

令和3年度 入学者選抜学力検査問題

英 語

注 意 事 項

- 1 試験開始の合図があるまで、問題冊子及び解答用紙の中を見てはいけません。
- 2 解答用紙は3枚あります。4枚目の用紙は解答用紙ではなく、提出する必要はありません。使い方は自由です。
- 3 試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁及び解答用紙の枚数の過不足や汚れ等に気がついた場合は、手を挙げて監督者に知らせてください。
- 4 試験開始後、すべての解答用紙に受験番号、志望学部及び氏名を記入してください。受験番号の記入欄は各解答用紙に2箇所あります。
- 5 解答はすべて解答用紙の指定された解答欄に記入してください。
- 6 問題冊子の余白は適宜使用してください。
- 7 各問題の配点は200点満点としたときのものです。
- 8 試験終了後、問題冊子は持ち帰ってください。

I Read the following text and answer the questions. (配点 50)

Some Japanese designers have tried to rediscover the aesthetic* possibilities of kimono, a garment* often viewed as premodern*, outdated, and no longer everyday clothing. To them, wearing kimono liberates* the body from (a)-style clothing. However, it is difficult to combine kimono with other (b) fashions, as their constructions have derived from different cultures. Although there have been many fashions worldwide that have attempted to modernize kimono, most have been superficial* mimics* lacking deep understanding of Japanese aesthetics. Two fashion brands, *matohu** and SOU•SOU, have attained this remarkable achievement by shedding* new light on (c) traditions. For example, Horihata Hiroyuki and Sekiguchi Makiko, the founders of *matohu*, have researched Japanese history. The double meaning of “*matohu*” reflects their desire to spend time fostering* their own aesthetics thus requiring customers “to wait.”

matohu’s brand identity lies in () Japanese aesthetics. In 2005, Horihata and Sekiguchi decided that the main theme of their collection of the next five years would be the “Beauty of Keichō.” It is unusual for fashion brands to decide their themes this far in advance; instead they commonly decide seasonal themes according to current trends and the market. The *matohu* designers believed the Keichō period (1596-1615), when many classical arts like tea ceremony, ceramics, and painting developed, to be the golden age of Japanese culture. However, *matohu* did not transmit any nostalgia for the past or intend to emphasize Orientalist aesthetics for the Western market. Horihata explains their philosophy:

Quotation 1

Some people misunderstand our brand, thinking it is based on traditional Japanese decorative motifs. Our designs do not include any decorative motifs and patterns that you see on kimono. Instead, we want to create (A) pieces of clothing that can (B).

SOU•SOU was jointly established in 2002 in Kyoto by fashion designer Wakabayashi Takeshi, textile designer Wakisaka Katsuji, and interior designer Tsujimura Hisanobu. Wakisaka worked in Finland and the United States for about two decades, and he received recognition abroad before returning to Japan. Together, they have made various goods, including clothing, shoes, textiles, and furniture and have had a tie-in with Uniqlo (starting in 2013). As Wakabayashi stated in a personal interview, the fast-fashion giant Uniqlo approached SOU•SOU to ask permission to use its existing textile designs for their products. Wakabayashi said that, although the tie-in products were mass-produced and made in China and thus against SOU•SOU’s founding principles, he agreed because this was a valuable opportunity to get the attention of a large market. Uniqlo has often collaborated with promising designers and brands. Although such collaborations are usually limited to one season, the tie-in project has continued for years, demonstrating SOU•SOU’s lasting presence in the mass market.

SOU•SOU’s brand philosophy is to revive Japanese tradition within contemporary lifestyles. Their clothes are characterized by a combination of modern-style textiles and the flat-form construction of traditional costumes. Their most popular product is *tabi* shoes. *Tabi* are traditional work shoes, with a separate big toe, used by such manual workers as carpenters and construction workers; they have also been worn in local festivals. SOU•SOU revived *tabi* as whimsical* sneakers with contemporary textile patterns. SOU•SOU works with local factories and craftspeople who would have otherwise faced financial difficulties in the globalizing economy. They claim that their task is to protect these factories from bankruptcy*.

Both matohu and SOU•SOU have reassessed the aesthetics of historical Japanese clothing. Unlike designers in the previous generation, such as Mori Hanae in the 1960s and Yamamoto Kansai in the 1970s, they do not deliberately “orientalize” their culture in order to get attention from European and American journalists. Rather, as Horihata of matohu stated:

Quotation 2

We decided to create a brand that existed outside of the Western historical context but which was not an “avant-garde*” philosophy. We wanted to pursue new forms of expression using (㉠) apparel making techniques. We wanted to create clothes that would allow wearers to feel (㉡) while satisfying their desire for something contemporary and timeless.

