

(2017年度)

3 英語問題 (90分)

(この問題冊子は24ページ，5問である。)

受験についての注意

1. 試験監督者の指示があるまで，問題冊子を開いてはならない。
2. 試験開始前に，試験監督者から指示があったら，解答用紙の右上の番号が自分の受験番号と一致することを確認し，所定の欄に氏名を記入すること。次に，解答用紙の右側のミシン目にそって，きれいに折り曲げてから，受験番号と氏名が書かれた切片を切り離し，机上に置くこと。
3. 試験監督者から試験開始の指示があったら，この問題冊子が，上に記したページ数どおりそろっていることを確かめること。
4. 筆記具は，HかFかHBの黒鉛筆またはシャープペンシルに限る。万年筆・ボールペンなどを使用してはならない。時計に組み込まれたアラーム機能，計算機能，辞書機能やスマートウォッチなどのウェアラブル端末を使用してはならない。
5. 解答は，解答用紙の各問の選択肢の中から正解と思うものを選んで，そのマーク欄をぬりつぶすこと。
6. マークをするとき，マーク欄からはみ出したり，白い部分を残したり，文字や番号，○や×をつけたりしてはならない。また，マーク箇所以外の部分には何も書いてはならない。
7. 訂正する場合は，消しゴムでていねいに消すこと。消しきずはきれいに取り除くこと。
8. 解答用紙を折り曲げたり，破ったりしてはならない。
9. 試験監督者の許可なく試験時間中に退場してはならない。
10. 解答用紙を持ち帰ってはならない。
11. 問題冊子は必ず持ち帰ること。

- 1 [1]～[10]のパラグラフからなる以下の文章を読み、下の(1)～(5)の間に対する答えとして最も適切なものをそれぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句については下に注が与えられている。

[1] “Men have forgotten this truth,” said the fox. “But you must not forget it. You become responsible, forever, for what you have tamed”—Antoine de Saint-Exupéry, *The Little Prince*.

[2] Perhaps Herbert Terrace, professor of psychology at Columbia University, and director of the experiment that is the subject of Project Nim, a new documentary by James Marsh, never read *The Little Prince*. The sad story of Terrace’s irresponsible treatment of Nim, the chimp* he tamed—or more strictly, whose upbringing in a human family he organised—is the guiding thread⁽¹⁾ of this revealing film, which raises important issues about the distinction between humans and animals, about our attitudes toward animals, and about scientific objectivity (or the lack thereof*) in behavioural research.

[3] Nim was born in a primate* research centre in Norman, Oklahoma. His mother, Caroline, was treated as a breeding machine⁽²⁾—all her babies were taken from her for use in experiments. She knew the routine well enough to turn her back to humans as soon as her baby was born, presumably hoping that they would not notice him. But how can a chimpanzee hide her baby, when she lives in a bare cage? Nim was taken from her a few days after his birth, to be used in Terrace’s experiment, testing whether sign language* could be taught to a chimpanzee.

[4] In 1973, Terrace set out to learn whether a chimpanzee really could use language in the same way that humans use it. He arranged for the infant Nim to be adopted by Stephanie LaFarge, a free-spirited former student of his who was bringing up her own family in an apartment on Manhattan’s Upper West Side. In selecting LaFarge, he neglected the crucial element

of expertise in sign language. According to LaFarge's daughter, Jennie, who is interviewed in the film, no one in the house was fluent in sign language. The family did not limit their communications to sign language when Nim was present and LaFarge did not even begin to communicate with Nim using signs until he was three months old—an inauspicious* start, given that infant chimpanzees develop more rapidly than humans. In other respects, Nim was treated as a new human addition to the family, dressed in human clothes, fed what the family ate and, most importantly, loved and cuddled* as a human baby would have been.

