

(2019年度)

## 5 英語問題 (90分)

(この問題冊子は26ページ，8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，辞書機能を使用してはならない。また，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 次の生徒とアドバイザーのやり取りに関する英文を読んで、(1)~(10)にあてはまる語句として最も適切なものをそれぞれ(a)~(d)から選びなさい。

**Dear Harlan:** I'm facing a tough choice. Like all high-school students, I need to decide on a university to spend the next four to five years. I'm down to two choices: One is in my hometown and would require me to stay home while I'm there, but the tuition is free. At the other school, I would have to pay for tuition. The second school is my dream school. I love my family, but I want to branch out and do things on my own. ( 1 ), my parents would be the ones paying for my schooling, and it seems unfair to ( 2 ). If money were no object, of course I would go to my dream school—but free tuition cannot be ignored. Any advice on how to make the decision?

**Dear Stuck:** I appreciate how much you love your parents and family. You're incredibly generous. It's not the norm for an 18-year-old to be this ( 3 ). Just don't let this distract you from following your dreams. It's what your parents want. They can decide whether they'll help you pay for college. It's their choice. ( 4 ), you could just as easily look at your family's investment and sacrifice as a source of inspiration. You could allow them to pay the first year of college and then plan to pay for the rest. You could go to your dream school and spend your time looking for other students who have figured out how to pay for college ( 5 ) accumulating debt. You could look for scholarships, part-time jobs that pay and leadership positions or jobs that pay. You could take classes over the summer and work to graduate early. You can forge a path that will show family members and high-school grads how to live their dreams and not go broke.

You can make this work, but there's more to this answer: I'm guessing you're ( 6 ) about what's next. See, if your parents invest in you, and the family feels the strain of your education, you will need to be successful. And

that's frightening for anyone. Here's my advice: ( 7 ) in terms of four years. Think about this as a one-year challenge. Go to your dream school for one year. Make part of living your dream figuring out how to pay for college so your parents don't feel the strain. Dedicate your year to finding resources. Start finding people like you who paid for college. Talk to seniors who are going to graduate and ask them about their financial story. Talk to the financial aid department about how students pay for college. Talk to the dean of your major and ask the same questions. There ( 8 ) department scholarships or new opportunities. You might discover your college has a program that can help you graduate in three years. Spend the next year investing in yourself and meeting people who can help. ( 9 ) how much money you find, you'll meet amazing people and build new relationships. People will see you as someone who is focused, motivated and passionate. You will be successful ( 10 ).

Adapted from "H.S. Grad Reflects on the Impact School Choice Can Have on Family." *The New York Times*, April, 9, 2018 <http://www.helpmeharlan.com>

- (1) (a) Although (b) However  
(c) Notwithstanding (d) Therefore
- (2) (a) make them pay for it (b) pay for it myself  
(c) let them have their ways (d) pursue my dream for them
- (3) (a) critical (b) closed-minded  
(c) self-aware (d) judgmental
- (4) (a) On account of feelings (b) In spite of their generosity  
(c) Instead of feeling guilty (d) With regard to living expenses

- (5) (a) while (b) in need of  
(c) because of (d) without
- (6) (a) scared (b) upset  
(c) confident (d) excited
- (7) (a) Start planning your future (b) Stop thinking about this  
(c) Forget your dreams (d) Don't try to pay for college
- (8) (a) must have been (b) are no  
(c) could be (d) have been
- (9) (a) Regardless of (b) In proportion to  
(c) Referring to (d) With respect to
- (10) (a) for a short time (b) no matter what  
(c) in business (d) however you try

**2** 以下の英文を読んで、(11)～(20)について最適な解答を(a)～(d)の中から選びなさい。

*Two police detectives, Jane and Korsak, are talking outside a crime scene near an ambulance. Jane's friend Maura is walking towards them. Just before this scene Jane shot Maura's father, a famous gangster named Paddy who was trying to hurt a police suspect and Jane's boyfriend, Agent Dean.*

Jane: I shot my best friend's father.

Korsak: You had no choice.

Jane: Yeah, tell that to Maura.

