

平成22年度 大阪市立大学個別学力検査

外国語問題

注意事項

- 1 問題冊子は、監督者が「解答始め」の指示をするまで開かないこと。
- 2 問題冊子は全部で16ページである。解答用紙は「外国語解答用紙（Ⅰ）英語」、「外国語解答用紙（Ⅱ）選択科目」の計2枚である。脱落等があった場合には申し出ること。
- 3 各解答用紙の所定欄に氏名、受験学部、受験番号（左右2か所）を忘れずに記入すること。また、「外国語解答用紙（Ⅱ）選択科目」には第4問で選択する科目名を所定欄に指示どおりに忘れず記入すること。
- 4 第4問は選択科目である。
「英語」、「ドイツ語」、「フランス語」、「中国語」、「韓国・朝鮮語」より1科目を選択して解答すること。複数科目を解答した場合は、第4問の採点を行わない。
- 5 医学部医学科を志願する者は、選択科目（第4問）は必ず「英語」を解答すること。「英語」以外の科目を解答した場合は、その採点を行わない。
- 6 解答は、すべて解答用紙の所定欄に記入すること。
- 7 解答以外のことを書いたときは無効とすることがある。
- 8 机上に各自の「受験票」と「大学入試センター試験受験票」を出しておくこと。
- 9 問題冊子は持ち帰ること。

第1問 次の英文を読んで、設問に答えよ。

(30点)

Why on earth would increased car ownership in urban areas lead to flash flooding? Because towns and cities are complex systems of cause and effect — and the Government needs to start thinking about that, according to a new report.

The link between more cars and more flooding may not be immediately obvious to most of us, but it is vividly illustrated in a diagram in the report, entitled *The Urban Environment*, published yesterday by the Royal Commission on Environmental Pollution.

Increased car ownership and use leads to demands for more roads and parking, the diagram explains. That then leads to an increase in hard, impermeable* surfaces which cannot soak up rain — which in turn leads to more polluted surface water running off into drains, and in real downpours*, a much higher risk of a flash flood. These sort of complex interactions are not being addressed by the Government in policy and planning, says the report, calling for the development of an over-arching* policy on the urban environment.

The commission expresses (あ) that the Government does not already have such a comprehensive, connected strategy to deal with the combined pollution impact of housing, transport and energy use in the towns and cities, where 80 per cent of Britons now live. It wants “joined-up” policy, it says.

“The commission are actually astonished that the Government doesn’t have an over-arching urban environmental policy that takes account of people’s health and well-being, the environment and transport, and tries to join up what we do to tackle these problems,” Sir John Lawton, the commission chairman said.

“There are examples of good things happening all over the place. The thing is, there aren’t enough of them and they are happening too slowly.”

Sir John praised the recent tightening of building regulations as a step in the right direction. But he added: “I’m sorry, the rhetoric does not match what we see on the ground.

“Urban area pollution, for example, is now on the increase again,

particularly because of the increase in the (い) of cars and other vehicles on the roads and Government has consistently failed to address that.”

Sir John said he was “very fearful” that the Government was not taking seriously enough the environmental aspects of the large-scale house-building it is planning in the South-east of England.

“We are not convinced that the Government have grasped the scale of the issues that confront them in building new areas in the South-east in water supply, in the adequate provision of public transport and the whole design of these areas so people can (う) more easily without using their cars,” he said.

One of the commission’s key recommendations is that a new urban environmental contract be established to forge* partnerships between local and central government, and the private and voluntary sectors.

The report points out that the technology to improve environmental performance in towns and cities exists, but it is not being applied widely enough.

Sir John heaped special praise on the environmental efforts of some local authorities, including the Greater London Authority, headed by Ken Livingstone, Merton Council in south London and the borough of Woking in Surrey.

He said the London mayor’s long-term strategy for cutting pollution in the capital showed “what can happen when a visionary individual is determined to tackle the issues”.

(*The Independent* 2007年3月7日の記事より)

[注] impermeable=not allowing liquids or gases to pass through

downpour=a lot of rain that falls in a short time

over-arching=very important, because it includes or influences many things

forge=develop something new

問1 下線部 (a) cause and effect の具体例として、「車使用の増大」が cause である例が本文中であげられている。では「車使用の増大」の結果、次にどのような事態 (A) が起こると述べているかを日本語で書け。また、事態 (A) が、次にどのような事態 (B) を起こさせると述べているかを日本語で書け。

問2 下線部 (b) (c) (d) を、日本語に訳せ。

問3 (あ) (い) (う) に入る最も適切な語句を各選択肢から選び、番号で答えよ。

(あ) [① hope ② desire ③ pleasure ④ surprise]

(い) [① number ② length ③ direction ④ quality]

(う) [① park cars ② get about ③ put in ④ point it out]

William and Monica scanned the landscape, looking for other survivors.

