

一般入学試験

英 語 (70分)

I 注意事項

- 1 試験開始の合図があるまで、この問題冊子の中を見てはいけません。
- 2 この問題冊子は19ページあります。ただし、出題ページは下記のとおりです。
4～19ページ
- 3 試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁および解答用紙の汚れ等に気づいた場合は、手を挙げて監督員に知らせなさい。
- 4 解答用紙には解答欄以外に次の記入欄があるので、その説明と解答用紙の「記入上の注意」を読み、それぞれ正しく記入し、マークしなさい。
 - ① 受験番号欄
受験番号を記入し、さらにその下のマーク欄にマークしなさい。正しくマークされていない場合は、採点できないことがあります。
 - ② 氏名欄
氏名・フリガナを記入しなさい。
- 5 試験開始後30分間および試験終了前5分間は退出できません。
- 6 この表紙の受験番号欄に受験番号を記入しなさい。この問題冊子は試験終了後回収します。

II 解答上の注意

- 1 解答はすべて解答用紙の所定の欄へのマークによって行います。たとえば、

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| 3 |
|---|

と表示のある問いに対して②と解答する場合は、次の〈例〉のように解答番号3の解答欄の②をマークします。

〈例〉

| 解答 番号 | 解 答 欄 | | | | | | | | | |
|----------|-------|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |
| 3 | ① | ● | ③ | ④ | ⑤ | ⑥ | ⑦ | ⑧ | ⑨ | ⑩ |

| 受 験 番 号 | | | |
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| | | | |

SKR10L002

(問題は次のページから始まる)

1 つぎの英文を読み問に答えなさい。

When we are about to take action, we often make small, preparatory movements. These can act as clues, revealing what we intend to do, and they are called Intention Movements. If we were prepared to immediately start the new activity, whatever it might happen to be, we would not hesitate, and the 'starting' movements would grow smoothly into the full pattern of behaviour. But if, for some reason, we are hesitant, then (A) the first small piece of the action is all that we do. We start, then stop; start, then stop again. So there is a double clue: something is making us want to act, but something else is stopping us.

In social situations, the classic Intention Movement is the 'chair-grasp'. Host and guest have been talking for some time, but now the host has an appointment to keep and must get away. (B) His urge to go is held in check by his desire not to be rude to his guest. If he did not care about his guest's feelings, he would simply get up out of his chair and announce his departure. This is what his body wants to do, but his 9 glues his body to the chair and refuses to let him rise. It is at this point that he performs the chair-grasp Intention Movement. He continues to talk to the guest and listen to him, but he leans forward and grasps the arms of the chair as if about to push himself upward. This is the first act he would perform if he were rising. If he were not hesitating, it would only last a second. He would lean, push, rise and be up. But now, 10, it lasts much longer. He holds his 'readiness-to-rise' posture and keeps on holding it. It is as if his body has frozen at the get-ready moment.

The host, in performing this extended Intention Movement, may be making a deliberate gesture, hoping that the guest will take the 11, or he may be unaware that he is doing it. The guest, if he is engaged in the conversation, may fail to notice the change in his host's body posture, or he may see it but ignore it. A sensitive guest will, however, usually respond quickly. He, too,

may do this unconsciously, or he may read the sign clearly and become fully aware that ^(C)he has overstayed his welcome.

The fact is that we use and respond to Intention Movements in many situations, every day of our lives, without being aware of the process. Every time we walk down a crowded street we are reacting to the Intention Movements of the other walkers around us. In this way we avoid collisions and last-minute braking actions, which can be tiring and time-wasting. Just occasionally this system goes wrong, when we mis-read the intentions of the other person who is approaching us. Everyone knows the situation where two people are about to pass each other in a narrow space. One moves to his left and the other moves to his right, so that they are forced to stop, face to face. Immediately sensing the mistake, they both quickly adjust and step the other way, 12 come face to face a second time. At this point they usually apologize and one pauses deliberately to let the other pass. Sometimes they both pause deliberately and each waits for the other to pass. Now they have reached a stage where the simple passing action has become a verbal encounter, with each saying 'you first', 'no, you first'. This happens to everyone sooner or later in a corridor, a doorway or a street, but ^(D)that it happens so rarely is a reflection of how well we read the Intention Movements of other people most of the time.

