

# 山口大学

## 英語

### 問題

#### 2019年度入試

- 【学部】 人文学部、教育学部、経済学部、理学部、医学部、国際総合科学部
- 【入試名】 前期日程
- 【試験日】 2月25日
- 【試験時間】 120分



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裁定申請日 【2017年】 8/1 【2018年】 4/24、9/20 【2019年】 6/20

**1** Read the following text by Greg McKeown (a famous business consultant) and answer the questions in English. (配点62)

In George Orwell's classic allegorical\* novel *Animal Farm* we are introduced to the fictional character Boxer the horse. He is described as faithful and strong. His answer to every setback\* and every problem is, "I will work harder." He lives true to his philosophy under the direst\* circumstances until, exhausted and broken, he is sent to the knackers' yard\*. He is a tragic figure: despite his best intentions, his ever-increasing efforts actually exacerbate\* the inequality and problems on the farm.

Are there ways we can be a bit like Boxer? Do setbacks often only strengthen our resolve to work longer and harder? Do we sometimes respond to every challenge with "Yes, I can take this on as well"? After all, we have been taught from a young age that hard work is key to producing results, and many of us have been amply\* rewarded for our productivity\* and our ability to muscle through\* every task or challenge the world throws at us. Yet, for capable people who are already working hard, are there limits to the value of hard work? Is there a point at which doing more does *not* produce more? Is there a point at which doing *less* (but thinking more) will actually produce better outcomes?

I remember when I was young I wanted to earn some pocket money. One of the few jobs available for twelve-year-olds in England was a paper route\*. It paid about a pound a day and took about an hour. So for a while I heaved\* a bag that seemed heavier than I was from door to door for an hour each morning before school (and just for the record, we couldn't just throw the paper onto someone's front porch, as is done in the United States. We had to take the paper up to the tiny letterbox on the door and then force the paper all the way through it). It was hard-earned pocket money, to be sure.

The considerable effort I had to put in just to earn that one pound a day forever changed the way I thought about the cost of the things I desired. From then on, when I looked at something I wanted to buy I would translate it into the number of days I would have to deliver the papers to get it. One pound of reward equaled one ( A ) of ( B ). I realized that at this rate it would take quite a while to save up for that MicroMachine I wanted.

Then, as I started to think about how I might speed up the process, I had the insight\* that I could wash the neighbors' cars on Saturday mornings instead of delivering papers. I could charge two pounds per car and could clean three in an hour. Suddenly, the ratio of hours to pounds changed from 1: 1 to 1: 6. I had just learned a crucial\* lesson: certain types of effort yield higher rewards than others.

Years later at university I went to work at a coaching company\*. I worked in their customer service department for \$9 an hour. It would have been easy to think of the jobs in terms of that ratio between time and reward. But I knew what really counted was the relationship between time and *results*.

So I asked myself, "What is the most valuable result I could achieve in this job?" It turned out to be winning back customers who wanted to cancel. So I worked hard at convincing customers not to cancel, and soon I achieved a zero rate of cancellation. Since I was paid for each client I retained\*, I learned more, earned more, and contributed more.

Working hard is important. But more effort does not necessarily yield more results. "Less but better" does.

Ferran Adrià, arguably\* the world's greatest chef, who has led El Bulli to become the world's most famous restaurant, epitomizes\* the principle of "less but better" in at least two ways. First, his specialty is reducing traditional dishes to their absolute essence and then reimagining them in ways people have never thought of before. Second, while El Bulli has somewhere in the range of 2 million requests for dinner reservations each year, it serves only fifty people per night and closes for six months of the year.

(Adapted from Greg McKeown, *Essentialism: The Disciplined Pursuit of Less*, Crown Business, 2014)

\*注 allegorical: 寓話的な setback: つまづき dire: 悲惨な knackers' yard: 馬処理業者  
exacerbate: 悪化させる amply: 十分に productivity: 生産性 muscle through: 強引に押し進める  
paper route: 新聞配達 heave: 持ち上げる insight: 理解 crucial: きわめて重要な  
coaching company: (経営)管理技術を部下に直接指導するスキルを提供する会社 retain: 保持する  
arguably: おそらく epitomize: 縮図的に示す

#### Questions:

1. Fill in the blanks in the following summary.

In the first paragraph, Boxer is described as being a tragic figure. It says that he tried to (1) ..... However, the result was that Boxer tired himself out. In the second paragraph, it is suggested that it is more important to (2) ..... than to (3) .....

