

# RIPPLE ENGLISH ACTIVE LEARNING PROGRAM

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Workbook for:  
“The arts reflect the society”

問題は解きっぱなしにしないで！

英語資格試験の学習は、**解いた後の復習をしなければほとんど効果はありません。**

答え合わせをしておしまいせず、**テキストの音読練習やリスニング、多読学習などのインプット学習を何度も反復して記憶に定着させましょう。**ホームページからダウンロードできる音読練習用のテキストをぜひご活用ください。

また、数日置いてから再度解き直すのも効果的です。答えを記憶してしまっているかもしれませんが、**回答の根拠をなぞりながら繰り返し解くことで有効な復習になります！**



## The arts reflect the society

1. Picasso famously said, “all children are born artists.” People at any place at any age have an innate desire to express themselves, create something beautiful, and leave a trace of their existence on the world. While we have intrinsic motivation for the art, our creative endeavor is always affected and constrained by the historical context of each era; the dominant ideology, technology at our disposal, economic situation, and so on. For example, the Book of the Dead from ancient Egypt depicts a dead person's journey into the afterlife, representing their attempt to understand the mystery of death. The Renaissance Period in 15 to 16th-century Europe could never be that **vibrant** without the invention of printing presses, which brought an end to the monopoly on knowledge by the aristocracy. A painting frame can be a window to look into a society of the time when it was painted. How have the arts reflected human society?
2. Art surely makes one’s life much more enjoyable, but one may not need it to survive. Therefore, the development of art often requires affluence of the society; economic surplus to support full-time artists, and an institution to gather and redistribute wealth. Throughout the history, benefactors of artistic activities were usually either religious institutions or noble families, so the painters had to draw religious paintings and portraits of aristocrats.
3. But there were some exceptions to this rule, such as 17th-Century Holland. The former vassal state of Spain suddenly flourished with trade activities in Asia. This business innovation spearheaded by the Dutch East India Company transformed the economic landscape in the Netherlands, creating a wealthy merchant class. Cities like Delft and Amsterdam were not ruled by churches or royal families, but self-governed by ordinary citizens. These wealthy merchants became the new patrons of the arts, and they preferred pictures that depicted everyday life of ordinary people engaged in common activities. Masters of genre painting like Rembrandt and Vermeer could not have existed without the emergence of affluent middle classes.

- (1) According to paragraph 1, which of the following is NOT true?
  - A. Artists have been hugely influenced by historical context of each era.
  - B. Ancient artworks can be clues to imagine how they understood the world.
  - C. Our creativity is so powerful that artists often spearheaded social innovations throughout the history.
  - D. Artworks often reflect the widespread idea of its time.
- (2) The word “vibrant” in the passage is closest in meaning to
  - A. static
  - B. boring
  - C. thrilling
  - D. lively
- (3) According to paragraph 2, which of the following is NOT true?
  - A. Development of the art is susceptible to the economic situation.
  - B. Artists were often funded by religious institutions.
  - C. Painters often didn’t freedom to choose their own subjects to paint.
  - D. Humanity necessitates art for biological survival.
- (4) According to paragraph 3, which of the following is true?
  - A. The country was ruled by churches and royal families.
  - B. The country experienced a decline in trade activities.
  - C. The Dutch East India Company played a significant role in transforming the country's economy.
  - D. Masters of genre painting like Rembrandt and Vermeer were supported by religious institutions.



Ancient Egypt “The Book of the Dead”



4. The arts in Europe had long been about the pursuit of realism. Most artists until the 19th Century strived to portray the reality as it is, and they invented methodologies to turn a three-dimensional world into a two-dimensional canvas, such as perspective.
5. However, that changed with the advent of a new technology. Regarding this invention, Paul Delaroche, a 19-Century French artist, said, **“from today, painting is dead.”** That technology is Photography. The first photograph in history was taken in 1826, and throughout the 19th Century, it became gradually common among the public. This innovation posed a fundamental question to artists. Now that technology can capture reality better, what should artists do? What will be the meaning of the arts?
6. On the flip side, it can be said that the appearance of cameras set painters free from their preconceived notion that paintings had to be real, paving the way for modern art represented by Claude Monet, Van Gogh and Pablo Picasso. Artists like Kandinsky and Mondrian went even further, reaching a bold conception that paintings don’t necessarily have to look like specific objects.