Korsak: Jane, you shot a man who is head of the Irish mob, 20 years on the run, suspected of 15 murders.

Jane: Well, he was nice to her, though.

Korsak: Biology doesn't make him her father or mean you stop doing your job. My God, I didn't think this was the way we'd take down Paddy Doyle.

Jane: Oh, God. She hates me.

Korsak: She's just in shock, Jane.

*(Korsak walks away as Maura walks towards Jane. Maura throws a jacket at Jane.)*

Maura: Take your jacket!

Jane: Maura, come on. I had to. Paddy showed up, and he shot our suspect.

Maura: No, he shot the guy who tried to run me over with his car yesterday, and put my mother in the hospital.

Jane: Look, we were handling it until Paddy crashed our operation.

Maura: Oh, you mean your boyfriend had a handle on it? Thanks for letting me know that Agent Dean was planning to join us.

Jane: I didn't know he was gonna follow us in there! What'd you expect him to do? He's a federal agent! Paddy shot him! In the leg!

Maura: If Paddy wanted Dean dead, he'd be dead!

Jane: What are you saying? You don't think your father was there to take us all out? Shoot me, too?

Maura: He was only there to protect me.

Jane: If that's what you think, you are naive or ignorant or I don't know what.

Maura: Well, at least I don't play judge and jury and kill people.

*(Maura walks away and Korsak walks up to Jane.)*

Korsak: You guys will make up.

Jane: Yeah, yeah, that's what they said about the Beatles. We should have never let her do this. Never.

Adapted from Rizzoli and Isles Season 3 episode 1

- (11) When Korsak says that "biology doesn't make him her father," what does he mean?
- (a) There are special genes that fathers pass on to children.
  - (b) Maura's father failed his biology class in high school.
  - (c) Being a 'good' father involves actively raising a child.
  - (d) Only a real medical test will prove that they are related.
- (12) What does Korsak mean when he says "take down Paddy Doyle"?
- (a) They were able to shoot and arrest him.
  - (b) Jane and Korsak beat Paddy in a fight.
  - (c) Korsak had to carry Paddy downstairs.
  - (d) They wrote notes of what Paddy said.
- (13) What do we know about the suspect that Paddy shot?
- (a) He shot Agent Dean in the leg.
  - (b) He was trying to kill Maura.
  - (c) He got shot by Jane earlier.
  - (d) He murdered Maura's mother.
- (14) What does Jane mean when she says "we were handling it"?
- (a) To hold on tightly to something.
  - (b) To have everything under control.
  - (c) To make an object easy to hold.
  - (d) To understand your instructions.

- (15) What kind of work does Agent Dean do?
- (a) He is a doctor in a hospital.
  - (b) He works as a private detective.
  - (c) He is an ambulance driver.
  - (d) He works for the government.
- (16) Why did Agent Dean follow Maura and Jane?
- (a) Because he is in love with Maura.
  - (b) Because he wanted to catch Paddy.
  - (c) Because he was running late.
  - (d) Because he was doing his job.
- (17) What does Maura mean when she says "if Paddy wanted Dean dead, he'd be dead"?
- (a) Paddy was very angry with Dean.
  - (b) Paddy wasn't trying to kill Dean.
  - (c) Paddy was aiming a gun at Dean.
  - (d) Paddy is really friends with Dean.
- (18) What does Maura mean when she says "play judge and jury"?
- (a) You want to win at all the games.
  - (b) You aren't being very serious.
  - (c) Taking the power to punish people.
  - (d) Knowing how a legal case could end.

- (19) What does Jane think Paddy was going to do?
- (a) He was going to kill several of them.
  - (b) He was going to take them to dinner.
  - (c) He was planning on running away.
  - (d) He was going to kidnap the suspect.
- (20) At the end of this scene, how does Jane feel about her relationship with Maura?
- (a) She thinks this fight is just a temporary problem.
  - (b) She doesn't think that Maura is too emotional.
  - (c) She thinks Korsak will help them to be friends.
  - (d) She doesn't think they will be friends anymore.