2. Fill in blanks (A) and (B) choosing the most appropriate word for each from the words below.

rate effort process lesson hour money value

3. As a boy in England, McKeown earned money by washing his neighbors' cars. Later, when he was at college in America, he had a part-time job in a customer service department. What did McKeown learn about the concept of "less but better" from doing these two different jobs? Explain in detail using no more than 40 words of English (excluding punctuation).

4. Fill in the blanks in the following summary of the final paragraph of the article. Fill in one appropriate word for blank (1) and no more than twelve words each for blanks (2) and (3).

By adopting the philosophy of "less but better" Ferran Adrià has succeeded in making El Bulli the world's most famous restaurant. He serves food which is both traditional and yet (1) ..... and he limits (2) ..... in order to increase (3) .....

- 2** 次の文章はある小説の一部です。両親と愛犬のステラ・アルトワ (Stella Artois) とともに、ヨット (Peggy Sue) で世界一周をしていた少年マイケル (Michael) が海に落ちた後の場面です。

文章を読み、以下の設問に日本語で答えなさい。(配点62)

Morning must come soon. I had to hang on till then. I had to. The water wasn't that cold. I had my football. I had a chance. I kept telling myself that over and over again. But the world stayed stubbornly\* black about me, and I could feel the water slowly chilling me to death. I tried singing to stop myself from shivering\*, to take my mind off the sharks. I sang every song I could remember, but after a while I'd forget the words. Always I came back to the only song I was sure I could finish: 'Ten Green Bottles'. I sang it out loud again and again. It reassured me to hear the sound of my own voice. It made me feel less alone in the sea. And always I looked for the grey glint\* of dawn, but it would not come and it would not come.

Eventually I fell silent and my legs just would not kick any more. I clung to my football, my head drifting into sleep. I knew I mustn't, but I couldn't help myself. My hands kept slipping off the ball. I was fast losing the last of my strength. I would go down, down to the bottom of the sea and lie in my grave amongst the seaweed\* and the sailors' bones and the shipwrecks\*.

The strange thing was that I didn't really mind. I didn't care, not any more. I floated away into sleep, into my dreams. And in my dream I saw a boat gliding\* towards me, silent over the sea. The *Peggy Sue*! Dear, dear *Peggy Sue*. They had come back for me. I knew they would. Strong arms grabbed me. I was hauled\* upwards and out of the water. I lay there on the deck, gasping\* for air like a landed fish.

Someone was bending over me, shaking me, talking to me. I could not understand a word that was being said. But it didn't matter. I felt Stella's hot breath on my face, her tongue licking\* my ear. She was safe. I was safe. All was well.

I was woken by a howling\*, like the howling of a gale\* through the masts\*. I looked about me. There were no masts above me, there were no sails. ① No movement under me either, no breath of wind. Stella Artois was barking\*, but some way off. I was not on a boat at all, but lying stretched out on sand. The howling became a screaming, a fearful crescendo\* of screeching\* that died away in its own echoes.

I sat up. I was on a beach, a broad white sweep of sand, with trees growing thick and lush\* behind me right down to the beach. Then I saw Stella prancing\* about in the shallows. I called her and she came bounding up out of the sea to greet me, her tail circling wildly. ② When all the leaping and licking and hugging were done, I struggled to my feet.

I was weak all over. I looked all about me. The wide blue sea was as empty as the cloudless sky above. No *Peggy Sue*. No boat. Nothing. No one. I called again and again for my mother and my father. I called until the tears came and I could call no more, until I knew ③ there was no point. I stood there for some time trying to work out how I had got here, how it was that ④ I'd survived. I had such confused memories, of being picked up, of being on board the *Peggy Sue*. But I knew now I couldn't have been. I must have dreamed it, dreamed the whole thing. I must have clung to my football and kept myself afloat until I was washed up. I thought of my football then, but it was nowhere to be seen.