Some Intention Movements are subtle, others crude. The patient listener cornered by a 13 may do no more than button a jacket, or uncross his legs. Or, in a standing encounter, he may start to edge away by backing slightly, or turning the body, while still keeping his face towards the speaker. The first clues may be missed, but the last are inescapable. Even the most confident bore cannot misread the intentions of a companion who, although still smiling and nodding, is beginning to retreat. Because bores are often tragically aware that they are bores, they often resort to anti-Intention Movement devices. They take the victim by the arm while talking to him, or place a hand on his arm or shoulder, so that it is more difficult for him to edge away.

When we speak of 'buttonholing' someone, we visualize cornering them so that they cannot escape our attentions, but the word was originally 'buttonholding', and referred to a practice, common in previous centuries, of actually taking hold of a person's button while engaging them in conversation. Although this could not prevent the more subtle Intention Movements of escape it successfully blocked the cruder ones of deliberately edging away.

At the opposite end of the scale from Intention Movements of fleeing are those threatening actions we see when someone becomes 14. The more subtle Intention Movements of attacking are the clenching of the fists, or the whitening of the knuckles as the hand grips tightly to some unmoving object. Cruder versions include the open-mouthed snarl and the raised arm. The snarl is intriguing, because it appears to be the Intention Movement of biting, (あ) which was probably (of / used / ancient / deal / methods / one / to / our / with) an opponent. Children, when very young, still resort to biting as an aggressive action, and nursery schools usually keep an eye open for the occasional, serious biter, but adults are more likely to use hands than teeth when indulging in free-for-all grappling. With them, only the primeval Intention Movement of the snarl remains, with the jaw open wide, the lips pulled back and the teeth exposed.

The raised arm, with clenched fist, is the Intention Movement of the typical human overarm blow. In its less extreme form it consists simply of a slight upward movement of the forearm, but from this it can develop, either into the characteristic fist-shake or the fully-raised arm. The latter has become formalized as the Communist salute, where it symbolizes the aggression involved in the act of rebellion that initiated the Communist movement. Here (E) the Intention Movement has become a fixed emblem and the gesture is an end in itself. It is no longer likely to develop into an actual blow at the moment of its performance, but indicates instead a generalized intention that expressed itself fully in the historical past and could do so again in the future.

In another form of sport, boxing, the most important form of Intention

Movement is not the true starting movement, but the false one — the feint. The boxer, fully aware that his opponent is 15 to every tiny jerk of his fists or tilt of his trunk and is reading these for the subtlest signs of any Intention Movement of attack, employs false Intention Movements as a repeated decoy system. It is possible to score any boxing match on a movement-by-movement basis and to arrive at a general ratio of hits to Intention Movements of hitting. As a rule the heavier the weight of the boxers, the more this ratio favours the Intention Movements. In heavyweight championships, where the actual blows are so exhausting, both for the attacker and the attacked, ^(F)there are often whole matches where the Intention Movements far outnumber the actual hits, and the contest becomes mainly one of feint and counter-feint.

On the athletics track, there is no feinting, but at the start of every race one sees a 16 Intention Movement as the runners 'get set'. The shorter the race, the more important this intention posture becomes. In the 100 metres race, the quality of the initial Intention Movement, the springing off at the gun, can make all the difference between winning and losing. The tension is so great that false starts often occur, with one of the runners ^(G)failing to freeze his Intention Movement until the gun has fired.

