

入学試験問題



外国語 (英語)

(配点 120 点)

令和 6 年 2 月 26 日 14 時—16 時

注意事項

- 1 試験開始の合図があるまで、この問題冊子を開いてはいけません。
- 2 この問題冊子は全部で 37 ページあります。落丁、乱丁または印刷不鮮明の箇所があったら、手を挙げて監督者に知らせなさい。
- 3 解答用紙には、記述解答用紙とマークシートがあります。解答は、マークシートにマークせよとの指示がある場合以外は、記述解答用紙の該当箇所に記入しなさい。マークシートの解答には、必ず黒色鉛筆を使用しなさい。
- 4 記述解答用紙の指定欄に、受験番号(表面 2 箇所、裏面 1 箇所)、科類、氏名を記入しなさい。マークシートにもこれらを記入し、マークしなさい。指定欄以外にこれらを記入してはいけません。
- 5 第 4 問、第 5 問の代わりに、30 ページ以下にある他の外国語の第 IV 問、第 V 問を選んでよい。第 IV 問と第 V 問とは必ず同じ外国語の問題でなければいけません。また、解答は、5 問を越えてはいけません。
- 6 マークシートは 34 番以降は使用しません。また、第 4 問、第 5 問の代わりに他の外国語の第 IV 問、第 V 問を選択する者は、21 番以降にマークしてはいけません。
- 7 第 3 問の聞き取り問題は試験開始後 45 分経過した頃から約 30 分間放送されます。
- 8 記述解答用紙裏面上方の指定された()内に、その紙面で解答する外国語名を記入しなさい。また、マークシートにもその外国語名をマークしなさい。
- 9 記述解答用紙裏面の上部にある切り取り欄のうち、その紙面で解答する外国語の分のみ 1 箇所だけ正しく切り取りなさい。
- 10 解答用紙の解答欄に、関係のない文字、記号、符号などを記入してはいけません。また、欄外の余白には、何も書いてはいけません。
- 11 解答用紙は、持ち帰ってはいけません。
- 12 試験終了後、問題冊子は持ち帰りなさい。

草稿用紙

(切り離さないで用います。)

第一一編 日 本 国 立 大 学 法 律 学 部

頁 中 紙 三

（以下は極度濃縮された文章であり、ほとんど不可読な状態です。一般的な法律文書の形式を推測すると、序文や条項の開始部分である可能性があります。）

第一条

第二条

第三条

第四条

第五条

第六条

第七条

第八条

第九条

第十条

（注：上記の条項内容は本文から正確に抽出できず、あくまで形式上の推測です。）

英 語

- 1 (A) 以下の英文を読み、その内容を70~80字の日本語で要約せよ。句読点も字数に含める。

There is no doubt that one of the major issues of contemporary U.S. history is corporate propaganda. It extends over the commercial media, but includes the whole range of systems that reach the public: the entertainment industry, television, a good bit of what appears in schools, a lot of what appears in the newspapers, and so on. A huge amount of that comes straight out of the public relations industry, which was established in this country and developed mainly from the 1920s on. It is now spreading over the rest of the world.

Its goal from the very beginning, perfectly openly and consciously, was to “control the public mind,” as they put it. The public mind was seen as the greatest threat to corporations. As it is a very free country, it is hard to call upon state violence to crush people’s efforts to achieve freedom, rights, and justice. Therefore it was recognized early on that it is going to be necessary to control people’s minds. All sorts of mechanisms of control are going to have to be devised which will replace the efficient use of force and violence. That use was available to a much greater extent early on, and has been, fortunately, declining — although not uniformly — through the years.

The leading figure of the public relations industry is a highly regarded liberal, Edward Bernays. He wrote the standard manual of the public relations industry back in the 1920s, which is very much worth reading. I’m not talking about the right wing here. This is way over at the left-liberal end of American politics. His book is called *Propaganda*.

Bernays’s *Propaganda* opens by pointing out that the conscious

manipulation of the organized habits and opinions of the masses is the central feature of a democratic society. He said: we have the means to carry this out, and we must do this. First of all, it's the essential feature of democracy. But also (as a footnote) it's the way to maintain power structures, and authority structures, and wealth, and so on, roughly the way it is.

