

第50回 ビジネス文書実務検定試験 (26.2.1)

速度部門 英語問題

(制限時間 10分)

試験委員の指示があるまで、下の事項を読みなさい。

〔書式設定〕

1. A4縦長用紙
2. 1行の文字数を半角76字(全角38字)、1ページの行数を29行に設定しなさい。
3. ヘッダーに試験実施校名、受験番号を入力しなさい。
4. ページ番号を答案用紙の下に入れること。
5. フォントの種類は明朝体、フォントのサイズは12ポイントに設定すること。(問題のフォントはCourier Newで作成している。)
6. プロポーショナルフォントは使用しないこと。

〔注意事項〕

1. 問題のとおり、すべて半角英数文字で入力しなさい。
2. 入力したものの訂正などの操作は制限時間内に行いなさい。

試験終了後

1. 答案用紙が2枚以上になった場合、左端上をステープラ(ホチキス)でとめなさい。
2. 答案用紙、試験問題を提出しなさい。

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Ten years ago, when a new cultural facility opened in the western	66
Japan city of Yamaguchi, its founders sought to fulfill a role quite	135
different from those museums in the countryside.	185
Unlike many public institutions in rural Japan that function as	249
touring venues for exhibitions that have already shown in the major	317
cities, or which feature well known artists familiar to a local	381
audience, this museum was designed to be a place where artists from	449
various genres could be invited to create and showcase new and	512
original artwork. And not just any artwork, but pieces that are loosely	585
associated with a fast-changing, definition-defying form of creativity	656
that often utilizes media technologies such as computer graphics,	722
animation and the Internet, and is known as media art.	778
At the grand opening of the facility, located on the site of a	841
former school some 50 minutes by bus from airport, the center's staff	911
collaborated with award winning electronic artist to create a huge	978
installation artwork using 20 powerful searchlights able to illuminate	1049
places as far as 15 km away.	1079
For that artwork, titled people were encouraged to send and	1139
exchange text messages via their phones, Web sites and special terminals	1212
set up at 28 art centers around the world. Those text messages were	1281
converted into light signals displayed through searchlights placed on	1351
the curved roof of the museum building and in the adjacent park, which	1422
would flash and move around, sending a giant, intricately tangled mesh	1493
of light into the sky.	1517
The deputy director of the museum, who has served as chief curator	1584
from its opening recalls that until then, media technology was something	1657
only huge industries and research institutes could use. He thinks	1724
the project was symbolic in that we showed how such technologies can be	1796
accessed and used by anyone, even children.	1841

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Ten years later, it seems this museum has consolidated its position	1909
as one of the very few breeding grounds in Japan for cutting-edge	1975
media art, and some of the works born there have toured across the	2042
country and overseas. Despite the edgy, experimental and often abstract	2115
nature of many of the exhibitions, the project has been well-received	2185
in Yamaguchi, a city of some 195,000 people, noting that more than	2252
700,000 people visit this facility (an arts theater, a film theater, an	2324
exhibition space and a public library), every year.	2377
One reason this museum has remained relevant to local residents is	2444
that it has made education one of its key undertakings such as	2507
developing and offering experiential, interactive workshops, with the	2577
ultimate aim of bringing the media and media art closer to people.	2645
Among them, for example, is a workshop titled "Pasta Architecture,"	2713
where participants work in a group of six to create buildings using	2781
pieces of uncooked spaghetti. Different roles are assigned to each of	2852
the group members: for example, one person can only build horizontally,	2925
another person only vertically.	2958
In another workshop, "Sensory Athletics," participants learn the	3023
feature of their own body and understand the connection between space	3093
and movement by walking through a maze of elastic strings, placed in a	3164
grid pattern from the floors to the ceiling.	3210
What also sets this museum apart from many other arts centers in	3275
Japan is a division called InterLab. It's a tech-savvy R&D division	3344
that's made up of multinational staff versed in computer programming and	3417
networking technologies who help artists give form to their ideas by	3486
designing the necessary computer systems and software, developing	3552
electronic devices and planning sound, light and video systems.	3617
"We broke away from the collections-based museum model," the	3678
deputy director says. They have instead offered an infrastructure for	3749

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various artists, designers and computer programmers to come in and	3816
collaborate. Such forms of creation were rare, especially when they	3885
started, because it was before the Internet was available to everyone	3955
and before the concepts of Creative Commons and open source gained	4022
currency. In a sense they had foreseen such concepts. He thinks they	4093
set the example of sending a new cultural message from a rural area.	4163
What the chief curator says is that media art is not clearly	4224
defined as an artistic genre, but because of that, it's free from	4290
a traditional mind-set and traditional analytical history. Media and	4360
media technologies are essential to people and society, like water and	4431
air. And they are not something handed out to you by someone	4493
from above. Everyone needs to have some say in how (media technologies)	4566
evolve and develop, through such creative expressions as art, design,	4636
architecture and civil engineering.	4671