who is the tall man? He must be very strong.

Risa: He is a *Neanderthal, called Tom. Neanderthals used to live with homo sapiens, but suddenly, they disappeared.

Ken: We finally came to the exhibit of our own people. "Jim, the Jomon Man" and his pet dog.

John: Wow, he looks so real. What is the fish he has?

Ken: It's a *salmon. I hear that ⁽⁶⁾【① a lot of salmon ② around ③ back ④ coming ⑤ every year ⑥ to ⑦ rivers ⑧ there ⑨ were】Japan.

*After looking through the area about the history of humans all over the world, they come up to the last floor on "Animals of the World." There are hundreds of *stuffed animals from all over the world.*

John: Cool! I've never seen so many stuffed animals in one place.

Risa: The guidebook says that there are more than 100 stuffed animals from around the world. The museum also has *endangered animals like Ben, the *Siberian Tiger, and Nancy, the Giant Panda.

John: Were these animals collected one by one?

Ken: Some of them were. But this exhibit originally started from the *collection of a rich man. His hobby was hunting. He traveled around the world while he was young, and collected more than 500 stuffed animals. He gave all of them to this museum for Japanese children.

John: Surprising. Is this only a part of his collection?

Ken: Yes. You have to come here five times only to see all the stuffed animals.

John: I will. I now understand why you come here so often.

[注] staff スタッフ exhibit 展示品
advanced technology 先端技術
stamp (博物館で出入を管理するために押される) スタンプ
billion 10億 become separated 分かれる fossil 化石
skeleton 全身骨格 on time 時間通りに space probe 宇宙探査機
asteroid 小惑星 evolution 進化 ancestor 祖先
replica 模型 homo sapiens ホモ・サピエンス (現生人類)
Neanderthal ネアンデルタール人 salmon サケ
stuffed animal 剥製 endangered animal 絶滅危惧種
Siberian tiger シベリアトラ collection 収集品

〔問1〕 ～ の中に、それぞれ次のA～Dのどれを入れるのがよいか。その組み合わせとして最も適切なものは、下のア～カの中ではどれか。

A What do you do?

B What is it?

C Where is it?

D Where shall we go?

	(1)-a	(1)-b	(1)-c
ア	A	C	B
イ	A	D	C
ウ	B	A	C
エ	B	C	D
オ	C	A	B
カ	C	D	B

〔問2〕 本文中に登場する展示物の通称と、英語による定義の組み合わせとして正しいものは、次のア～カの中ではどれか。

- ① the ancestor of all humans
- ② the ancestor of Japanese people
- ③ an endangered animal
- ④ the king of the museum
- ⑤ the symbol of the museum

	Alex	Ben	Jim	Lucy	Mike
ア	①	⑤	④	③	②
イ	①	③	④	⑤	②
ウ	②	⑤	④	③	①
エ	③	①	④	⑤	②
オ	④	③	②	①	⑤
カ	④	①	②	③	⑤

〔問3〕 本文の流れに合うように、 に英語を入れるとき、最も適切なものは、次のア～エの中ではどれか。

ア The show has not started yet.

イ The show has just started.

ウ The show is going to end.

エ The show has already ended.

〔問4〕 下線部(4)の時点について、 に適切な英語の語句を補って、以下の質問に対する答えを完成しなさい。

How long did they spend on the second floor?

They spent .

〔問5〕 本文の流れに合うように、 (5) に英語を入れるとき、最も適切なものは、次のア～エの中ではどれか。

- ア Do you know who “Lucy” is?
- イ Do you know what “Lucy” do?
- ウ Do you know what ancestor is?
- エ Do you know where “Lucy” is from?

〔問6〕 ⁽⁶⁾【① a lot of salmon ② around ③ back ④ coming ⑤ every year ⑥ to ⑦ rivers ⑧ there ⑨ were】とあるが、本文の流れに合うように、【】内の単語・語句を正しく並べかえたとき、1番目と4番目と8番目にくるものの組み合わせとして最も適切なものは、次のア～カの中ではどれか。

	1番目	4番目	8番目
ア	①	③	⑥
イ	①	④	⑧
ウ	①	⑤	⑦
エ	⑧	②	③
オ	⑧	③	⑤
カ	⑧	④	⑦

〔問7〕 本文の内容と合っているものを，次のア～クの中から二つ選びなさい。

- ア The museum staff often visit Ken and Risa's school to teach science to the students.
- イ The museum was designed with advanced technologies, though it was built in the *Meiji* period.
- ウ With the stamp on your hand, you can enter the museum again and again until the museum closes.
- エ Ken, Risa and John went to the theater first to check the time table of the show.
- オ The oldest stone in Japan was created long before *Honshu* became separated from Asia.
- カ Risa cried with joy when *Hayabusa* came safely back to Japan in 2010.
- キ Visitors can see from the exhibit that people kept cats as pets in the *Jomon* period.
- ク A rich man who used to go hunting as a hobby decided to build the museum to show his stuffed animals.