[5] Once the teaching began, Nim did pick up some signs. But Terrace⁽⁷⁾ wanted more structure in Nim's learning. He put Laura Ann Petitto, a student, in charge of Nim's education. LaFarge and Petitto obviously did not get on. In the film Petitto describes the atmosphere in the LaFarge home as "chaotic" while LaFarge says of Petitto: "She came out of nowhere as a cute little thing from Ramapo*." Terrace organised sessions in which graduate students taught Nim signs, not in his home but in a windowless room at Columbia.

[6] Terrace then decided that Nim would no longer live in the undisciplined atmosphere of the LaFarge household and placed the chimp in Petitto's care—a decision LaFarge compares with the original taking of Nim from his biological mother. Was this decision influenced by something other than Terrace's desire to do what was scientifically best for the project? Terrace denies it: "I had strong personal feelings about Laura, but I don't think that got in any way in the way of our science."⁽⁹⁾

[7] Nim was moved to a large mansion owned by Columbia University, where he had plenty of space, and where Petitto and two other teachers and carers could also live, while others came as visitors, giving him regular signing lessons. They developed a system for recording Nim's signing, which was progressing rapidly. Terrace says that at this point

the project was “literally humming*”. Nim developed a vocabulary of about 120 signs and the project was featured in several magazines and television programs. But Nim was getting stronger, and at times, quite aggressive.

[8] He attacked Petitto several times—in the film she shows the location of one bite that needed 37 stitches, and of another that hit a tendon*. That may have made her think of leaving, but as she tells the story to the camera, it seems that a brief romantic involvement with Terrace—and the abrupt way he then ended the relationship—was the most significant factor. “It was the humans I wanted to leave, not the chimp,” she says. She detached herself from the project, and was replaced by Joyce Butler, who had come to the project to write her undergraduate thesis on Nim. Now she became his third surrogate mother*. But it wasn't long before he bit another teacher severely enough to put her into hospital. That, combined with difficulties in raising further funds, led Terrace to decide to end the project after only four years.

[9] Terrace called the group together and told them that they already had ample data that needed analysing and there was no point in continuing. Nim's carers and teachers were stunned, but Terrace was telling them of his decision, not seeking their views.

[10] But where should Nim go? From the time he was taken from his mother, he had never known another chimpanzee. He had lived with humans, worn human clothing, and eaten human food. When sorting⁽¹⁴⁾ photos of humans and apes, he placed his own photo among the humans. He had never lived in a cage. Yet Terrace sent him back to the primate research centre in Oklahoma. Butler, who went back to Oklahoma with Nim, says: “It was just a nasty thing to do . . . very deceitful.” On camera,⁽¹⁵⁾ she breaks up, crying, as she recalls prying* herself free from Nim, who was trying to hold tight to her.

出典：Peter Singer, "Project Nim Documentary Reminds Us of Our Responsibility to the Great Apes," *New York Review of Books*, Saturday 27 August 2011.

(一部改変)

〈注〉

chimp: = chimpanzee

thereof: = of it

primate: 霊長類

sign language: 手まね(身振り)言語

inauspicious: さい先の悪い

cuddle: 抱いてかわいがる

Ramapo: Ramapo College(アメリカ合衆国ニュー・ジャージー州にある大学)

humming: 快調で

tendon: 腱^{けん}

surrogate mother: 母代わりの人

pry: ちからづくで引き離す

[2]について

- (1) What is meant by 'guiding thread'?
- (a) a major event in a film
 - (b) a summary of the main points of a film
 - (c) a tool for navigating a complex film
 - (d) a theme which connects the various parts of a film

[3]について

- (2) What is probably meant by the term 'breeding machine'?
- (a) a creature kept for the purpose of making babies
 - (b) a device to make it easier to have babies
 - (c) a part of the process of creating cloned chimps
 - (d) a person or creature which can get pregnant very easily
- (3) Why did Caroline turn her back to humans after her baby was born?
- (a) Because she was embarrassed to be seen by the humans.
 - (b) Because she wanted to conceal her child from the humans.
 - (c) Because she wanted to give all her attention to her baby.
 - (d) Because she was trained to turn away from the cage door if humans approached.
- (4) What was the aim of Terrace's experiment?
- (a) to discover whether a chimpanzee could learn to live like a human being
 - (b) to discover whether human language could be taught to a chimpanzee
 - (c) to discover how fast a chimpanzee could learn language
 - (d) to discover how intelligent a chimpanzee with language could be