(Adapted from Michael Morpurgo, *Kensuke's Kingdom*, Egmont, 2005)

\*注 stubbornly: 断固として shiver: 震える glint: きらめき seaweed: 海草  
shipwreck: 難破船(の残骸) glide: すべるように動く haul: ぐいと引っ張る gasp: あえぐ  
lick: なめる howl: 風がヒューヒューとうなる gale: 強風 mast: ヨットのマスト, 帆柱  
bark: ほえる crescendo: 次第に増すこと screech: かん高い声をあげる lush: 青々と茂った  
prance: はね回る

#### 設 問

- 以下の下線部を埋めて、第1段落でマイケルが歌ったことについて、その理由や効果を説明しなさい。
  - ・マイケルは(1) ..... を止めようとし、(2) ..... を忘れたかったから。
  - ・マイケルは(3) ..... を安心させることができた。
  - ・マイケルは(4) ..... を和らげることができた。
- 下線部①の "No movement under me either" という表現から読み取れるマイケルの状況を詳しく説明しなさい。
- 下線部②を日本語に訳しなさい。
- 下線部③ "there was no point" とマイケルが気づくに至った流れを具体的に説明しなさい。
- 下線部④の理由としてマイケルが考えた内容を説明しなさい。



**3**

1. 以下の広告と後の Lisa と Brian の夫婦の会話の内容が適切につながるように、(1)~(6)の空所を正しい英語で埋めなさい。(配点36)

**Advertisement**

## Motivate Fitness Club

### FREE trial membership for One Month

Motivate Fitness Club (across the street from the North Exit of Matson Station) is offering one month of membership, absolutely free of charge!

Give us a try and let us motivate you.

Bring this ad to the club and sign up for your free trial membership at reception.

You will be asked to pay a deposit of \$100 for use of the club's facilities.

At the end of one month, you can decide whether or not to become a regular member.



Contact the General Manager, Ms. Angela Stubbs, on 01453-705-666 with any questions.



For more information, take a look at our website (<http://motivatefitnessclub.co.ss>) or send a mail to:

[angelastubbs@motivatefitnessclub.co.ss](mailto:angelastubbs@motivatefitnessclub.co.ss)

**Conversation**

Brian: Lisa, have you seen this ad in the newspaper?

Lisa: What's it for?

Brian: It's for that new fitness club near the station, you know, "Motivate".

Lisa: Well, what about it?

Brian: What about it? Lisa! This is your chance! You're always saying that you want to (1) \_\_\_\_\_ but you never do anything about it.

Lisa: That's true. Okay. Let me see what the ad says. One month of free membership is tempting, but I really wonder how much I would use it. However, the location near the station is convenient.

Brian: You should give it a try. You (2) \_\_\_\_\_ every morning to get to work, so it would be easy for you to visit Motivate.

Lisa: It sounds good for now but I'm not really sure. What about later? How much would it cost after the free trial?

Brian: The ad (3) \_\_\_\_\_, but if you're worried about the financial aspects, why not give them a call? The ad gives a telephone number as well as website details.

Lisa: Wait a minute...what about the \$100 charge? That's quite expensive.

Brian: It's a deposit and it's a free trial!!! You will (4) \_\_\_\_\_ at the end of your free trial, or whenever you cancel your membership in the future.

Lisa: Well, it's too late tonight, but I'll call the general manager, Angela Stubbs, tomorrow morning. I'll ask her lots of questions and see what she says. Mind you, if I do sign up for a trial, don't be surprised if I hardly use it and then give it up.

Brian: Why do you say that? I think it's a perfect opportunity for you.

Lisa: Maybe, but I don't think a free trial is very motivational.

Brian: Why not?

Lisa: Well, if I (5) \_\_\_\_\_ then I don't value it so highly.

Brian: Mmmm, I know what you mean.

Lisa: And another thing, when do you think I would go to Motivate? In the mornings there isn't (6) \_\_\_\_\_, and after work, I usually just want to come home, have a bath, and relax. Perhaps I should think of something else closer to home.

Brian: Wait and see what Angela Stubbs says tomorrow. She may be able to motivate you.

2. Lisa は結局会員にはならないことにしました。そのことを伝えるため Lisa は Angela Stubbs にメールを書いています。以下の①～④の内容を伝える英語を記入し、メールを完成させなさい。(配点40)

- ① 1ヶ月の無料お試し期間中に2回だけ利用したこと
- ② ほとんど毎日残業していること
- ③ 水曜日の夕方に預り金を受け取るために行くこと
- ④ 毎週末に夫と近所を散歩することにしたこと

Dear Ms. Stubbs,

I'm writing to explain why I will no longer be coming to Motivate.

Your records will show that ① \_\_\_\_\_.

The club has good facilities and I was impressed by the professionalism and friendliness of the staff, but ② \_\_\_\_\_ and I am simply too busy.

I will ③ \_\_\_\_\_.

Actually, I think that Motivate does not suit my requirements.

To stay healthy, ④ \_\_\_\_\_.

Yours sincerely,

Lisa Tomkinson

btlt@universalconnections.co.ss