〔問8〕 次の文章は，John が Australia の友人に送ったメールの一部である。(a)～(d)に入る最も適切な英語1語をそれぞれ本文中から抜き出さない。

Hi.

Last weekend, my friends took me to a museum. They know much about the place because they sometimes help the museum staff as (a) when they have some events for children.

First, we saw many old stones and fossils found in Japan. I was able to learn a lot about the (b) history of this country.

Then, we saw a movie, "The Space Probe *Hayabusa*" at the (c). Do you remember the probe? It was about the Japanese space probe which came back to our country in 2010.

Finally, I saw more than a hundred stuffed animals in one place. I was surprised to hear that there actually are more than 500 of them. They were (d) by a rich man. He left them all to the museum for children. It was just amazing!

- 3 次の文章を読んで、あとの各問に答えなさい。
(*印の付いている単語・語句には、本文のあとに〔注〕がある。)



*Flower Illumination by Kyosuke Chinai

Look at the picture. Some of you will say that it is a Western painting. Others will say it is *Oriental. You may know that Western paintings are often put in *picture frames and Oriental paintings are usually on *hanging scrolls. Does this painting go well with picture frames, or does it look good on hanging scrolls?

Western paintings are often put in frames made of wood, metal, plastic, and so on. And then they are *displayed on a wall. In some Western movies, you will sometimes see walls with a lot of paintings in different frames. Oriental paintings, including traditional Japanese ones, are often put on a scroll and *hung on the wall. Some of you have seen Japanese paintings on hanging scrolls called *kakejiku* in the **tokonoma* alcove of traditional Japanese rooms. *Kakejiku* are usually *mounted with *silk cloth on *smooth and soft *liners.

Some people say the *kakejiku* has a long history and its style was born along with tea ceremonies called *chanoyu*. In a traditional Japanese room, most people don't display many paintings on the wall. The things they display in a *tokonoma* alcove will be a scroll of *kakejiku* and a few flowers. Maybe the style comes from the respect of the host of a tea ceremony to each guest or the event. When they have visitors or when the seasons start to change, they will change the *kakejiku*.

The style of displaying *kakejiku* is quite different from the style for Western paintings. Western people often put several paintings on a wall. If there are ten paintings, it is the Western style to display all the paintings on the walls. Western paintings cannot be easily broken because they are usually in frames. Because a painting is put in a frame, people can take it to another place and display it. Certainly, that ₍₂₎ **【 ① cannot ② do ③ drawn ④ may be ⑤ pictures ⑥ something ⑦ they ⑧ with 】** on the wall. Nobody tries to move the wall paintings at a castle or at a temple. However, if Japanese people have ten *kakejiku* at home, they will choose only one scroll to display for

a while in a *tokonoma* alcove. Japanese paintings don't need such frames because they are displayed only for a short period of time and changed more often. It is very important for Japanese paintings to be *handy. And, there is no need for a lot of space to save them. Maybe the *kakejiku* style goes along well with those customs.

Kakejiku are *rolled up and put in a special box for most of the year. When the time comes to display them, they are opened and put in a *tokonoma* alcove. To enjoy *kakejiku* for a long time, people use a mounting *technique called *hyoso*. When the main work is put together with another piece of paper or silk cloth, the main work becomes stronger. When a *kakejiku* is rolled up, the main work doesn't break or get dirty. If there is something wrong with the main work, it can be *restored with traditional *hyoso* techniques. Then, (3) At the same time, some people change the colors or design of *kakejiku*. Mounting techniques for *hyoso* are gifts from the old days. People in the future will be impressed by the beautiful paintings as we do today.

Let's go back to the picture at the beginning. Can you find something (1)-b to the picture? You will be surprised to learn that it is painted on traditional Japanese *washi* paper mounted on a board and put in a frame. Some of you will see the painter's strong hope to make the painting special. Some kinds of *washi* paper are good for taking good care of paintings, and they are useful for restoring paintings. They are so strong that the *quality of paintings lasts long. They protect the paintings from *damage. Also, they are as *thin as 0.02mm. A human hair is usually 0.1mm thin, so you can easily tell that *washi* paper is special. Since the old days, Japanese people have made those kinds of *washi* paper with plants and trees and dried them in the sun for a while. Thanks to the power of nature, they don't easily get worse and so they can keep their beautiful original colors for a long time.