I should mention that terminology changed during the Second World War. Prior to World War II, the term *propaganda* was used, quite openly and freely. Its image got pretty bad during the war because of Hitler, so the term was dropped. Now there are other terms used.

(B) 以下の英文を読み, (ア), (イ)の問いに答えよ。

In the mid-1990s my wife served as the United Nations human rights officer in Liberia. At the time, I had just started writing for the magazine *New York*, and my editor did not have the Liberian civil war high on his list of most urgent topics. But I was lucky — my editor was understanding enough to let me write about the war for *The New York Times Magazine*, my first legitimate foreign assignment.

Everything about the Liberian civil war was unusual and terrible and fascinating. I was especially taken, though, by the Liberian press — a group of reporters, editors, and photographers who were aggressive, clever, and determined. There was not enough food in Monrovia, no clean water, barely any electricity, yet the press somehow found enough ink and paper to produce some astonishing journalism.

The strange thing is that, after all this time, it is an advertisement from these Liberian papers that I remember most clearly. It was an ad that helped me understand — in a real lightning strike of understanding — the best way to approach magazine writing and editing, which I was just then learning.

The ad was for a local butcher shop and read “All Parts of the Cow.” (1) . “All Parts of the Cow” has stayed with me for almost thirty years because it became the way I explain the difference between newspaper writing and magazine writing.

Like many magazine people, I started in newspapers, and I loved the work: the adrenaline, the urgency, the high-pressure collaboration. When I was a novice reporter on the night police beat at *The Washington Post*, I once left the newsroom at four a.m., wandered to the basement pressroom, and grabbed an actually hot-off-the-presses copy of the morning’s paper, one with my signed article on the front page. At the bottom, but never mind. It still felt great.

(2) . What I'm about to say is not meant to be a criticism of newspapers or newspaper people. Obviously, newspapers, especially the big national papers, are stuffed with creative, brave, and talented people who are also, by the way, helping to save our democracy, which is no small thing.

The problem I had was twofold: First was the amount of clichés. On the police desk, we joked that the city had only two types of streets: "quiet, tree-lined streets" or "trash-scattered, drug-plagued streets." I once (), but he didn't have time to get the joke.

Cliché is everywhere, especially in writing. Clichés are one of the prices we pay in journalism for speed, but alertness and a brisk pre-edit scrub will eliminate most of them. (3) .

The second problem: In newspaper editing it is common to remove wild feeling, weird detail, irregular observation, and the disturbing dynamics of writers interacting with their subjects and the world. A smart *New Yorker* editor, the late John Bennet, once told me that the real bias in journalism is toward consistency, and though there are other biases — of course — this seemed undoubtedly true. This unexamined bias causes us to think that stories have beginnings, middles and endings, that all questions must be answered, and that everything that happens in the universe happens for a reason.

Magazine people, generally speaking, have a different understanding: Not every story has an ending; not every story even has a beginning. Not everything has to make sense. Not everything is knowable. And most importantly, something that always and forever adds confusion and complexity to story making: The presence of writers (and their experiences, beliefs, personalities, histories, and dispositions) inevitably changes the reality of whatever the writers are observing and describing. (4) . "Put it in, put it all in," is an efficient way to describe this style of editing. Another way to describe it: "All parts of the cow."

Last year, when I asked Jennifer Senior, who had just joined the staff of *The Atlantic*, if she had anything original to say about the twentieth anniversary of the 9/11 terrorist attacks (originality traditionally being scarce on anniversaries of world-historical events), she thought for a minute and then said, “Maybe, but it’s complicated.” The story she sketched for me then was something more than complicated. It was exquisitely personal, and it featured — of all people — a 9/11 truther. “A good man,” Jen said, something never previously said by sane people about 9/11 truthers. We talked and talked and talked. And then I thought, “All parts of the cow,” and I said, “Let’s try it.” Just put it all in. And then Jen and her editor, Scott Stossel, made something magical happen, and we published her story and it won the National Magazine Award for Feature Writing and the Pulitzer Prize for Feature Writing. (5) . Jen, Scott, and I realized, late in the process, that the story didn’t even have anything resembling a nut graf — a term, borrowed from newspapering, for the paragraph that explains why you, the reader, should continue reading this story. Sometimes a magazine piece is so magnetic that the entire thing is its own nut graf, and this was true in Jen’s case.