[4]について

- (5) What was the main problem in selecting LaFarge for the experiment?
- (a) She was not an expert in sign language.
 - (b) She already had children of her own.
 - (c) She did not understand how dangerous chimps can be.
 - (d) She was free spirited and therefore unreliable as an experimental mother.

- (6) What is NOT true of Nim's life with LaFarge?
- (a) He had the same diet as the other people in the family.
 - (b) He was dressed in human clothes.
 - (c) He was treated as a favorite pet.
 - (d) He did not experience sign language for the early months of his life.

[5] について

- (7) What does the underlined sentence mean?
- (a) Terrace wanted Nim to study more grammar.
 - (b) Terrace wanted Nim to be taught in a more controlled way.
 - (c) Terrace wanted to reduce the chaos of the LaFarge household.
 - (d) Terrace wanted to send Nim to a regular school.

[6] について

- (8) Nim was moved to live with Petitto. What was LaFarge's opinion of this move?
- (a) It would provide Nim with a better chance to achieve his full potential.
 - (b) It meant that her family would be protected from Nim's violent behavior.
 - (c) It was similar to when Nim was taken away from his real mother.
 - (d) It was an attempt to impose an unnatural discipline on a naturally undisciplined creature.
- (9) When Terrace says 'I had strong personal feelings about Laura', he probably means: _____.
- (a) he did not really like Laura's personality
 - (b) he was very attracted to Laura
 - (c) his feelings for Laura were very private and kept very secret
 - (d) he felt that he would have liked to get to know Laura better

[7]について

- (10) What was described as the bad side of Nim moving into the University mansion?
- (a) Nim was becoming more dangerous to live and work with.
 - (b) Terrace was no longer able to be involved in Nim's training.
 - (c) The project was becoming too famous and this interfered with the research.
 - (d) Nim could not meet any other chimps.

[8]について

- (11) What seems to be the main motivation for Petitto leaving the Nim project?
- (a) She decided that it was too dangerous to continue.
 - (b) She was angry about how the humans treated Nim.
 - (c) She had grown tired of the impossible task of trying to teach a chimp to talk.
 - (d) She wanted to get away from Herbert Terrace.
- (12) What decided Terrace to end the project?
- (a) a combination of guilt and anger at Petitto
 - (b) that Nim was clearly not learning language, so the experiment did not need to continue
 - (c) that after the age of four chimps are adult and are no longer comfortable in a family setting
 - (d) that Nim was becoming too violent and also that it had become too difficult to find financial backing for the project

[9]について

- (13) What reason did Terrace give his group for ending the project?
- (a) He said he wanted to remove Nim to a new setting for different experiments.
 - (b) He said they already had enough data and did not need any more.
 - (c) He said the team was not good enough at sign language and so the project needed to be re-started with different people.
 - (d) He said that he was simply responding to the views of the experimental team.

[10]について

- (14) What does the underlined sentence indicate?
- (a) Nim could not tell the difference between chimps and humans.
 - (b) Nim did not recognize himself in the photograph.
 - (c) Nim thought of himself as a new kind of superior ape.
 - (d) Nim thought he had more in common with humans than with apes.
- (15) What did Butler claim was 'nasty'?
- (a) sending Nim back to live with his real mother
 - (b) sending her to Oklahoma with Nim
 - (c) taking Nim out of the everyday company of humans
 - (d) never letting Nim live in a normal chimp community

2

[1]～[7]のパラグラフからなる以下の文章を読み、下の(16)～(30)の間に対する答えとして最も適切なものをそれぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句については下に注が与えられている。