There is one special category of Intention Movements, where not one but two actions are started off. There is an urge to do two things at once. The body first obeys one impulse, then the other, and goes on repeating its process. If a man wants to move to the left and to the right at the same time, he cannot do both, so he chooses one — he starts to move to the left. But, as he does so, he is carried farther away from the right and this 17 his urge to move right. So he checks his movement and reverses his direction. Now he is desiring less to move left, so back he goes, and so on, teetering back and forth. These alternating Intention Movements, or Ambivalent Actions, often develop a special rhythm and ^(v)(at / them / nowhere / observe / there / than / to / better / is) a speech or lecture. The speaker wishes to stay and give his talk, but he would also like to flee from his audience because all audiences, no matter

how friendly, seem threatening to the lonely figure standing in front of them. Instead of remaining still as he speaks, he will often start to sway from side to side.

This observation underlines the fact that when we say we are 'unaware' of certain actions we are performing, we are really oversimplifying the situation. We may be consciously unaware, but it seems that unconsciously we must know exactly what we are doing. Perhaps ^(H)it is this unconscious awareness that rewards us when we make our little, rhythmic escape movements. It is as if our body is whispering to us: 'Don't worry, you could 18 if you really wanted to', and with each rhythmic reminder of this potential we feel a small wave of comfort.

問1 下線部(A)~(H)の意味に最も近いものを下の①~④の中からそれぞれ1つ選びマークしなさい。

(A) 1

- ① we finish the action at a time
- ② we do only part of the whole action
- ③ we never start anything
- ④ we skip some part of the whole action

(B) 2

- ① He wants to leave, but his politeness to his guest prevents him from doing so
- ② He wants to check his appointment, but he doesn't want to be rude to his guest
- ③ He needs not only to leave but also to check if he would be rude to his guest
- ④ He needs to be polite to his guest, but he cannot because he wants to leave

(C) 3

- ① he has accepted the host's welcome feelings
- ② he has stayed only for a short time
- ③ he has not recognized his host's welcome feelings
- ④ he has stayed too long

(D) 4

- ① we can say that we misread the Intention Movements of others so rarely that a verbal encounter occurs so often
- ② we can say that we misread the Intention Movements of others so often that a verbal encounter occurs so often
- ③ the fact that a verbal encounter does not occur so often shows that we are usually good at reading the Intention Movements of other people
- ④ the fact that a verbal encounter sometimes occurs shows that we are not really good at reading the Intention Movements of other people

(E) 5

- ① the Intention Movement has become a symbol and people no longer raise their arm
- ② the Intention Movement has ceased to be a symbol because people are not fond of it
- ③ the Intention Movement has become a symbol and does not evolve into another action
- ④ the Intention Movement has ceased to be a symbol and does not represent anything

(F) 6

- ① boxers hesitate to make actual hits in many full matches
- ② boxers make fewer feints than actual hits in many full matches
- ③ boxers do not hesitate to make actual hits in many full matches
- ④ boxers make many more feints than actual hits in many full matches

(G) 7

- ① not being able to hold his posture until the race starts
- ② holding his posture after the race starts
- ③ managing to hold his posture until the race starts
- ④ barely holding his posture until the race starts

(H) 8

- ① despite this unconscious awareness, we feel quite comfortable in front of many people, knowing there is the possibility of retreating
- ② despite this unconscious awareness, we cannot feel comfortable in front of many people, knowing there is no retreating
- ③ thanks to this unconscious awareness, we do not have to stand in front of many people and give a speech
- ④ thanks to this unconscious awareness, we feel more or less comfortable, knowing there is the possibility of retreating

問2 9 ~ 18 の空所を補うのに最も適切なものを下の①～④の中からそれぞれ1つ選びマークしなさい。

- | | | | | |
|--|-------------|---------|---------------|--------------|
| 9 | ① fear | ② anger | ③ rudeness | ④ politeness |
| 10 | ① instead | | ② furthermore | |
| | ③ therefore | | ④ otherwise | |
| 11 | ① hint | ② leave | ③ chance | ④ risk |