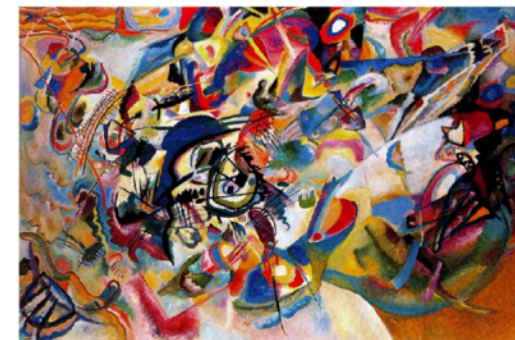
(5) Which of the following text best expresses the essential information in the highlighted sentence?

**“From today, painting is dead.”**

- A. Valuable Paintings are severely damaged.
- B. The art has lost its conventional value.
- C. Artists will lose their job.
- D. People are no longer interested in paintings.

(6) According to paragraph 6, which of the paintings below belongs to Kandinsky?

A →



← B

C →



← D

7. The arts also reflect the dominant ideology of each era. During the Middle Ages, God was the supreme source of meaning and authority, and affected every aspect of daily life.
8. Take ethics as an example. Whether in Medieval times or in modern days, murder has always been wrong, but on very different grounds. Medieval people refrained from killing their neighbors because some god once said, ‘Thou shalt not kill.’ But over the last several Centuries, God has gradually been deprived of his authority. Today, a growing number of people believe that murder is wrong, not because it is against some teaching of religion, but because it causes terrible suffering to the victim, to his family members and friends. Adam Smith pointed this out in his first book “The Theory of Moral Sentiments,” saying that **morality is the result of building a consensus among people’s feelings**. In the face of deciding whether killing is right or wrong, we refer to what others might feel and calibrate our behavior against reactions from fellow citizens.
9. What’s true of ethics is also true of **aesthetics**. In the Middle Ages, people did not believe that humans could determine by themselves what is good and evil, and what is beautiful and ugly. Only God could create and define goodness, righteousness and beauty. That in part is one of the reasons why most of the works in medieval times are religious paintings. However, the source of authority shifted from religion to human sentiments, and painters have also lost interest in God and the Bible. Instead, they turn their eyes to our subjective feelings. This transition of interests can clearly be seen in 1944 “That 2,000 Yard Stare” by Thomas Lea, depicting a common soldier traumatized by the terrible truth of war. Medieval artists might have been so obsessed with God that they did not focus on the experiences of individual soldiers. Lea’s work implies that if you want to understand war, you should not look up at God in the sky. Instead, you should look straight into the eyes of the rank-and-file soldiers and try to infer what they feel inside.

(7) Which of the following text best expresses the essential information in the highlighted sentence?

**Morality is the result of building a consensus among people’s feelings.**

- A. Theft is wrong because the victim will suffer.  
B. Theft is wrong because it is forbidden by some authoritative entity.  
C. Theft is wrong because others react with disapproval.  
D. Theft is wrong because a notable scholar concluded so.
- (8) The word “aesthetics” in the passage is closest in meaning to  
A. the branch of philosophy that deals with the principles of beauty and artistic taste  
B. the study of the nature of God and religious belief  
C. the scientific study of the human mind and its functions  
D. the art of planning and directing overall military operations and movements in a war or battle
- (9) According to paragraph 9, which of the following is true?  
A. Rank-and-file soldiers were not painted in Medieval times because they were not of the strategic importance.  
B. Medieval artists were so cruel that they did not care about soldier’s trauma.  
C. Modern and Medieval artists have quite different subjects of their interest.  
D. Thomas Lea’s work implies that God does not exist.



Thomas Lea “That 2000-Yard Stare” (1944)