注

Liberia リベリア共和国

New York アメリカ合衆国ニューヨークで創刊された雑誌

The New York Times Magazine 『ニューヨーク・タイムズ』紙の日曜版
に挿入される冊子

Monrovia モンロビア(リベリア共和国の首都)

adrenaline アドレナリン

The Washington Post アメリカ合衆国ワシントンD.C.で発行されている
新聞

cliché 決まり文句, ^{じょうとうく}常套句

[The] *New Yorker* アメリカ合衆国ニューヨークで創刊された雑誌

The Atlantic アメリカ合衆国ボストンで創刊された雑誌

9/11 truther 2001年9月11日に起きた米国同時多発テロは米国政府の陰謀だという説を「真実」として主張する人

nut graf 要点をまとめたパラグラフ(ジャーナリズム用語)

(ア) 空所(1)～(5)に入れるのに最も適切な文を以下のa)～f)より一つずつ選び、マークシートの(1)～(5)にその記号をマークせよ。ただし、同じ記号を複数回用いてはならない。また、文頭であっても小文字で表記してあるので注意せよ。

- a) by then, though, I had really started caring about my sentences, and I was worried about the limitations of newspapering
- b) I don't remember if this was the name of the butcher shop or its marketing slogan or simply a statement of fact, but it doesn't matter
- c) I learned, over time, that the best magazine editors don't fear complication but run to it
- d) I'm no great sentence maker, but I wanted — and still want — to try to be one, and I hoped to work for people who wanted me to try
- e) it's impossible to describe, except to say that it contains all the mess of life and that it is written like poetry but in prose
- f) self-distancing, of the sort we see to good effect in professional newspaper reporters, has its place

(イ) 下に与えられた語句を正しい順に並べ替え、空所(イ)を埋めるのに最も適切な表現を完成させ、記述解答用紙の1(B)に記入せよ。

a / an editor / as / asked / but trash-scattered / could / describe / I / if / particular / street / tree-lined

- 2 (A) 以下の主張のいずれかを選び、その主張に対するあなたの考えを、理由を添えて、60～80語の英語で述べよ。

「紙は人類の最も偉大な発明の一つである」

「自転車は人類の最も偉大な発明の一つである」

草 稿 用 紙

(切り離さないで用いよ。)

(B) 以下の下線部を英訳せよ。

政治の世界でのクオータ制(quota system)は、議員の構成と、彼らが代表する集団全体の構成とが適切に対応することを目指す制度である。また企業などの民間の組織においても、例えば意思決定に関わる役員職に女性が一定の割合を占めることが求められている。そのような仕組みが本当に平等につながるのか賛否両論の声も聞かれるが、現状では多くの社会において、何かしらこのような制度により、不平等を是正する必要が生じている。

クオータ制は、それが一時的であろうがなかろうが一つの有効な手段であつて、長い時間の中で根付いてしまった不平等を迅速に解消することを目的としている。それが達成されたあかつきには、クオータ制は、まさに平等の原理に照らして廃止することもできる。

草 稿 用 紙

(切り離さないで用いよ。)

3 放送を聞いて問題(A), (B), (C)に答えよ。(A), (B), (C)のいずれも2回ずつ放送される。

- ・聞き取り問題は試験開始後45分経過した頃から約30分間放送される。
- ・放送を聞きながらメモを取ってもよい。
- ・放送が終わったあとも、この問題の解答を続けてかまわない。

(A) これから放送するのは、2021年にスエズ運河で起きた出来事とその影響について解説した記事である。これを聞き、(6)～(10)の問いに対して、それぞれ最も適切な答えを一つ選び、マークシートの(6)～(10)にその記号をマークせよ。

注

skyscraper 超高層ビル

- (6) The situation in March 2021 is described as “the perfect mix of absurd and frightening.” What do you think the speaker meant by this?
- a) Although funny in a sense, the fragility of global trade was also revealed.
 - b) It was ridiculous that a single ship could destroy one section of the canal.
 - c) Modern container ships are so large they make everything else look tiny.
 - d) Online comments were split between jokes and messages of distress.
 - e) The incident reminds us of how things can go unexpectedly wrong.
- (7) According to the speaker, how did the “Ever Given” become stuck?
- a) Extremely strong winds blew the ship out of control.
 - b) There was a build-up of sand in that part of the canal.
 - c) The sand completely blocked up the ship’s engine.
 - d) The ship became wedged when changing lanes during a storm.
 - e) The ship was travelling too fast, given the weather conditions.