**3**

以下の英文を読んで、(21)～(30)について最適な解答を(a)～(d)の中から選びなさい。

One day just after moving to Hawaii, I found my girlfriend sitting on the floor with the guy from the internet company. But, I realised, they weren't talking about the internet. Instead, I found, he was inviting her to come boar hunting with him. As the days passed, the friendly happenings increased. On another occasion, we were headed for a swim in the ocean, when someone on shore warned us that the current was too strong to swim safely, then offered us a beer and invited us to go canoeing.

There may be many words to explain these kinds of encounters, but at least one of them is 'aloha'. And as it turns out, 'aloha' is actually the law here. The word 'aloha' is used in place of hello and goodbye, but it means much more than that. It's also a way of describing the spirit of the islands—the people and the land—and what makes this place so unique.



“Alo means ‘face to face’ and Ha means ‘breath of life,’” according to Davianna Pomaikaʻi McGregor, a Hawaii historian. But McGregor also noted that there are several less literal, but equally valid, interpretations of the word. One especially important interpretation was shared at the 1970 conference, Hawaii 2000, where people had gathered to discuss the past, present and future of Hawaii. It was a time of intense disagreement in the islands, over Vietnam and other political issues, and after hearing an emotional speech from a Hawaiian elder, they began to form a law based on the aloha spirit—in other words, the unique spiritual and cultural code of a Hawaii that is uniting rather than dividing.

Aloha is a concept that grew out of the necessity for Hawaiians to live in peace and work together, in harmony with the land and their spiritual beliefs, McGregor told me. It makes sense. Hawaii is the most isolated population centre in the world: the California coast is around 2,400 miles away; Japan is more than 4,000 miles. “Being isolated, historically, our ancestors needed to treat each other and the land, which has limited resources, with respect,” McGregor said. “For Hawaiians, the main source of labour was human. So there was a need for collective work among extended families and a high value placed on having loving and respectful relationships.”

The law is mostly symbolic, but that doesn’t mean it doesn’t work—especially when political leaders or business people get out of line. “This law is virtually impossible to enforce because it is a philosophy that directs a code of behavior and way of life. Nonetheless ... all citizens and government officials of Hawaii are supposed to behave according to this law,” Dana Viola, first deputy attorney general of Hawaii, said in an email. If a business or a government official doesn’t act with aloha spirit, they could lose business or be embarrassed publicly. “So the consequences are real,” she added.

But Wendell Kekailoa Perry, assistant professor at the Hawaiʻiniuiakea School of Hawaiian knowledge, who has studied the Aloha Spirit Law in depth,

said that the law and its effects aren't always positive. "It can be a problem because it ignores all of the complexities of our life and society," Perry said. Sometimes, he said, it can be used to silence native Hawaiians who are protesting injustices in the islands. When that happens, "The aloha they are using is actually part of the 'passive' and 'don't-make-waves' native identity created during the US occupation and control." Although the law has flaws, it still resonates strongly.

"Visitors to Hawaii often talk about how Hawaii is a beautiful place, but the most special part of their experience has been the people, and how nice people are," said Hawaii State Representative Tulsi Gabbard. For now, I'll say that aloha, for me, is kindness and harmony—something important to keep in mind between 'hello' and 'goodbye'.

Adapted from <http://www.bbc.com/travel/story/20180422-in-hawaii-being-nice-is-the-law>

- (21) Why was the author surprised by the conversation between her girlfriend and the employee from the internet company?
- (a) Because her girlfriend was sitting on the floor.
  - (b) Because her girlfriend and the cable guy were old friends.
  - (c) Because her girlfriend usually talks to strangers.
  - (d) Because they were talking about going hunting together.