10. “Fountain” by Marcel Duchamp is considered one of the most influential works of modern art. In 1917, Duchamp purchased an ordinary mass-produced urinal, declared it a work of art, named it Fountain, signed it, and placed it in a museum. You may even find it absolutely nonsense to call it artwork. What on earth makes this toilet bowl the greatest piece of art in the 20th Century?
11. The modern and contemporary era is an age of humanism. People who **advocate** this revolutionary new religion believe that we ourselves are the ultimate source of meaning, and that our feelings and desires are the highest authority. In making any decision, we don’t expect answers from the Bible or a king. Rather, in most countries today, we ask ourselves how we feel about it.
12. In ethics, for example, the humanist motto is ‘if it feels good – do it’. If two adult men enjoy their romantic relationship with one another, and they don’t harm anyone while doing so, why should it be wrong? Some god forbids homosexuality, but why do we have to care? The same logic dominates discussions in other realms. In politics, humanism instructs us that ‘the voter knows best’. Instead of asking the king or a bishop to make an important political decision, we ask ordinary citizens what they feel about the issue by referendum. In the economic field, the value of a certain product and service depends on what consumers feel. In a capitalist free market, ‘the customer is always right.’ Whatever consumers want to buy is considered to be a good product.
13. In aesthetics, humanism says that ‘beauty is in the eye of the beholder’. Whatever you find beautiful is beautiful for you, no matter what God or king says. Duchamp’s work poses to us fundamental questions; Do you find this beautiful? Does artwork have to be beautiful to begin with? How do you define art? What do you feel about it? The value of Fountain may not be about the work itself, but the questions raised when we face it.

- (10) The word “advocate” in the passage is closest in meaning to
- A. supporter
  - B. proclaim
  - C. follower
  - D. uphold
- (11) According to paragraph 12, Which of the following is NOT an example of how humanism can influence decision-making
- A. A society allowing two consenting adult men to engage in a romantic relationship
  - B. Asking ordinary citizens to vote on important political decisions
  - C. Basing the value of a product or service on consumer preferences
  - D. Allowing religious leaders to make decisions for the community
- (12) Duchamp’s work reflects the context of modern and contemporary era in that
- A. it poses us a clear definition of beauty.
  - B. it is not dogmatic.
  - C. it is not beautiful.
  - D. it denies God or the king.



Marcel Duchamp “Fountain” (1917)

- (1) C
- (2) D
- (3) D
- (4) C
- (5) B
- (6) B
- (7) C
- (8) A
- (9) C
- (10) D
- (11) D
- (12) B

(1) 一段落の内容と合致しないものは

A. Artists have been hugely influenced by historical context of each era. (芸術家は各時代の時代背景に大きな影響を受けてきた)

B. Ancient artworks can be clues to imagine how they understood the world. (古代の芸術作品は、かれらが世界をどのように理解していたかを想像するヒントになる→死者の書の例に該当)

**C. Our creativity is so powerful that artists often spearheaded social innovations throughout the history.** (我々の創造性は非常に強力なので、芸術家たちはしばしば社会的な変革を先導してきた→芸術は社会背景や技術の状況の影響から逃れられなかったという本文の趣旨と反する)

D. Artworks often reflect the widespread idea of its time. (芸術作品はその当時の広く普及している考えを反映している→dominant ideologyの話の言い換え)

(2) 文中の“vibrant”に意味が最も近いのは

The word “vibrant” in the passage is closest in meaning to

A. static (静止した、変化のない)

B. boring (退屈な)

C. thrilling (興奮させる)

**D. lively (生き活きた)**

(3) 第2段落の内容に合致しないのは?

A. Development of the art is susceptible to the economic situation. (芸術の発展は経済的な状況の影響を受けやすい)

B. Artists were often funded by religious institutions. (芸術家たちは宗教組織から資金供与されることが多かった)

C. Painters usually didn't have freedom to choose their own subjects to paint. (画家たちは描く対象を好きに選ぶ自由は持っていないことが多かった)

**D. Humanity necessitates art for biological survival.** (人類は生物としての生存のために芸術を必要とする)

(4) 第3段落の内容に合致するのは?

A. The country was ruled by churches and royal families. (オランダは教会や王家によって支配されていた)

B. The country experienced a decline in trade activities. (オランダは貿易活動の減少を経験した)

**C. The Dutch East India Company played a significant role in transforming the country's economy.** (オランダ東インド会社はオランダの経済の変貌に大きな役割を果たした)

D. Masters of genre painting like Rembrandt and Vermeer were supported by religious institutions. (レンブラントやフェルメールのような風俗画の巨匠たちは宗教機構から支援を受けていた)

(5) 下線部の意図をもっともよく表しているのは?

“From today, painting is dead.” (今日を限りに絵画は死んだ)

A. Valuable Paintings are severely damaged. (価値ある絵画がひどく損傷している)

**B. The art has lost its conventional value.** (これまでのアートの価値が失われてしまった)

C. Artists will lose their job. (芸術家たちは仕事を失ってしまうだろう)

D. People are no longer interested in paintings. (人々はもう絵画に関心を示さなくなった)

(6) 6段落によると、カンディンスキーの絵画は以下のうちどれか?