[1] The term *mise-en-scene* describes the primary feature of cinematic representation. *Mise-en-scene* is the first step in understanding how films produce and reflect meaning. It's a term taken from the French, and it means *that which has been put into the scene* or *put onstage*. Everything—literally everything—in the film image is described by the term *mise-en-scene*: it's the expressive totality of what you see in a single film image. *Mise-en-scene* consists of *all of the elements placed in front of the camera to be photographed: settings, props, lighting, costumes, makeup, and figure behavior (meaning actors, their gestures, and their facial expressions)*. In addition, *mise-en-scene* includes the camera's actions and angles and the *cinematography*, which simply means photography for motion pictures. Since *everything* in the filmed image comes under the heading of *mise-en-scene*, the term's definition is a mouthful, so a shorter definition is this: ⁽¹⁷⁾ *Mise-en-scene is the totality of expressive content within the image*. Film studies assumes that everything within the image has expressive meaning. By analyzing *mise-en-scene*, we begin to see what those meanings might be.

[2] The term *mise-en-scene* was first used in the theater to describe the staging of an action. A theater director takes a script, written and printed on the page, and (19) on a stage with a particular set of actors, a unique set design, a certain style of lighting, and so on. The script says that a scene is set in, say, a suburban living room. Okay, you're the director, and your task is to create a suburban living room scene on stage and make it work not as (20) suburban living room, but as the specific living room of the particular suburban characters the playwright

has described on the page—characters you are trying to bring to life onstage. The same holds true in the cinema: the director starts from scratch and stages the scene for the camera, and every element of the resulting image has expressive meaning. Even when a film is shot on location—at a preexisting, real place—the director has chosen that location for its expressive value.

[3] It's important to note that *mise-en-scene* *does not* have anything to do with whether a given scene is (22) or not. As in the theater, film studies doesn't judge *mise-en-scene* by how closely it mimics the world we live in. Just as a theater director might want to create a thoroughly warped suburban living room set with oversized furniture and distorted walls and bizarrely* shaped doors in order to express her feeling that the characters who live in this house are crazy, so a film director creates *mise-en-scene* according to the impression he or she wishes to create. Sometimes *mise-en-scene* is relatively realistic looking, and sometimes it isn't.

[4] Here's the first shot of a hypothetical* film we're making: we see a man standing up against a wall. The wall is made of . . . what? Wood? Concrete? Bricks? Let's say bricks. Some of the bricks are chipped. The wall is . . . what color? White? No, let's say it's red. It's a new wall. No, it's an old wall, and some graffiti* has been painted on it, but even the graffiti is old and faded. Is it indoors or outdoors? Day or night? We'll go with outdoors in the afternoon. The man is . . . what? Short? No, he's tall. And he's wearing . . . what? A uniform—a blue uniform. With a badge*.

[5] Bear in mind, nothing has happened yet in our film—we just have a policeman standing against a wall. But the more *mise-en-scene* details we add, the more visual information we give to our audience, and the more precise our audience's emotional response will be to the image we are showing them. But also bear in mind the difference between written

prose and filmed image. As readers, you have just been presented with all of these details in verbal* form, so necessarily you've gotten the information sequentially*. With a film image, we seem to see it all at once. Nothing is isolated the way things are in this written description. With film, we take in all the visual information quickly, *and we do so without being aware that we're taking it in*. As it happens, studies of human perception have proven that we actually take in visual information sequentially as well, though a great deal more speedily than we do written information. Moreover, filmmakers find ways of directing our gaze to specific areas in the image by manipulating compositions, colors, areas of focus, and so on. By examining each of these aspects of cinema, film studies attempts to wake us up to what's in front of us onscreen—to make us all more conscious of what we're seeing and why.

[6] To continue with our example of *mise-en-scene*: the man is handsome in a Brad Pitt sort of way. He's a white guy. In his late thirties. But he's got a black eye. And there's a trace of blood on his lower lip.