(Adapted from Hiroshi Narumi, “Made in Japan: A New Generation of Fashion Designers,” in Alisa Freedman and Toby Slade eds., *Introducing Japanese Popular Culture*, Routledge, 2018)

*注

aesthetic: 美の, 美学の

garment: 衣服

premodern: 近代以前の

liberate: 解放する

superficial: 表面上の

mimicry: 物まね

matohu: 「まとふ」 <日本のブランド名は小文字で記される場合がある>

shed: <光などを>当てる, 注ぐ

foster: 育 (はぐく) む

whimsical: 風変わりな

bankruptcy: 倒産

avant-garde: 前衛的な

Questions:

1. Choose the best combination of words to fill in the blanks (a), (b) and (c). Write the number on your answer sheet.

- (1) (a) Japanese (b) local (c) Western
- (2) (a) Western (b) patriotic (c) national
- (3) (a) Western (b) Japanese (c) premodern
- (4) (a) Western (b) global (c) Japanese
- (5) (a) Japanese (b) national (c) oriental
- (6) (a) Japanese (b) Asian (c) Western

2. Choose the most appropriate word from the following to complete the underlined sentence in the second paragraph, and write the number on your answer sheet.

- (1) reinventing
- (2) replacing
- (3) reminding
- (4) redistributing

3. In order to complete **Quotation 1** and **Quotation 2** select the most suitable word or phrase for each bracketed space **A** to **D**, and write the number on your answer sheet.

- A** (1) romantic memories of the past through
- (2) designs appropriate to the time of year on
- (3) contemporary yet timeless
- B** (1) only be made by Japanese sensibility
- (2) reflect today's fashion
- (3) harmonize with European ideas of Asia
- C** (1) high-volume
- (2) non-Western
- (3) Chinese
- D** (1) Western
- (2) manual
- (3) connected with the past

4. According to the text, are the following statements true or false? Fill in either T (= true) or F (= false) on your answer sheet.
- a. matohu is quick to respond to changes in fashion and market preferences.
 - b. matohu and SOU•SOU employ long-term business strategies.
 - c. SOU•SOU endeavors to increase the Asianness of their clothes to gain attention.
 - d. SOU•SOU aims to save Japanese companies from financial ruin.
 - e. SOU•SOU applied to Uniqlo regarding a business partnership.
5. In the paragraph before **Quotation 2**, what does the double underlined “they” refer to? Answer in English.

II 次の文章はある小説の一部です。シール (Seal) とミス・ディー (Miss D) は近所に住んでいます。文章を読み、以下の設問に答えなさい。(配点 68)

Seal, walking through his garden, said suddenly to himself: “I would like to pick some flowers and take them to Miss D.”

The afternoon was light and warm. Tall chestnuts* fanned themselves in a pleasant breeze. Among the hollyhocks* there was a good humming as the bees tumbled from flower to flower. Seal wore an open shirt. He felt fresh and fine, with the air swimming coolly under his shirt and around his ribs*. The summer’s afternoon was free. Nothing pressed him. It was a time when some simple, disinterested* impulse might well ⁽¹⁾ be hoped to flourish*.

Seal felt a great joy in the flowers around him and from this a brilliant longing to give. He wished to give quite inside himself, uncritically, without thinking for a moment: “Here am I, Seal, wishing something.” Seal merely wanted to give some of his flowers to a fellow being. It had happened that Miss D was the first person to come to mind. He was in no way attached to Miss D. He knew her slightly, as a plain, elderly girl of about twenty who had come to live in the flats* opposite his garden. If Seal had ever thought about Miss D at all, it was because he disliked the way she walked. She walked stiffly, sailing with her long body while her little legs raced to catch up with it. But he was not thinking of this now. Just by chance he had glimpsed the block of flats as he had stooped* to pick a flower. The flats had presented the image of Miss D to his mind. ⁽²⁾

Seal chose common, ordinary flowers. As the stems broke he whistled between his teeth. He had chosen these ordinary flowers because they were the nearest to hand: in the second place, because they were fresh and full of life. They were neither rare nor costly. They were pleasant, fresh, unassuming* flowers.

With the flowers in his hand, Seal walked contentedly from his garden and set foot on the asphalt pavement that led to the block of flats across the way. But as his foot touched the asphalt, as the sly* glare* of an old man fixed his eye for the moment of its passing, as the traffic asserted itself, certain misgivings* began to freeze his impromptu* joy. “Good heavens,” he suddenly thought, “what am I doing?” He stepped outside himself and saw Seal carrying a bunch of cheap flowers to Miss D in the flats across the way. ⁽³⁾

“These are cheap flowers,” he thought. “This is a sudden gift. I shall smile as I hand them to her. We shall both know that there is no ulterior* reason for the gift and thus the whole action will smack of* goodness — of goodness and simple brotherhood*. And somehow ... for that reason this gesture of mine will appear to be the most calculated pose of all. Such a simple gesture is improbable. The improbable is to be suspected. My gift will certainly be regarded as an affectation*.” ⁽⁴⁾

“Oh, if only I had some reason — aggrandizement*, financial gain, seduction* — any of the accepted motives that would return my flowers to social favour. But no — I have none of these in me. I only wish to give and to receive nothing in return.”

As he walked on, Seal could see himself bowing and smiling. He saw himself smile too broadly as he

apologized by exaggeration for his good action. His neck flinched* with disgust as he saw himself assume the old bravados*. He could see the mocking* smile of recognition on the face of Miss D.