- | | | | | |
|--|----------------|------------|-------------|-----------|
| <div style="border: 1px solid black; padding: 2px;">12</div> | ① in order to | ② but to | ③ only to | ④ not to |
| <div style="border: 1px solid black; padding: 2px;">13</div> | ① funny | ② bore | ③ patient | ④ tailor |
| <div style="border: 1px solid black; padding: 2px;">14</div> | ① interested | ② angry | ③ pleased | ④ sad |
| <div style="border: 1px solid black; padding: 2px;">15</div> | ① focused | ② known | ③ limited | ④ alerted |
| <div style="border: 1px solid black; padding: 2px;">16</div> | ① liquid | ② wet | ③ frozen | ④ dry |
| <div style="border: 1px solid black; padding: 2px;">17</div> | ① banishes | | ② decreases | |
| | ③ extinguishes | | ④ increases | |
| <div style="border: 1px solid black; padding: 2px;">18</div> | ① succeed | ② continue | ③ start | ④ escape |

問3 下線部(あ), (い)の () 内の語を文脈に合うように並べかえるとき, 3番目と7番目に来る語の組み合わせとして最も適当なものを下の①~④の中から1つ選びマークしなさい。

(あ)

19

3番目—7番目

- ① our — to
- ② methods — with
- ③ to — used
- ④ one — ancient

(い)

20

3番目—7番目

- ① better — there
- ② nowhere — them
- ③ better — observe
- ④ nowhere — there

2 つぎの英文を読み問に答えなさい。

Though students do not have books, they most emphatically do have music. Nothing is more (1)singular about this generation than its addiction to music. This is the age of music and the states of soul that accompany it. To find a rival to this enthusiasm, one would have to go back at least a century to Germany and the passion for Wagner's operas. They had the religious sense that Wagner was creating the meaning of life and that they were not merely listening to his works but experiencing that meaning.

Today, a very large proportion of young people between the ages of ten and twenty live for music. It is their passion; nothing else excites them as it does; they cannot take seriously anything (2)alien to music. When they are in school and with their families, they are (3)longing to plug themselves back into their music. Nothing surrounding them — school, family, church — has anything to do with their musical world. At best that ordinary life is neutral, but mostly it is an (4)impediment, drained of vital content, even a thing to be rebelled against. Of course, the enthusiasm for Wagner was limited to a small class, could be (5)indulged only rarely and only in a few places, and had to wait on the composer's slow output. The music of the new votaries, on the other hand, knows neither class nor nation. It is available twenty-four hours a day, everywhere. There are music videos, with special channels exclusively devoted to them, on the air non-stop; there are the Walkmans so that no place prevents students from communing with the Muse, even while studying. And, above all, the musical soil has become tropically rich. No need to wait for one unpredictable genius. Now there are many geniuses, producing all the time, two new ones rising to take the place of every fallen hero. There is no (6)dearth of the new and the startling.

The power of music in the soul has been recovered after a long period of desuetude. And it is rock music alone that has effected this restoration. Classical music is dead among the young. This assertion will, I know, be hotly

(7)disputed by many who point to the (8)proliferation on campuses of classes in classical music appreciation and practice. Their presence is undeniable, but they involve not more than 5 to 10 percent of the students. Classical music is now a special taste. Thirty years ago, most middle-class families made some of the old European music a part of the home, partly because they liked it, partly because they thought it was good for the kids.

But all that has changed. Very few have any (9)acquaintance at all with classical music. This is a constant surprise to me. And one of the strange aspects of my relations with good students I come to know well is that I frequently introduce them to Mozart. This is a pleasure for me, inasmuch as it is always pleasant to give people gifts that please them. It is interesting to see whether and in what ways their studies are (10)complemented by such music. But this is something utterly new to me as a teacher; formerly my students usually knew much more classical music than I did.