- (8) According to the speaker, the “Ever Given” was carrying
- a) a model dinosaur and an entire adventure golf course.
 - b) goods worth 75 million dollars.
 - c) mainly fruits and vegetables.
 - d) over 20000 containers.
 - e) thirty replica Eiffel Towers.
- (9) Why does the speaker describe the incident as “a disaster waiting to happen”?
- a) Climate change has increased the water pressure in the canal.
 - b) Increasing global trade has put routes like this under stress.
 - c) It is not the first time that this sort of event has happened.
 - d) The canal was slowly damaged by excessive traffic.
 - e) Widened canals make ships hard to control.
- (10) What does the speaker mention as one of the biggest problems arising from the blockage?
- a) Although the blockage was fixed, sand in the canal remains a problem.
 - b) Attempts to solve the issue have caused delays in shipping worldwide.
 - c) Modern ships are so long that this kind of accident will occur regularly.
 - d) Shipping companies are now using smaller ships, reducing capacity.
 - e) The number of containers stuck on ships led to a shortage.

- (B) これから放送するのは、架空のラジオ番組の一部である。これを聞き、(11)～(15)の問題に対して、それぞれ最も適切な答えを一つ選び、マークシートの(11)～(15)にその記号をマークせよ。

注

funnel 漏斗(口の小さい容器に液体等を注ぎ入れるための道具)

- (11) According to Adisa, many things can cause a delivery to be missed, but what did she NOT mention?
- a) It can take a long time to search for a parking spot.
 - b) The incorrect product might be picked for delivery.
 - c) There could be a mistake handling the order.
 - d) There might be too many cars on the route.
 - e) The vehicle used to deliver could have an accident.
- (12) What is the point of the funnel metaphor?
- a) A good funnel allows material to pass through slowly.
 - b) A lack of preparation can cause a system to fail.
 - c) A sudden increase in deliveries can have a big effect.
 - d) There are more steps in the delivery process than we think.
 - e) The road system encourages efficient deliveries.
- (13) What does Patrick say about technology and transportation?
- a) Discussions about transportation problems usually turn to technology.
 - b) Drones are often used to deliver goods.
 - c) It would be better if delivery could be autonomous.
 - d) Some people doubt that technology is the only solution.
 - e) Transportation problems can only be solved by a mixture of technologies.

- (14) What does Patrick warn about ordering a product on the internet?
- a) A site might offer quick delivery, but that cannot be guaranteed.
 - b) It is easy to mistake “same day” and “next day” delivery.
 - c) Sites that offer fast, free delivery usually have hidden costs.
 - d) Some sites will offer free delivery but actually charge you.
 - e) Websites often use visual tricks like flashing banners to lure you in.
- (15) What does Adisa mention as a cost of cheap, fast delivery?
- a) Delivery drivers are becoming over-worked.
 - b) Goods made quickly also break easily.
 - c) Products are often discarded soon after purchase.
 - d) The price of deliveries will eventually rise.
 - e) There is an extra burden on the planet.

(C) これから放送するのは、パプア・ニューギニアにおける言語についての講義である。これを聞き、(16)～(20)の問いに対して、それぞれ最も適切な答えを一つ選び、マークシートの(16)～(20)にその記号をマークせよ。

注

indigenous 先住民族の

- (16) How is Papua New Guinea linguistically diverse, according to the speaker?
- a) Five percent of the world's 850 languages are spoken there.
 - b) It has almost as many spoken languages as India.
 - c) It has the most languages per person compared to any other country.
 - d) It has the most languages relative to its small area.
 - e) More languages are spoken there than the rest of the world combined.
- (17) For how many years have Papuan languages been spoken in Papua New Guinea?
- a) 850
 - b) 1800
 - c) 3500
 - d) 14000
 - e) 40000
- (18) How did things change after independence from Australia in 1975?
- a) English was declared one of the official languages.
 - b) German and English became more widespread.
 - c) New languages were discovered which are spoken by just a few dozen people.
 - d) The new independent government promoted linguistic variety.
 - e) The number of spoken languages dropped below 850.