- (22) The author describes many things that happened right after moving to Hawaii at the beginning of this passage. Why is the author surprised by these events?
- (a) Because in Hawaii, beer is a very expensive gift to give.
  - (b) Because hunting for boars is very popular in Hawaii.
  - (c) Because people in Hawaii are so friendly to strangers.
  - (d) Because some people still use canoes to travel around.
- (23) What does Davianna Pomaika'i McGregor believe about the definition of aloha?
- (a) She believes that her definition is the only correct one.
  - (b) She believes that there are several correct definitions.
  - (c) She believes that the 1970 conference definition is best.
  - (d) She believes it means to live in peace and work together.
- (24) According to the passage, what was Hawaii like in 1970?
- (a) There were lots of tourists visiting the islands.
  - (b) People were extremely friendly to new residents.
  - (c) People were arguing over social and political issues.
  - (d) Bad politicians lost supporters and had to apologize.
- (25) Why is the Aloha Spirit Law hard to enforce?
- (a) Because it's just a general set of guidelines.
  - (b) Because the law is very old and not used.
  - (c) Because the law affects all citizens in Hawaii.
  - (d) Because there are not enough police officers.

- (26) According to Davianna Pomaika'i McGregor, what is the reason why ancient Hawaiians respected the land?
- (a) Because the land was expensive for people to buy.
  - (b) Since they were isolated and had limited resources.
  - (c) Because the land creates food for the people to eat.
  - (d) Since the Aloha Spirit Law says they have to do it.
- (27) According to the passage, what can happen if people don't follow the Aloha Spirit Law?
- (a) They can get arrested by the state police.
  - (b) They might have to pay money to the government.
  - (c) They can lose customers or get shamed in public.
  - (d) They have to leave Hawaii and not come back.
- (28) In the passage, what does Professor Perry say is part of the problem with the Aloha Spirit Law?
- (a) It doesn't pay attention to problems in Hawaiian society.
  - (b) It is too hard to enforce because the law is very complex.
  - (c) Enforcing the Aloha Spirit Law costs too much money.
  - (d) Nobody in Hawaii believes in the spirit of aloha anymore.
- (29) How is the Aloha Spirit Law used to silence Hawaiian protesters?
- (a) It asks them to only have protests at certain places.
  - (b) It says that family is more important than protesting.
  - (c) The law clearly states that protest is illegal in Hawaii.
  - (d) It discourages them from complaining about injustices.

- (30) What does Representative Tulsi Gabbard think is the most important thing about Hawaii?
- (a) That Hawaii is the most beautiful state.
  - (b) That the people in Hawaii are so friendly.
  - (c) That you can have cocktails on the beach.
  - (d) That nobody protests about anything in Hawaii.

**4** 以下の英文を読んで、(31)~(40)について最適な解答を(a)~(d)の中から選びなさい。

After the Second World War, most of Japan accepted the new American domination of their society. A few, however, including some writers and intellectuals, ( 31 ) of the modernity brought by the victorious Americans, sought out a solution to what they thought of as the problem of modernity. It is through one of these post-war Japanese intellectuals, Yukio Mishima (1925-70), that we are able to glimpse this renewed attempt to re-explore and close the rift between ( 32 ) culture and modernity. His novels, plays and films provide us with a sense of disenchantment\* that he feels in relation to what he perceives as the new, ever-more westernized Japan, even as he attempts to reconcile this with the Modernity present in his own ideals. Born Hiraoka Kimitake on January 14, 1925, Mishima began his life with a peculiar childhood dominated by his ( 33 ) and often sickly grandmother Natsu. She had him taken away from his mother at a very young age and confined him to her sickroom. It is very likely that during this stage in Mishima's life he began to develop his later ( 34 ) with the infinite and death.

In Mishima's *Confessions of a Mask*, often seen as at least partially autobiographical, the main character, Kochan, describes his fascination with gruesome fairy tales, in particular, a Hungarian fairy tale in which the

protagonist is killed ( 35 ) times, only to be revived, again and again. He writes, "On his face was the resolve of death. If this prince had been destined to be a conqueror in the engagement with the dragon, how faint would have been his fascination for me. But fortunately the prince was destined to die." What is interesting here is the described desirability of ( 36 ). Mishima goes on to describe Kochan's dissatisfaction with the fact that the prince actually magically survives the encounter and subsequent deaths and ( 37 ) ends up rescuing his sister and marrying a beautiful princess; Mishima actually edits the story so that instead of surviving the encounter, the prince is tortured and dies, thus making his ideal ( 38 ). It is likely that there is a self-destructive drive in the character and, by extension, Mishima, who also read gruesome fairytales as a child and was fascinated by the deaths in them. The destructive drive is one that specifically ( 39 ) the destruction of order and beauty. Mishima describes the prince in the story being regally dressed, "looking down the terrifying throat of the ( 40 ) dragon that was about to set upon him." The description of the prince is one of perfect order; everything is in its proper place and the prince stands there, about to be devoured, built up perfectly, brick by brick, word by word, from Mishima's preceding description. He is then "chewed greedily into bits" by the dragon.