Traditional Japanese *washi* paper was known and used by many painters in Europe for a while. From the early fifteenth century, it was taken overseas and painters got it for their own use in the seventeenth century. A short time ago, researchers found out that a famous painter called *Rembrandt used it around 1650. His paintings on *washi* paper clearly look different from his paintings printed on Western paper. *Washi* paper is quite often smoother and brighter than Western paper. Rembrandt liked to use *washi* paper because the colors were beautiful and it was also strong. Of course it was good for paintings, but it was also helpful for displaying them.

Have you heard about people called *conservators? One of their jobs is protecting or restoring art works, so they often try hard to keep their works at their best not just for now, but for the future, too. A lot of ways are used to *repair damage to paintings.

(4)

These days, some conservators are interested in traditional Japanese *washi* paper. It helps the conservators a lot as it was useful for Western painters. It has improved since the seventh century. *Washi* paper was originally used for making important books, but it can now be used for many purposes.

Since long ago, people have enjoyed Japanese paintings as paintings themselves, and also the skills of mounting them. Mounting is very important for saving beautiful works, but it also influences how people enjoy the works. When you mount a painting in another way, of course the painting itself will be the same, but your *impression about it will be quite different. ⁽⁵⁾Hyoso techniques may be similar to the clothes which people wear. *Hyoso* is not just a skill to put a painting and a liner together. It will make the painting a more amazing work of art.

It may be quite easy for you to tell the difference between Western paintings and Oriental paintings. But it will be interesting and will teach you a lot when you try to find the similar characters or the common ideas *hidden at the back of the paintings.

- 〔注〕 *Flower Illumination* 「ユートピア^{む か ゆうきょうそらもりはなあか}無何有郷空守花明り」(日本の洋画家^{ち ないきょうすけ}智内兄助の作品)
- Oriental 東洋の picture frame 額 hanging scroll 掛け軸
display 飾る hung hang (つるす) の過去分詞形
tokonoma alcove 床の間
mount 表装する (書画をほかの織物や紙にはって巻物・掛軸などに仕立てること)
silk cloth 絹の布 smooth and soft しなやかな liner 裏地
handy 扱いやすい roll up 丸める technique 技術
restore 修復する quality 品質 damage 損傷
thin 薄い
Rembrandt レンブラント (17世紀のオランダで活躍した画家)
conservator 絵画修復家 repair 修理する impression 印象
hidden hide (隠す) の過去分詞形

〔問1〕 と の中に、それぞれ次のA～Dのどれを入れるのがよいか。その組み合わせとして最も適切なものは、下のア～カの中ではどれか。

A different B unique C similar D the same

	<input type="text" value="(1)-a"/>	<input type="text" value="(1)-b"/>
ア	A	B
イ	A	D
ウ	B	C
エ	C	A
オ	D	B
カ	D	C

〔問2〕 (2) 【① cannot ② do ③ drawn ④ may be ⑤ pictures ⑥ something ⑦ they ⑧ with】 とあるが、本文の流れに合うように、【 】内の単語・語句を正しく並べかえたとき、【 】内で2番目と5番目と7番目にくるものの組み合わせとして最も適切なものは、次のア～カの中ではどれか。

	2番目	5番目	7番目
ア	③	④	⑧
イ	③	⑦	①
ウ	⑤	②	⑥
エ	⑤	③	④
オ	⑥	②	⑤
カ	⑥	⑦	①

〔問3〕 本文の流れに合うように、 に英語を入れるとき、最も適切なものは、次のア～エの中ではどれか。

ア the works will be unique Oriental paintings and people can display them for most of the year.

イ people will receive restored paintings as special presents from people with traditional *hyoso* techniques.

ウ the paintings can keep their beauty and people will enjoy them for several hundred years.