“Is there anyone who needs help?” they shouted. They heard no one.

But Gabriel Vivas ⁽¹⁾did. “What’s that?” he asked. He and the rest of his family had made it out and were in the swamp* near Monica and William.

Gabriel heard a small wail coming from somewhere behind him, closer to the blaze. To a father of five, the sound was unmistakable. It was a child. Turning, ⁽²⁾he saw a baby lying in the mud some distance away.

“Where are you going?” demanded Diana.

“I’m going back to get that child,” Gabriel said. “Keep (ア).”

Diana was terrified that her husband would be killed when the plane exploded and pleaded with him not to go. “I’ll be OK,” Gabriel said as he slogged* back towards the fiery wreck. He was frightened. There was carnage* like he’d never imagined. Charred* body parts littered the crash site. If it weren’t for the child, he would have turned and fled.

In the midst of this desolation*, Gabriel found a little boy about a year old. He was barely breathing. His face was cut and bleeding, his body covered with burns. Another passenger had also come to the baby’s aid. They would have to act quickly.

With Gabriel at his elbow, the man scooped up the baby, took a few steps and sank waist-high in a swamp hole. “Let me take him,” Gabriel said, gesturing with his hand. He grasped the baby with one arm and used the other to pull the man free. (イ) the child, Gabriel climbed a hill while the other man cleared a path through the thorny brush.

As he ploughed through the muck*, Gabriel watched the child, thinking, “This baby is going to die in my arms! Please God, don’t let him die.”

DIANA VIVAS, FRANTIC WITH WORRY, was also praying. She and the rest of the Vivas family had stopped to rest in a clearing about 50 yards from the blazing aircraft. The girls had lost their shoes in the mud and were crying,

"Why did the plane crash? When can we go home?" Diana was shouting into the darkness too. "Gabby, Gabby!" she called to guide him back.

Paola Chu was in pain, her right foot twice its normal size, her left leg bloody. One eye was swollen shut and her face was a mass of bruises. Immediately after the crash, an adrenalin* rush had pushed her into action. Now, as she rested on the wet ground, a wave of emotion crashed over her. What about her friends on the flight crew? "Where is the rest of the crew?" she asked another stewardess. "They are gone," her friend replied. Paola felt tears coming. Had she served in the front cabin, she'd be dead too. Right now, she had to hold herself together. She still had a job to do.

Just then, there was a movement in the brush. A figure, covered with mud, pushed through the bushes. Gabriel, his face white with strain, staggered forward with a baby in his arms. He laid the child down carefully and asked his brother José to tell everyone in Spanish to make a protective circle to shield the baby from hailstones*. A second explosion ripped through the air. Flames flared over the tree tops and the rest of the plane was engulfed*.

IT WAS TOO DANGEROUS to (ウ). Paola decided to get everyone moving to higher ground and to find help. Two men lifted her to her feet and she urged the passengers to stay together and move further away from the plane. "Keep (ア)," she said. "Stay calm."

Frightened, wet and shivering, the group plodded* on. Gabriel took his trainers* off and put them on his wife's feet. He walked on (エ) his socks, cradling the baby. A man carried Paola. It was still raining and thunder rumbled.

Shortly after 4pm, the survivors saw two men from a local village approach. A few minutes later, they spotted the lights of cars. One by one, injured passengers began boarding vehicles bound for hospitals. Then Gabriel and José saw an unbelievable sight. Their father — the person they'd come all these miles to see — had found them. The 67-year-old had been waiting at the Pucallpa airport when he heard about the crash. He rushed to the scene. Now father and

sons clung together, swaying from side to side.

(Reader's Digest 2007年3月号より。一部省略あり。)

[注] swamp=land that is always very wet or covered with a layer of water

slog=walk or travel somewhere steadily, with great effort or difficulty

carnage=the violent killing of a large number of people

charred=burnt and black

desolation=the feeling of being very lonely and unhappy; the state of a place
that is ruined or destroyed and offers no joy or hope to people

muck=dirt or mud

adrenalin=a substance produced in the body when you are excited, afraid or
angry

hailstone=a small ball of frozen rain

engulfed=completely surrounded or covered

plod=walk slowly with heavy steps

trainers=training shoes

問1 下線部(1)(7)が指す内容を日本語で書け。

問2 下線部(2)(3)(4)(5)を、日本語に訳せ。

問3 下線部(6)は具体的に何(誰)を指すか。それを本文中から抜き出し、英語で書け。

問4 (ア)(イ)(ウ)(エ)に入る最も適切な語句を各選択肢から選び、番号で答えよ。なお、(ア)は2箇所あることに注意。

(ア) [① talking ② breathing ③ crying ④ walking]