[7] So we've got a cop* and a wall and some stage blood, and we film him with a motion picture or video camera. Nothing has happened (28) here; we, the filmmakers, have made a series of artistic decisions even before we have turned on the camera. Even if we happen to have just stumbled upon this good-looking cop with a black eye standing against a brick wall and bleeding from the mouth, it's our decision not only to film him but to use that footage in our film. If we decide to use the footage, we have made an expressive statement with it. And we have done so with only one shot that's maybe six seconds long. This is the power of *mise-en-scene*.

出典：Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press, 2010), pp. 5-7.(一部改変)

〈注〉

bizarrely: 異様に

hypothetical: 仮定の

graffiti: らくがき

a blue uniform, with a badge: アメリカの警察官の制服とバッジに対する言及

verbal: 言葉による

sequentially: (同時にではなく) 継起的に, 順番に

cop: 警官

[1]について

- (16) According to the paragraph, which of the following does the *mise-en-scene* NOT include?
- (a) the kind of furniture in a particular scene
 - (b) the hairstyle of a supporting character
 - (c) the catering for the cast and crew
 - (d) the weather in a scene shot outdoors
- (17) Which of the sentences below best describes the meaning of the underlined phrase?
- (a) If we try to use an exact definition, the result will be too long.
 - (b) The concept of *mise-en-scene* involves too many elements, and should be simplified.
 - (c) It is difficult to pronounce the definition out loud.
 - (d) The definition of *mise-en-scene* is not clear enough.

- (18) Which of the sentences below matches the content of the paragraph?
- (a) The concept of mise-en-scene was invented by French film directors.
 - (b) Film directors must be able to explain their mise-en-scene when they complete a film.
 - (c) Film directors carefully plan every aspect of each scene they are filming.
 - (d) Film studies reads meanings into every detail of a film, regardless of the director's intentions.

[2]について

- (19) Which of the phrases below best fills the blank space (19)?
- (a) adapts it
 - (b) places the script
 - (c) makes each scene come alive
 - (d) follows the directions
- (20) Which of the phrases below best fills the blank space (20)?
- (a) an artificial, contrived
 - (b) an interchangeable, indistinguishable
 - (c) an ordinary, commonplace
 - (d) an original and unique

- (21) According to the author, which of the following statements is true?
- (a) Film directors choose their locations with a specific purpose, just as theater directors choose their theaters.
 - (b) Film directors always choose locations with which they are already familiar.
 - (c) Film directors have different choices from theater directors as they can use location for their scenes.
 - (d) Theater directors always follow the script, whereas film directors have to use their own imagination.

[3]について

- (22) Which of the words below best fills the blank space (22)?
- (a) artistic
 - (b) complete
 - (c) dramatic
 - (d) realistic
- (23) Which word or phrase is closest in meaning with the underlined word?
- (a) bent out of shape
 - (b) cheap
 - (c) old-fashioned
 - (d) colorful

- (24) According to the author, why would a theater director create a bizarre living room on stage?
- (a) Because the theater director thinks that the characters in the play are not quite normal.
 - (b) Because the theater director, unlike the film director, is not always in full control of the mise-en-scene.
 - (c) Because the theater director wants to leave a strong impression on the audience.
 - (d) Because the theater director wants the audience to realize that they are looking at mise-en-scene.

[4] と [5] について

- (25) What is the purpose of paragraph [4]?
- (a) to decide the mise-en-scene of a film the author plans to make
 - (b) to describe the mise-en-scene of a film the author is currently making
 - (c) to show how very difficult it is to agree on the details of a scene in a film
 - (d) to show the process of deciding how a shot should look
- (26) According to these paragraphs, which of the following statements is true?
- (a) Details such as the color of the wall and the height of a character help the audience become more emotional.
 - (b) Details such as the color of the wall and the height of a character prevent the audience from using their imagination.
 - (c) Details such as the color of the wall and the height of a character help the audience to imagine the situation.
 - (d) Details such as the color of the wall and the height of a character are more important than what is happening on screen.