\*disenchantment = [幻想・盲信が] 打ち砕かれること

Adapted from "Overcoming Modernity in Yukio Mishima" by Joseph Verbovszky, *Discussions*, 2013, VOL. 9 NO. 2 <http://www.inquiriesjournal.com/articles/797/overcoming-modernity-in-yukio-mishima>

- (31) (a) ignorant (b) conscious  
(c) careful (d) respectful
- (32) (a) contemporary (b) memorable  
(c) religious (d) traditional
- (33) (a) aged (b) timely  
(c) inexperienced (d) fake
- (34) (a) submissions (b) obsessions  
(c) possessions (d) permissions
- (35) (a) multiple (b) frequent  
(c) two (d) some
- (36) (a) conquest (b) revival  
(c) death (d) births
- (37) (a) initially (b) favorably  
(c) ultimately (d) slowly
- (38) (a) beginning (b) ending  
(c) bride (d) home
- (39) (a) removes (b) seeks  
(c) attacks (d) discovers
- (40) (a) raging (b) soothing  
(c) dying (d) crying

5

次の英文(41)～(50)の下線部(a)～(d)のうち、誤りのあるものを一つ選びなさい。

- (41) You know how you sometimes have a truly great conversation, when there are a mutual understanding and the discussion just flows? Uri Hasson, <sup>(a)</sup> a Princeton professor of psychology and neuroscience, is studying the <sup>(b)</sup> mechanics behind conversations like that. <sup>(c)</sup> <sup>(d)</sup>
- (42) Specifically, he researches what's happening when ideas are effectively transferred between brains during verbal communication. "You know when you click with someone," says Hasson. It's sort of like dancing with a partner; either person is doing exactly what the other is, but the moves are <sup>(a)</sup> <sup>(b)</sup> <sup>(c)</sup> <sup>(d)</sup> complementary.
- (43) Hasson's research, which uses the tools of modern neuroscience in experiments that mimic real life, points to the idea that communication is really "a single act performed by two brains." A speaker's brain waves generates a sound wave, speech, that in turn influences the brain responses <sup>(a)</sup> <sup>(b)</sup> <sup>(c)</sup> in the listener and brings them into alignment with her own. <sup>(d)</sup>
- (44) Hasson calls the outcome of this process brain coupling, and the stronger the coupling, the more alignment the speaker-to-listener brain patterns, the <sup>(a)</sup> <sup>(b)</sup> better the mutual understanding. (Dancing, clicking, and coupling aside, <sup>(c)</sup> he's referring to all effective communication, not necessarily the romantic <sup>(d)</sup> kind.)
- (45) Hasson is digging into the big questions of how we exchange ideas, thoughts, and memories with others, and, at a much fundamental level, how the mind works. His tools include functional magnetic resonance imaging <sup>(a)</sup> <sup>(b)</sup> (fMRI), which tracks how activity in different brain regions changes in <sup>(c)</sup> <sup>(d)</sup>



response to stimuli, spoken stories, and a collection of movies and TV episodes. That library includes two fast-paced BBC television series, *Sherlock* and *Merlin*.

(46) On the face of it, watching a video clip, recalling it later, and imagining it from someone else's descriptive are very different cognitive processes. But Hasson found that the brain patterns across those processes were similar in certain higher-order areas.

(47) That trend was scene-specific, so that when Sherlock gets into a cab driven by the man he has realized is responsible for several murders disguised as suicides, there were shared patterns of brain activation in study participants regardless of whether they were watched, remembering, or imagining that scene.