問 下線部(1)～(10)の意味に最も近いものを下の①～④の中から1つ選びマークしなさい。

(1) singular

| |
|----|
| 21 |
|----|

- ① simple
- ② complicated
- ③ remarkable
- ④ affirmative

(2) alien to

| |
|----|
| 22 |
|----|

- ① neutral to
- ② different from
- ③ familiar with
- ④ similar to

(3) longing 23

- ① hesitating
- ② consenting
- ③ resorting
- ④ desiring

(4) impediment 24

- ① obstacle
- ② ideal
- ③ equality
- ④ asset

(5) indulged 25

- ① enjoyed
- ② purchased
- ③ prevented
- ④ observed

(6) dearth 26

- ① lack
- ② flaw
- ③ abundance
- ④ knowledge

(7) disputed 27

- ① contrived
- ② opposed
- ③ argued
- ④ suggested

(8) proliferation 28

- ① spread
- ② dissent
- ③ benefit
- ④ reduction

(9) acquaintance 29

- ① friend
- ② stimulus
- ③ obedience
- ④ familiarity

(10) complemented 30

- ① admired
- ② praised
- ③ distracted
- ④ strengthened

- 3 日本文の意味に合うように () 内の語(句)を正しく並べかえ、3番目と7番目に来る番号をマークしなさい。ただし、文頭に来る単語も書き出しは小文字となっている。

(1) 健康が富に勝ることは言うまでもない。

3番目 7番目

(① above ② goes ③ health ④ is ⑤ it ⑥ saying ⑦ that ⑧ wealth ⑨ without).

(2) その上院議員が自殺したというニュースは私に衝撃を与えた。

3番目 7番目

(① suicide ② was ③ the senator ④ to ⑤ that ⑥ the news ⑦ me ⑧ shocking ⑨ committed).

(3) 次回の会議は欠席させていただきたいと思います。

3番目 7番目

(① like ② be ③ I ④ next meeting ⑤ would ⑥ from ⑦ the ⑧ excused ⑨ to).

(4) 妻の家事の手助けをする若い夫が増えている。

3番目 7番目

(① help ② a ③ the housework ④ their wives ⑤ growing ⑥ number ⑦ of ⑧ with ⑨ young husbands).

(5) 私があなたにできることが何かあるはずです。

3番目 7番目

(① be ② can ③ do ④ for ⑤ I ⑥ must ⑦ something ⑧ there ⑨ you).

(6) 責任者に電話をおつなぎいたします。

3 番目 7 番目

(① in ② through ③ I'll ④ you ⑤ the ⑥ charge ⑦ put
⑧ to ⑨ person).

(7) 彼女は何事もなかったかのように着席した。

3 番目 7 番目

(① as ② happened ③ she ④ her ⑤ if ⑥ had ⑦ nothing
⑧ seat ⑨ took).

(8) 将来何が起こるかは分からない。

3 番目 7 番目

(① happen ② no ③ what ④ in ⑤ is ⑥ the future
⑦ knowing ⑧ will ⑨ there).

(9) 一体どうして君はあのライオンをうまく操ることができるのですか。

3 番目 7 番目

(① able ② are ③ to control ④ how ⑤ it ⑥ is ⑦ that
⑧ those lions ⑨ you)?

(10) 英語を話すためにあらゆる機会を最大限利用することをお勧めします。

3 番目 7 番目

(① speak ② use of ③ you're ④ English ⑤ chance to
⑥ every ⑦ full ⑧ make ⑨ advised to).

- (7) 貧困国において、多くの人々はその日暮らしの生活を送っている。

Many people live in poor countries.

- ① from day to day ② from hand to mouth
③ from time to time ④ from head to foot

- (8) 私達の体育の先生は、昔はバスケットボール選手だったのだが、今は学校のチームコーチをしている。

Our PE teacher, a professional basketball player, is coaching the school team.

- ① previous ② late ③ latter ④ former

- (9) あなたが留守の間、誰が犬の世話をするのですか。

Who is going to your dog while you are away?

- ① search after ② seek for
③ be careful of ④ take care of

- (10) 彼の仕事ぶりは私の期待にそわなかった。

His work has not my expectations.

- ① answered ② fulfilled
③ acknowledged ④ saw