Seal () the flowers into the gutter* and walked slowly back to his garden.

(5)

(Adapted from William Sansom, "Difficulty with a Bouquet," in *The Stories of William Sansom*,

The Hogarth Press, 1963)

*注

chestnut: クリの木

rib: あばら骨

flourish: 湧き上がる

stoop: 身をかがめる

sly: 意地の悪い

misgiving: 不安

ulterior: 下心のある

brotherhood: 仲間意識

aggrandizement: 権力や富などの拡大

flinch: すくむ

mocking: あざけるような

hollyhock: タチアオイ (植物)

disinterested: 私心のない, 私利私欲のない

flat: アパート

unassuming: 気取らない, 目立たない

glare: にらむこと

impromptu: とっさに生じた

smack of: ~が感じられる

affectation: 気取り

seduction: 誘惑

old bravado: よくある類の虚勢

gutter: 溝, 排水路

設 問

1. 下線部(1)によって, シールはどのような行動をとりたいと感じたのか, 日本語で具体的に説明しなさい。
2. 下線部(2)を日本語に訳しなさい。
3. 以下は下線部(3)について説明した文章です。①~③の空所に適切な日本語を書き入れることにより, 文章を完成させなさい。

シールは自分を①_____。それは, シールが花壇からアスファルトの舗道に足を踏み入れた際に, ②_____ことと, ③_____ことがきっかけで, 不安な気持ちが生じたためである。

4. 下線部(4)を日本語に訳しなさい。

5. 下線部(5)の()に入る単語として正しいものを以下から選び、その記号を書きなさい。

- a. fell b. lifted c. dropped d. touched

このページは空白です。

- Ⅲ-1 日本で学ぶ Steve と Jerry という 2 人の留学生と Shunji という日本人大学生が、昼食後、喫茶店の入り口で、下記のケーキの説明と一緒に読んだ後、話し合っています。ケーキの説明と会話の内容がつながるように①～⑦の空所を適切な英語で埋めなさい。(配点 42)

M's Coffee and Cake Café

Our cakes are world famous. Miyazaki, the chef, studied cake-making for three years in Paris. Now having returned to Japan, he specialises in Euro-Japanese fusion cakes, which blend European cake-making with ingredients found in traditional Japanese sweets. Our three most popular cakes are the *Brown Sugar and Tofu-Cream Layer Cake*, the *Berry and Tofu-Custard Delight*, and the *Mont Fuji*, which contains nuts and azuki bean paste.

Conversation

Steve: Hmm.... Well, the description implies that Miyazaki's cakes ① _____, so they must be somewhat French, and I like French cakes. Look at these cakes on display. Don't they look delicious?

Jerry: Yeah, I love the Japanese cake ingredients that the chef is using. But I have had too many calories already at lunch.

Steve: You're no fun, Jerry! How about you, Shunji?

Shunji: Last time I was here, I ate the *Mont Fuji*, the Japanese-style *monburan*. It was great. ② _____, by all means.

Jerry: But why that one? I bet the cakes all taste the same.

Steve: How can these cakes taste the same? Look at the cakes' names. ③ _____ ingredients.

Jerry: Yeah, but I mean Japanese Western-style cakes like these are often just really sweet and kind of tasteless.

Shunji: Not at all. The one I ate here last time tasted of azuki. It was really good.



- Steve: Oh, right. I love that bean paste, so I think ④ _____ you recommend.
- Shunji: You won't regret it, but this time I will have the one that sounds healthy, as it is topped with berries and contains tofu.
- Jerry: See, Steve. I am not the only one. Shunji doesn't want to eat high-calorie food either.
- Steve: Come and play tennis later and you can use the calories up.
- Jerry: Okay, I will have the one that *looks* like chocolate and *real* cream, but ⑤ _____, because I am allergic to dairy products. I guess I am not allowed to taste a sample?
- Shunji: No, of course you can't. I mean it is impossible because ⑥ _____.
- Steve: Really?! Ah, you are right! I wonder what ⑦ _____ of.
- Jerry: They're plastic, aren't they? The plastic had my mouth watering! I want one to send back to my folks.

Ⅲ-2 Jerryがお土産と一緒に同封する家族宛ての短い手紙を書いています。以下の①～⑤の内容が伝わるように、解答用紙の所定の欄に適切な英語を記入し、この手紙を完成させなさい。(配点 40)

- ① ケーキを我慢しようと思ったこと
- ② (入り口に展示してあったケーキが) 見るからにおいしそうだったため、試してみようと思ったこと
- ③ 本物だと思ったケーキが模型だったこと
- ④ 日本の物作りは他の国にないほどすごい
- ⑤ 100円ショップのものだってあなどれない

Dear Mum and Dad,

Yesterday, at a famous coffee and cake café, ① _____,

because I had eaten too much already.

But the cakes displayed at the entrance ② _____.

However, ③ _____.

④ _____ ⑤ _____.

I'm sending you some plastic sushi that I bought at a 100 yen shop.

Lots of love,

Jerry