(48) The experiment also revealed something about memory. The more similar the patterns in the brain of the person who originally viewed the episode and the person who mentally constructed it when listening to the description, better the transfer of memories from the speaker to the listener, as measured by a separate comprehension test.

(49) The findings suggest that the same areas using to recall and reconstruct a memory are involved in the construction of someone else's memory in our imagination. "Perhaps the key function of memory is not to represent the past, but to be used as a tool to share our knowledge with others and predict the future," Hasson says. He expects the results would be even more pronounced in real-time or face-to-face conversations.

(50) Hasson's work on communication has also taken off outside academe; his

2016 TED talk, "This is Your Brain on Communication," has viewed more than 1.9 million times. And no wonder, for the idea of \*syncing brains as the mechanism for successful communication sparks all kinds of real-world questions. Why are some people master communicators or storytellers? Are they better at coupling their brains with others? Why does miscommunication happen? Why do two people hear a speech and come away with very different interpretations?

\*sync synchronize, occur at the same time

Adapted from Katherine Hobson '94, "Clicking How Our Brains are in Sync," *Princeton Alumni Weekly*, April 11, 2018, 30-33.

**6** 以下の会話を読んで、(51)~(60)について最適な解答を(a)~(d)の中から選びなさい。

*In this comedy scene two women, THELMA and LOUISE, burst in to a Delicatessen on West 14<sup>th</sup> Street, wearing stockings over their heads and waving pistols. Ben, who works in the Delicatessen is standing behind the counter, wearing an apron.*

THELMA: \_\_\_\_\_ This is a robbery!

BEN: <sup>(51)</sup> A robbery? You must \_\_\_\_\_ wrong address. This isn't a bank! It's a Delicatessen. <sup>(52)</sup>

LOUISE: Yes. We know, but we're starving.

THELMA: Put all the olives and pickles and cheese you can into a bag. And hurry, or we'll shoot you!

BEN: Well, what kind of olives would you like?

LOUISE: <sup>(53)</sup> \_\_\_\_\_ called, the ones that are a little purple?

BEN: Kalamata Olives.

THELMA: Kalamata? It sounds like a disease!

BEN: We don't have Kalamata Olives, but <sup>(54)</sup> \_\_\_\_\_ in from southern Spain.

LOUISE: \_\_\_\_\_ But check your vaults too.

BEN: <sup>(55)</sup> Vaults? We don't have vaults. This isn't a bank. I told you \_\_\_\_\_ This is a Delicatessen.

LOUISE: <sup>(56)</sup> If you're going to talk back, I'm going to <sup>(57)</sup> \_\_\_\_\_ shoot you. Right now! I'm going to \_\_\_\_\_

BEN: <sup>(58)</sup> Go ahead! That's a water pistol, isn't it?

THELMA: How do you know that for sure? Do you really want to \_\_\_\_\_

BEN: <sup>(59)</sup> No, no. I'll co-operate. But my boss is going to kill me when he finds out I gave away our best olives to two hardened criminals waving water pistols.

LOUISE: Gave away? What are you talking about? We're going to pay for everything.

THELMA: And what do you mean, hardened criminals? We've never done anything like this before.

BEN: \_\_\_\_\_ A couple of amateurs!

LOUISE: <sup>(60)</sup> Who are you calling amateurs?

BEN: Put the water pistols down and I'll give you some free humus.

THELMA: Don't think you can talk your way out of this one, kiddo!

(51) (a) Take off your mask! (b) Keep your hats on!  
 (c) Nobody move now! (d) Put it here for now!