- (19) What helps explain linguistic diversity in Papua New Guinea, according to the speaker?
- a) Frequent interactions between villages.
 - b) Rich biological diversity.
 - c) The arrival of new settlers every 1000 years.
 - d) The difficulty moving from place to place.
 - e) The influence of linguist William Foley.
- (20) Which statement describes “Tok Pisin” in contemporary Papua New Guinea?
- a) Because “Tok Pisin” is more expressive, other local languages are slowly disappearing.
 - b) Papuans have found “Tok Pisin” useful, but at the cost of linguistic diversity.
 - c) The spread of religion has recently boosted the popularity of “Tok Pisin.”
 - d) “Tok Pisin” is easier to learn because it contains elements of several languages.
 - e) Traders decided to create “Tok Pisin” to promote European languages.

- 4 (A) 以下の英文の段落(21)～(25)にはそれぞれ文法上または内容上の誤りがある。修正が必要な下線部を各段落から一つずつ選び、マークシートの(21)～(25)にその記号をマークせよ。

(21) Our perception of time is (a) anything but constant. Two new studies suggest our heartbeat can cause passing moments (b) to feel either slower and faster. The experiments, led by separate research groups, have (c) uncovered corresponding findings. Together, their work confirms that the heart's activity influences our perception of time (d) as it passes. They show that we can't look at the experience of time (e) in isolation from the body.

(22) In April 2023, a group of neuroscientists led by Irena Arslanova of Royal Holloway, University of London, (a) reported that time perception changes (b) with each heartbeat. In their experiment, 28 people (c) learned to distinguish the duration of (d) two visual or two auditory stimuli. For example, the study participants looked at two shapes or heard two distinct tones. One item or sound from each pair (e) presented for 200 milliseconds, and the other lasted for 400 milliseconds.

(23) Next, people saw a new cue — another tone or shape — and had to estimate (a) how the presentation felt shorter or longer, using the previous pair for reference. But there was an added twist. These new sounds and shapes were (b) matched with a particular moment in the rhythm of someone's heart rate: when the heart either contracted (the systole) or relaxed (the diastole) (c) during the heartbeat. During systole, the volunteers (d) perceived time duration to be shorter than it actually was. During diastole, (e) the exact opposite was true.

(24) According to Arslanova and her colleagues, the phenomenon may be (a) explained by the fact that pressure sensors in blood vessel walls send signals to the brain and affect (b) its capacity to process incoming information. (c) This increase in sensory impressions could make time feel longer. A

similar finding was published in March 2023 by a group of researchers at Cornell University, who ^(d)focused on differences in time perception between single heartbeats. When that span is longer, they discovered, time feels slower. ^(e)When there is more time between two beats, time seems to move faster.

(25) Researchers from both groups caution that those experiences are influenced by many factors, ^(a)including our emotion and attention. They also happen ^(b)at a totally different scale. As Adam K. Anderson, one of the authors of the March study, explains, however, the new work illuminates how the heart influences the experience of time as it unfolds. He confirms that how the body and brain relate is ^(c)of growing interest in neuroscience. “People are ^(d)comfortable with the idea that the brain can influence what the heart does,” he says. But reversing that relationship is novel and really fascinating. “Your brain,” he adds, “might be listening to patterns in your heart to shape something ^(e)similarly fundamental as the passage of time.”

注

neuroscientist 神経科学者

cue 心理学の実験などにおける解釈の手がかり

systole 心臓収縮(期)

diastole 心臓弛緩^{しかん}(期)

blood vessel walls 血管壁

(B) 以下の英文を読み、下線部(ア), (イ), (ウ)を和訳せよ。

My mother had raised me vegetarian, and though I harbored no real desire to eat meat, sometimes, in summer, I would take a large piece of watermelon to a remote corner of our yard and pretend it was a fresh dead animal. On all fours, I would bury my face in the sweet red fruit-meat and bite into it. (ア) Sometimes, I'd rip handfuls out and stuff them in my mouth, which wasn't much like the way any animal I knew of ate. I was less playing a particular kind of animal than enacting a form of wildness that I recognized in myself.