(27) According to the author, which of the following statements are NOT true?

- I. When we see a film image, we unconsciously look only at the things we want to see.
- II. When we see a film image, we are actually being guided by the film director.
- III. The difference between written prose and filmed image is that with written prose, we look at the presented information in the order presented, whereas with the film image, we take in all the information at the same time.
- IV. By studying mise-en-scene, we can take in visual information more quickly and accurately.

- (a) I and III
- (b) II and IV
- (c) I, III, and IV
- (d) II, III, and IV

[6]と[7]について

(28) Which of the phrases below best fills the blank space (28)?

- (a) according to plan
- (b) at once
- (c) by chance
- (d) in effect

(29) What can be inferred from the paragraphs?

- (a) It is always necessary for the filmmaker to carefully consider the scene before using it on film.
- (b) Using a good-looking police officer is an effective artistic decision.
- (c) A shot lasting only six seconds is usually more effective than a longer shot.
- (d) A film maker should adapt the story to fit the contents of the scene.

[1]-[7]について

(30) What is the purpose of this passage?

- (a) to show how film directors make a film
- (b) to show the similarity between theater directors and film directors
- (c) to make the reader realize that all representations in a film have meaning
- (d) to make the reader realize that film viewers need to fully understand mise-en-scene to enjoy a film

3

以下の各文の空所を埋めるのにもっとも適切な語句をそれぞれ(a)~(d)から1つ選びなさい。

(31) Do you think that men who have committed () the world calls a fault should never be forgiven?

- (a) how (b) that (c) as (d) what

(32) It's no use talking to Jim. You might just () talk to a brick wall.

- (a) have to (b) as well (c) better than (d) like to

- (33) During the Cold War many Western European nations looked ()
the United States for guidance on questions of ideology.
(a) for (b) over (c) to (d) after
- (34) She carefully glued the porcelain, but it () in a few hours.
(a) came apart (b) went apart
(c) held apart (d) set apart
- (35) There () no statistics available, the women's institute suspended
the negotiations for the birth control measures.
(a) were (b) had been (c) being (d) having
- (36) () he mentioned on the religious issue was full of wisdom.
(a) That (b) Those who (c) What little (d) Whenever
- (37) Jane worked hard at the cost of her health, () she didn't know until
she developed an ulcer in the stomach.
(a) in that (b) even though
(c) the value of which (d) to the extent that
- (38) To the Prime Minister's dismay, among those () as hostages were
some defenseless citizens.
(a) held (b) killing (c) representing (d) forbidden
- (39) The remote island underwent intense development in the 1990s. Land
was transformed () recognition.
(a) by (b) beyond (c) for (d) with

- (40) During his American self-exile Pavel Sorokin published *The Gilded Cage*,
() of Russian capitalism so provocative that it was never distributed
in his homeland.
(a) the fact (b) criticizing (c) real (d) an analysis

4 以下の英文中の下線部の意味にもっとも近いものをそれぞれ(a)~(d)から1つ選
びなさい。

- (41) This area's business custom has a good chance of surviving.
(a) probability (b) opportunity (c) fate (d) fortune
- (42) The Adverting Inquiry Council issued a pamphlet which explained the
basics of motivational research in simple terms to a wide audience.
(a) originated (b) disputed (c) questioned (d) published
- (43) I cannot believe she accepted my marriage proposal. The only conditions
she makes are that we live entirely out of Tokyo and with a garden.
(a) ways of life (b) circumstances
(c) terms (d) status
- (44) The court summoned the debtor to appear and answer the charges.
(a) responsibilities (b) payments
(c) accusations (d) duties
- (45) After the fall of the Berlin Wall the party in office declared that it did not
mean to level the diversity between East and West.
(a) flatten (b) degrade (c) grade (d) celebrate