(52) (a) go around the (b) be out on the  
 (c) see about the (d) have got the

- (53) (a) Who said I couldn't eat those sweet black ones  
 (b) What did you say to those sweet black ones  
 (c) What are those sweet, black Greek ones  
 (d) Who said to buy those sweet, black Greek ones
- (54) (a) look out for some fresh ones  
 (b) we do have some nice ones fresh  
 (c) send the car to get the fresh ones  
 (d) nobody can improve the fresh ones
- (55) (a) Those will do. (b) That's too bad.  
 (c) That's a joke. (d) That's a sad story.
- (56) (a) that on Sunday. (b) that already.  
 (c) that sometimes. (d) that competely.
- (57) (a) forget to (b) ask to  
 (c) expect to (d) have to
- (58) (a) jump the gun. (b) count to five.  
 (c) rock the boat. (d) mark my words.
- (59) (a) take the risk? (b) eat Kalamata?  
 (c) rob a bank? (d) go home now?
- (60) (a) Let me catch my breath! (b) This is so much fun!  
 (c) Just in the nick of time! (d) Just as I thought!

7

以下の英文を読んで、(61)~(70)について最適な解答を(a)~(d)の中から選びなさい。

We often speak of people as having or not having “a good ear.” A good ear means, as a start, having an accurate perception of pitch and rhythm. We know that Mozart had a wonderful “ear” and, of course, he was a sublime artist. We take it that all good musicians must have a decent “ear,” even if not <sup>(61)</sup> one of Mozartian standard—but is a good ear sufficient?  
(62)

This comes up in Rebecca West’s partly autobiographical <sup>(63)</sup> novel *The Fountain Overflows*, a story of life in a musical family, with a mother who is a professional musician (like West’s own mother), an intellectually brilliant but unmusical father, and three children—two of whom, like their mother, are deeply musical. The best ear, however, belongs to the “unmusical” child, Cordelia. In her sister’s words,

“Cordelia had a true ear, indeed she had absolute pitch, which neither Mamma, nor Mary, nor I had ... and she had supple fingers, she could bend them right back to the wrist, and she could read anything at sight. But Mamma’s face crumpled, first with rage, and then, just in time, with pity, every time she heard Cordelia laying the bow over the strings. Her tone was horribly greasy, and her phrasing always sounded like a stupid grown-up explaining something to a child. Also she did not know good music from bad, as we did, as we had always done.

It was not Cordelia’s fault that she was unmusical. Mamma had often explained that to us ... She had taken her inheritance from Papa.”

An opposite situation is described in Somerset Maugham’s story “The Alien Corn.” Here the elegant young son of a newly ennobled family, being groomed for a gentleman’s life of hunting and shooting, develops, to his family’s <sup>(67)</sup>

dismay, a passionate desire to be a pianist. A compromise is reached, in which the young man goes to Germany to study music, with the understanding that he will return to England after two years and submit himself to the judgment of a professional pianist.

When the time comes, George, newly returned from Munich, takes his place at the piano. Lea Makart, a famous pianist, has come down for the day, and all the family is gathered around. George throws himself into the music, playing Chopin "with a great deal of brio."

From: Musicophilia, Oliver Sachs, Chapter 7, Picador Edition, 2007

- (61) What does the underlined phrase, "we take it that" mean?
- (a) We are puzzled that
  - (b) We are not sure that
  - (c) We all assume that
  - (d) We want to know that
- (62) What does the underlined phrase, "one of Mozartian standard" mean?
- (a) Not as good as Mozart's ear
  - (b) Better than Mozart's ear
  - (c) As good as Mozart's ear
  - (d) Superior to Mozart's ear
- (63) What does the underlined phrase "partly autobiographical" tell us?
- (a) The novel was loosely based on the author's own family.
  - (b) The novel was based on the family of people the author knew.
  - (c) The novel was an accurate account of the author's childhood.
  - (d) The novel explored themes developed later by the same author.

- (64) Which of the following describes the musical abilities of the family in the novel *The Fountain Overflows*?
- (a) The father is musical but the mother is more musical than the father.
  - (b) The father has great musical sense but he has no ear for music at all.
  - (c) The mother has musical talent but the father has no musical talent.
  - (d) The father and mother share a deep love of music and are both musical.
- (65) In the passage from the novel, *The Fountain Overflows* who are the characters?
- (a) Mary, the mother, the narrator, the father and Cordelia's sister.
  - (b) Mary, Cordelia, the narrator and her mother.
  - (c) The narrator, Mary, Cordelia, the mother and the father.
  - (d) The narrator, her mother, two sisters, her father and Cordelia.
- (66) Which phrase below best describes Cordelia's playing?
- (a) She played in a very mature and sophisticated way.
  - (b) She played with the intention of making the listener stupid.
  - (c) She played in a passionate and technically accomplished way.
  - (d) She played in a way that upset her mother.
- (67) What does the underlined phrase, "to his family's dismay" imply?
- (a) His family had always expected him to be interested in music.
  - (b) His family was shocked that he had developed an interest in music.
  - (c) His family believed that he would lose his interest in music.
  - (d) His family assumed that he would grow interested in music in Germany.