I watched *Wild America*, a PBS show on which conservationist Marty Stouffer revealed the wildness of the animal world. (イ) Alone in the woods behind our house I had beaten my chest, acted out my own invented stories without a thought to how another's gaze might see me. I sympathized with the restless business of squirrels and wild obsessions of our golden retriever. I was embarrassed by forks and knives — why they should exist when we had such perfect instruments at the ends of our arms.

However often Stouffer imposed human narratives on the animals depicted (very often), it was still always clear that survival was the priority that assigned value to everything in the animal world. If the wild marten was overcome by her own feelings, she didn't let it stop her from getting dinner for her babies. (ウ) I learned in elementary school that we were animals, but unlike other animals we did not seem driven by the instinct for physical survival. My teachers emphasized the continuity, but we were so far up the food chain that survival was no longer even visible to us. We were beyond survival, in a dark and sky-high realm where our instincts had been twisted into atrocities like capitalism and hair removal. I might not have been able to name this, but I recognized it.

注

vegetarian ベジタリアン(菜食主義者)

watermelon スイカ

PBS アメリカ合衆国のテレビ局の一つ

squirrel リス

golden retriever ゴールデンレトリバー(犬)

marten テン(イタチ科の動物)

5 以下の英文を読み、(A)～(D)の問いに答えよ。

My love for walking started in childhood, out of necessity. I didn't want to stay at home. I found every reason to stay away from home and was usually out — at some friend's house or at a street party where no kids should be — until it was too late to get public transportation. So I walked.

The streets of Kingston, Jamaica, in the 1980s were often terrifying, but I ア(26) friends with strangers. The beggar, the vendor, the poor laborer — those were experienced wanderers, and they became my nighttime instructors; they knew the streets and delivered lessons on how to explore and enjoy them. The streets had their own safety: Unlike at home, there I could be myself without fear. Walking became so regular and familiar that the way home became home.
(A)

The streets had their rules, and I loved the challenge of trying to master them. I learned how to be alert to surrounding dangers and nearby delights, and ア(27) myself on recognizing significant details that my peers missed. Kingston was a map of complex, and often bizarre, cultural and political and social activity, and I appointed myself its nighttime mapmaker.

I left Jamaica in 1996 to attend college in New Orleans, a city I'd heard called "the northernmost Caribbean city." I wanted to discover — on foot, of course — what was Caribbean and what was American about it.

On my first day in the city, I went walking for a few hours to get a feel for the place and to buy supplies to transform my dormitory room into a welcoming space. When some university staff members found out what I'd been up to, they ア(28) me to restrict my walking to the places recommended as safe to tourists and the parents of new students. They mentioned statistics about New Orleans's crime rate. But Kingston's crime rate far exceeded those numbers, and I decided to ignore these well-meant cautions. A city was waiting to be discovered, and I wouldn't let

inconvenient facts get in the way. These American criminals are nothing compared to Kingston's, I thought. They're no real threat to me.

What no one ^(B)_____ who would be considered a threat.

Within days I noticed that many people on the street seemed afraid of me: Some gave me a glance as they approached, and then crossed the street; others, ahead, would glance behind, notice my presence, and then speed up; older white women clutched their bags; young white men nervously greeted me, as if exchanging a salutation for their safety: "What's up, bro?" On one occasion, less than a month after my arrival, I tried to help a man whose wheelchair was stuck in the middle of a street; he threatened to shoot me in the face, then asked a white person for help.

I wasn't prepared for any of this. I had come from a majority-black country in which no one was wary of me because of my skin color. Now I wasn't sure who was afraid of me. I was especially unprepared for the cops. They regularly stopped and 7(29) me, asking questions that took my guilt for granted. I'd never received what many of my African American friends call "The Talk": No parents had told me how to behave when I was stopped by the police, how to be as polite and cooperative as possible, no matter what they said or did to me.