- (46) At a press conference the President shrugged off the suggestion that the current financial policy would bring about a recession.
- (a) condemnation (b) proposal
(c) atmosphere (d) hint
- (47) The renowned cosmetic surgeon performed the delicate operation.
- (a) skilled (b) famous (c) experienced (d) wealthy
- (48) His style of autocratic corporate management inevitably entails partisan feelings among employees.
- (a) appreciates (b) discards (c) results in (d) cuts down
- (49) During the 1950s the Soviet Union staged model home shows intended to outshine the American competition.
- (a) eclipse (b) illuminate (c) meet (d) perform
- (50) The candidate's racist remark was successfully exploited by her liberal opponent.
- (a) revealed (b) utilized (c) manipulated (d) abused

5 以下の日本語の文に相当するように下の(a)~(f)の単語を1回ずつ使って英文中の空所を埋めた時、*印の個所に入る語を選びなさい。なお、単語を文頭に置く場合は頭の文字を大文字に変えるものとする。

(51) 顔は——馬の顔でさえも——心中の感情や動機を知る貴重な手がかりを蔵していると彼は信じていた。

He believed that faces—even the faces of horses—()()
()(*)()() and motivations.

- (a) clues (b) emotions (c) valuable (d) to
(e) inner (f) held

(52) 彼は真鍮細工師の息子で、読み書きを村の学校で学び、父親の仕事を継ぐ準備をした。

The son of a brazier, he learned to read and write at the village school
()()()(*)()() trade.

- (a) to (b) prepared (c) father's (d) and
(e) follow (f) his

(53) 1649年に、彼は最初の妻と結婚し、4人の子供が生まれた。

In 1649, he married his first wife, ()()()(*)
()().

- (a) children (b) four (c) birth (d) who
(e) gave (f) to

- 54) イギリス人が居住を始めるずっと前から、(アメリカの)中部大西洋岸地域は多民族が混在する地域だった。

(*) () () () () () settlement, the mid-Atlantic already was a land of many peoples.

- (a) before (b) English (c) of (d) well
(e) advent (f) the

- 55) その地域の南部にいたアルゴンキン語を用いる民族の中には、のちにヨーロッパ系住民がデラウェアと呼ぶようになるいくつかの大きなグループがあった。

Among the Algonkian speakers in the southern part of the region were several large groups () () () () (*) () to call Delawares.

- (a) inhabitants (b) come (c) would (d) whom
(e) the later (f) European

- 56) ボストンの職人の末息子として生まれたジョージは、財産相続など期待できるはずもなく、自分で出世の道を切り開くほかないのだと常に認識していた。

Born the youngest son of a Boston artisan, George could not have expected to inherit any property, and always knew he () () (*) () () () in the world.

- (a) his (b) way (c) would (d) own
(e) have to (f) make

57) 現在のようなコテージ・ガーデンのスタイルは19世紀のイギリスでできたものだ。

()()()()(*)() is a development of nineteenth-century England.

- (a) we (b) it (c) the cottage garden
(d) know (e) today (f) as

58) アリストテレス曰く、美德は心を乱す情念によって人間が善きものから逸脱しないよう守ってくれる。

Aristotle said that virtues ()()()(*)()
() distracting passions from what is good.

- (a) from (b) by (c) us (d) swayed
(e) keep (f) being

59) テリーザ・メイはオックスフォード大学を出た27人目の首相である。近いところから3人挙げれば、前首相デイヴィッド・キャメロン、トニー・ブレア、そして言うまでもなくマーガレット・サッチャーも彼女と同窓だ。

Theresa May is the 27th Oxonian Prime Minister, ()()
()(*)()() David Cameron, Tony Blair and, of course, Margaret Thatcher.

- (a) being (b) three (c) predecessor (d) the
(e) her (f) last

60) 委員たちを動揺させるといけないので、委員会はその憂鬱なニュースを告げながらなかった。

The committee was reluctant to announce the depressing news ()
(*)()()()().

- (a) upset (b) might (c) fear (d) it
(e) the members (f) for