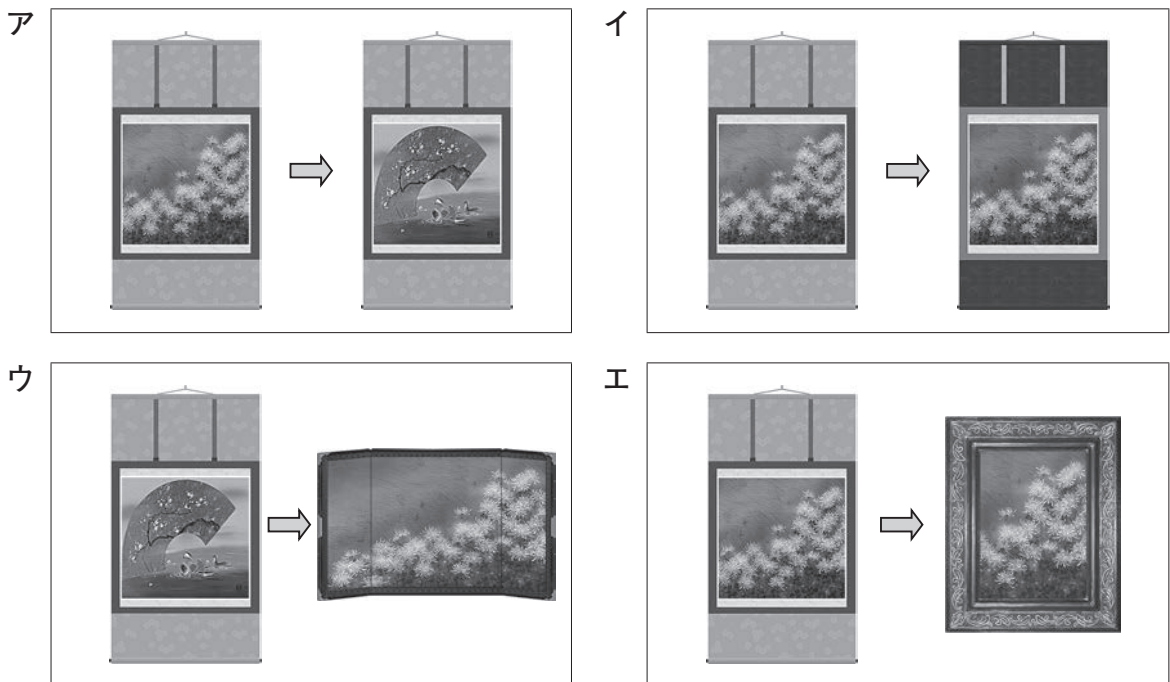
エ a lot of Western people were surprised at *hyoso* techniques and came to Japan to learn them.

〔問4〕 (4) の中には、次のA～Dの文が入る。本文の流れに合うように、正しく並べかえたとき、その組み合わせとして最も適切なものは、下のア～カの中ではどれか。

- A Conservators should have great skills and at the same time understand the artist's styles and techniques. They also need to use good paper.
- B Conservators try to see what is going on under the face of the painting, sometimes with the help of science and technology, before deciding the best way to restore it.
- C After checking, they slowly clean all the dirty parts without doing any damage to the painting.
- D They also cover problems in the painting with a natural color and sometimes close holes with thin paper to reduce the damage.

- | | | | | | |
|---|---------------|---|---------------|---|---------------|
| ア | A → C → B → D | イ | A → D → B → C | ウ | B → A → C → D |
| エ | B → C → D → A | オ | C → B → D → A | カ | C → A → D → B |

〔問5〕 ⁽⁵⁾Hyoso techniques may be similar to the clothes which people wear. とあるが、本文から読み取れる内容を最も適切に表しているものは、次のア～エの中ではどれか。



〔問6〕 本文の内容と合っているものを、次のア～クの中から二つ選びなさい。

- ア In Western movies, you can sometimes enjoy walls full of Western paintings in the same frames.
- イ Nothing is displayed with a *kakejiku* in a *tokonoma* alcove because Japanese people must show the respect to a *kakejiku*.
- ウ It is difficult to do damage to Western paintings because their frames are often changed when they get old.
- エ *Kakejiku* are easy to carry because they are rolled up and put away when it is not time to display them.
- オ People who use *hyoso* techniques try to make a copy of the main work on another piece of paper.
- カ *Washi* paper is not only used for writing or drawing but also for repairing art works.
- キ *Washi* paper is friendly to the natural environment, so it is difficult to keep its original quality.
- ク When you see Rembrandt art works, you cannot find clear differences between the ones on Western paper and on *washi* paper.

〔問7〕 次の質問に対する答えを 40 語以上 50 語程度の英語で答えなさい。「.」「,」「!」「?」などは語数に含めません。これらの符号は、解答用紙の下線部と下線部の間に書きなさい。

In the four pictures, find some techniques that you have just read about and explain them.



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