- (68) What is the "compromise" referred to here?
- (a) His family allowed him to study music but demanded that his abilities be tested on his return.
  - (b) His family allowed him to study music as long as he became a hunter and shooter on his return.
  - (c) His family allowed him to study music as long he went to Germany and returned to England.
  - (d) His family allowed him to study music as long as he eventually gave up music and became a gentleman.
- (69) What does the underlined phrase "submit himself to the judgment of a professional pianist" imply?
- (a) Lea Makart will decide whether George is talented enough to become a professional pianist.
  - (b) Lea Makart will decide whether George should remain in Germany for further lessons.
  - (c) Lea Makart will decide whether George should be awarded prizes for his playing.
  - (d) Lea Makart will decide whether George is talented enough to play Chopin.
- (70) What does this passage suggest overall?
- (a) That it takes more than a good ear and training to be a musician.
  - (b) That most people with a good ear can become talented musicians.
  - (c) That becoming a musician depends almost solely on training.
  - (d) That training can lead to the development of a good ear.



8

次の英文を読み、空所(㉠)~(㉤)を埋めるのに最も適切なものを、次の(a)~(f)よりそれぞれ1つ選びなさい。ただし、同じ選択肢は2回使わないこと。また、選択肢には1つ余分なものが含まれている。

### Why Do Anime Characters Have Huge Eyes and Tiny Mouths?

In his fascinating book *Cultural Psychology*, Steven Heine discusses studies that have investigated cultural differences in how people interpret facial expressions of emotion. In some parts of the world—the Middle East, for example—people are very expressive. They tend to show everything they're feeling, with their body, their hands, and their face. Nothing is concealed, nothing is disguised. In fact, what is presented may be a deliberate exaggeration of what one actually feels.

( 71 ). The mouth often conveys a lot of information about how someone feels, so it makes sense to focus our attention on a person's mouth when trying to read their emotions. ( 72 ).

The muscles around the eyes, however, are more difficult to control. In societies where people often wish to conceal their true feelings, it makes sense to focus our attention on a person's eyes. ( 73 ).

In 2007, psychologists Masaki Yuki, William Maddux, and Takahiko Masuda reported the results of a clever study in which participants made judgments about people's facial expressions. They constructed a special set of photos in which the top half of each face showed a different emotional expression than the bottom half. American and Japanese participants looked at each photo and had to decide what emotion the person in the photo was expressing.

( 74 ). They looked at the mouths and relied on that information to "read" the person's feelings. The Japanese, however, were influenced mostly by the top half of the photo. They looked at the eyes and relied on that

information. In Japan, the eyes reveal more—and the mouth reveals less—about what a person is feeling. ( 75 ).

Adapted from Why Do Anime Characters Have Huge Eyes and Tiny Mouths? *Psychology Today*, April 6, 2018 <https://www.psychologytoday.com/us/blog/culture-conscious/201804/why-do-anime-characters-have-huge-eyes-and-tiny-mouths>

- (a) They are, after all, windows to the soul
- (b) In other parts of the world—Japan, for example—people often conceal their emotions by placing a hand over the lower half of their face or showing a neutral facial expression
- (c) Maybe this cultural difference in reading facial expressions can explain why Japanese anime characters typically have huge eyes and tiny mouths
- (d) Japanese people don't ever express their emotions overtly
- (e) But it's also relatively easy for us to control the muscles around our mouth and conceal our true feelings
- (f) The Americans were influenced mostly by the bottom half of the photo