(イ) [① Giving ② Going ③ Making ④ Carrying]

(ウ) [① go where they were ② stay where they were]
 [③ go when they were ④ stay when they were]

(エ) [① by ② at ③ in ④ over]

第3問 次の下線部(A)(B)(C)の内容を英語で表現せよ。

(20点)

(A) 忙しくてなにもできなかったとよく言うが、ヒマがあればできるというわけのものでもない。休みの日は、ふだんしたくてもできないことをするチャンスである。休みには、あれもしよう、これもしたいと思っている。ところがいざその休みになってみると、ほとんどなにもしないで終わってしまう。そういうことをたいていの人が経験する。

どうも、時間がある、という気持ちのゆるみがいけないようである。ゆったりかまえていると、ちょっとしたことがとび出してくる。そうだ、これをまず片付けよう。それがすむと、すぐつぎにまた別のどうでもいいことが出てくる。ついでにこれもやっしまおう、となる。こうなると、つぎつぎちょっとしたことが出現する。(B) しなくてはならない仕事はなんとなく気が重い。どうでもかまわないようなことに心をひかれる。つい、そちらへそれて行く。

さきにも引き合いに出したが、モンテニューという人生の達人が、われわれは“小さいこと”にとらわれる、という意味のことを言っている。重要なことにとらわれるのではない。些きさい細な、つまらぬことがらにとりつかれて、身動きできなくなってしまう。長い人生においても、そういう、つまらないことばかりして、大事なことはし残してしまう。酔生すいせい夢死である。

時間がなければ、なにもできない。(C) 時間があっても“小さなこと”に目を奪われていれば時間がなくなってしまう、やはり、なにもできなくなってしまう。人間の性さがはかなしい。

(外山滋比古『ちょっとした勉強のコツ』より)

A basic rule of thumb for scheduling this kind of period drama is to assume that four to five pages of script (or three to four minutes of screen time) will take one day to film. In theory it would take about 100 days to shoot all six episodes, but this does not take into account the relative difficulty of each scene. For example, a scene in the Bennet household involving two or three characters sitting and talking to each other should be much quicker and easier to film than a scene with a large number of horses and carriages and extras on Meryton High Street. For the latter scenes I decided that we would, in fact, need a few extra days and turned several of the weeks into six-day filming periods.

The next decision was in what (か) to film the scenes. Rather than move the whole production unit backwards and forwards over the country in order to film in story order, it made obvious sense to group together scenes ① which take place in the same geographical location, even if this meant going from, say, a scene in Episode Five directly to one in Episode Two.

Even within the same location it made further sense to group together scenes according to which room they happened in, ② or in which part of the garden, or whether they were day or night scenes. Windows have to be tented over with black material for night scenes and this takes time, so it's best to shoot the night scenes one after the other. Of course, it makes it harder for the actors playing the scenes out of order, but it saves a huge amount of (き) and money if you don't have to keep moving people and equipment.

Of particular importance to *Pride and Prejudice* was the significance of the seasons as they reflected the ups and downs of the relationships between the characters. It was therefore important to try to film scenes at the right time of year whenever possible. This meant that we started at Lady Catherine's house, Rosings, and Mr Collins's parsonage* in springtime. We then went on to Pemberley and Longbourn for the summer, before filming a number of interiors in the Ealing Film Studios in London. By this time it was October and we could return to Netherfield, Meryton and Longbourn to film scenes set in autumn and

winter.

The availability of individual actors also affected the schedule. Only Jennifer Ehle would be working with us throughout the whole schedule – the others came and went according to the (く) they were in. Sometimes they had already been committed elsewhere (け) we booked them for our production, which meant that we had to schedule their scenes to fit ⁱⁿ with their other commitments.

Another potential problem was the nature of the locations we had chosen. For example, some of the large historic country houses we were using were owned by bodies like the National Trust, so our timetable had to fit in with their requirements. This usually meant working inside the houses ^③ only on days when they were closed to the public or, in the case of Lacock Abbey and the village nearby, avoiding the summer season altogether and filming there in October, in order to cause as little disruption* as possible to their tourist trade.

(Sue Birtwistle & Susie Conklin, *The Making of Pride and Prejudice* より。

一部省略あり。)

[注] parsonage=the house where a Christian priest or minister lives

disruption=a situation in which something is prevented from continuing in its usual way

問1 下線部 ① ② ③ を、日本語に訳せ。

問2 (か) ~ (け) に入る最も適切な語 (1 語) を、本文中から探して書け。
ただし、同じ語を繰り返し用いてはならない。