My survival tactics began. In this city of energetic streets, walking became a complex and often oppressive negotiation. I would see a white woman walking toward me at night and cross the street to reassure her that she was safe. I would forget something at home but not immediately turn around if someone was behind me, because I discovered that a sudden turn could cause alarm. New Orleans suddenly felt more dangerous than Jamaica. Despite my best efforts, the streets never felt comfortably safe. Even a simple salutation was suspect.

After Hurricane Katrina hit the area, my aunt persuaded me to come to stay in New York City. I explored the city with friends, and then with a

woman I'd begun dating. She walked around endlessly with me, taking in New York City's many pleasures. My impressions of the city took shape during my walks with her. But it wasn't long before reality reminded me I wasn't イ, especially when I walked alone.

One night in the East Village, I was running to dinner when a white man in front of me turned and suddenly punched me in the chest. I assumed he was drunk or had mistaken me for an old enemy, but found out soon enough that he'd merely assumed I was a criminal because of my race. When he discovered I wasn't what he ア(30), he went on to tell me that his assault was my own fault for running up behind him. (C) I returned to the old rules I'd set for myself in New Orleans.

I'm still trying to arrive in a city that isn't quite mine. One definition of home is that it's somewhere we can most be ourselves. And when are we more ourselves but when walking, that natural state in which we repeat one of the first actions we learned? A foot leaves, a foot lands, and our longing gives it momentum from rest to rest. We long to look, to think, to talk, to get away. But more than anything else, we long to be free. We want the freedom and pleasure of walking without fear — without others' fear — wherever we choose. I've lived in New York City for almost a decade and have not ア(31) walking its fascinating streets. And I still long to find the comfort that I found as a kid on the streets of Kingston.

注

Kingston キングストン(カリブ海の島国ジャマイカの首都)

beggar 物乞いをする人

vendor 街頭の物売り

New Orleans ニューオーリンズ(アメリカ合衆国ルイジアナ州の都市)

dormitory (大学などの)寮, 寄宿舍

salutation 挨拶, 挨拶のことば

oppressive ふさぎこませるような, 重苦しい

Hurricane Katrina ハリケーン・カトリーナ(2005年8月にアメリカ合衆国南東部に大きな被害をもたらした大型ハリケーン)

East Village イースト・ヴィレッジ(ニューヨーク市マンハッタンにある地区の一つ)

(A) 下線部(A)の内容を分かりやすく説明せよ。その際, 2回出てくる home という語がそれぞれどのような意味で使われているかを明らかにすること。

(B) 下に与えられた語を正しい順に並べ替え, 下線部(B)を埋めるのに最も適切な表現を完成させよ。

had / I / me / one / that / the / told / was / was

(C) 下線部(C)の“the old rules”に則って著者が実際に取った行動の例を本文から探して二つあげよ。

(D) 以下の問いに解答し, その答えとなる記号をマークシートにマークせよ。

(ア) 空所 の(26)～(31)には単語が1語ずつ入る。それぞれに文脈上最も適切な語を次のうちから一つずつ選び, マークシートの(26)～(31)にその記号をマークせよ。ただし, 同じ記号を複数回用いてはならない。

- a) advised b) bullied c) imagined d) made
e) prided f) stopped

(イ) 空所 に入れるのに最も適切な語を次のうちから一つ選び, マークシートの(32)にその記号をマークせよ。

- a) afraid b) courageous c) guilty
d) interested e) invulnerable f) unprepared

(ウ) 本文の内容と合致する文は次のうちどれか。最も適切なものを一つ選び、マークシートの(33)にその記号をマークせよ。

- a) After living in the United States for a while, the author realizes that Kingston, New Orleans, and New York City do not differ much in terms of safety.
- b) Being able to walk the streets of a city without fear or concern is a significant source of freedom for the author.
- c) For the author, walking is an act of rebellion against racism and the police.
- d) Walking in U.S. cities is not a stressful experience for the author because he is used to paying attention to every move he makes on the street.
- e) While living in Kingston, the author feels equally comfortable at his childhood home and on the city's various streets.

草 稿 用 紙

(切り離さないで用いよ。)