A. ゴッホ『夜のカフェテラス』

**B. カンディンスキー『コンポジションVII』**

C. モネ『エトルタの嵐の海』

D. レンブラント『売春宿の放蕩息子』

本文中では、「カンディンスキーやモンドリアンは絵画は特定の対象物に見える必要はないという考えに至った」とあるので、唯一特定の風景や情景を描いていないBがカンディンスキーの絵画だと推測できる。

(7) 下線部の意図をもっともよく表しているのは?

morality is the result of building a consensus among people's feelings (道徳とは、人々の感情の合意形成の結果である)

A. Theft is wrong because the victim will suffer. (窃盗は悪であるのは、被害者が苦しむからである)

B. Theft is wrong because it is forbidden by some authoritative entity. (窃盗が悪であるのは、権威ある存在がそれを禁じているからである)

**C. Theft is wrong because others react with disapproval.** (窃盗が悪であるのは、他の人たちがそれを承認しないからである)

D. Theft is wrong because a notable scholar concluded so. (窃盗が悪であるのは、著名な学者がそのように結論づけたからである)

アダム・スミスの主張は「人々がどう感じるかの合意形成の結果として道徳が生まれる」と言っているため、「周囲の人々の感情が窃盗という行為を承認しないから」という意味を述べているCが正解になる。ポイントは「理由が何であれ人々が感情的に承認するかどうかで道徳観が作られる」という点である。

Aがややこしいが、窃盗が悪であるのは「被害者が苦しむことを理解している周囲の人たちが窃盗という行為を承認しないから」なので、Aの内容は「人々が窃盗を承認しない」理由の可能性の1つを述べているに過ぎないので、窃盗が悪とされる直接的な理由にはなっていない。

(8) 文中の“aesthetics (美学)”に意味が最も近いのは

**A. the branch of philosophy that deals with the principles of beauty and artistic taste** (美学)

B. the study of the nature of God and religious belief (神学)

- C. the scientific study of the human mind and its functions (心理学)
- D. the art of planning and directing overall military operations and movements in a war or battle (軍学)

(9) 9段落の内容に合致するのは？

- A. Rank-and-file soldiers were not painted in Medieval times because they were not of the strategic importance. (一般兵卒は戦略的に重要でなかったため中世には絵画に描かれることはなかった)
  - B. Medieval artists were so cruel that they did not care about soldier's trauma. (中世の芸術家は冷淡だったので兵士の心的外傷を気にかけることはなかった)
  - C. Modern and Medieval artists have quite different subjects of their interest.** (近代と中世の芸術家は興味関心の対象が非常に異なっている)
  - D. Thomas Lea's work implies that God does not exist. (トマス・リーの作品は神が存在しないことを示唆している)
- Dがややこしいが、神への関心を失っただけで「神は存在しない」とまでは言っていない。

(10) 文中の“advocate”に意味が最も近いのは

- A. supporter (支持者)
- B. proclaim (宣言する)
- C. follower (信奉者)
- D. uphold (擁護する、支持する)**

文中のadvocateが動詞として使われており、ACは意味的には近いが品詞が違っているので誤り。

(11) 12段落によると、次のうち人間至上主義による意思決定への影響の例として正しくないものはどれか

- A. A society allowing two consenting adult men to engage in a romantic relationship (成人男性が双方同意の上に恋愛関係を持つことを社会が容認すること)
- B. Asking ordinary citizens to vote on important political decisions (重要な政治的意思決定に際して一般市民に投票で意見を問うこと)
- C. Basing the value of a product or service on consumer preferences (顧客の嗜好によって製品やサービスの価値が決まること)
- D. Allowing religious leaders to make decisions for the community (宗教的な指導者に集団の意思決定を委ねること)**

(12) デュシャンの作品は次の点で近現代の時代背景を反映している

- A. it poses us a clear definition of beauty. (美の明確な定義を提示している)
- B. it is not dogmatic.** (独善的でない)
- C. it is not beautiful. (美しくない)
- D. it denies God or the king. (神や王を否定している)

本文中では「美とは何か」「芸術とは何か」「これは美しいかどうか」の判断を観る人に委ねてくる点を『泉』の特徴として言及しており、その内容を「独善的でない」と言い換えているBが正解。