

## 英 語 問 題

### 注意事項

1. 問題用紙は、10 ページある。
2. 解答用紙に印刷されている受験番号が正しいかどうか、受験票と照合し確認する。
3. 解答用紙の所定の欄に氏名を記入する。
4. 解答は、すべて解答用紙の所定の欄にマークするか、または所定の欄に記述する。
5. 解答は、必ず鉛筆又はシャープペンシル(いずれもHB・黒)で記入する。
6. 訂正は、消しゴムできれいに消し、消しくずを残さない。
7. 解答用紙は、汚したり折り曲げたりしないこと。また所定以外のところには、記入しない。
8. 記述式の解答は、解答欄に読みやすいブロック体で記すこと。薄い文字や他の文字とまぎらわしい文字は不正解とする。
9. 問題に指定された数より多くマークしない。
10. 解答用紙は、持ちかえらない。
11. 問題用紙は、持ちかえる。
12. 試験時間は、60 分である。

(マーク記入例)

良い例	悪い例
	

I つぎの英文を読み、あとの問いに答えなさい。

Despite the potentially negative effect it has on a group or movement, violence in social protest is more common than generally thought. In 1973, William Gamson said that American social protest often contains violent acts. He ( 1 ) at that time that more than 25 percent of social movements had violence somewhere in their history. Gamson included a wide range of social movements, not simply single-issue reform movements, in his study. He also included a lot of movements by ( A ) violence simply as “deliberate physical injury to property or people.” Today, issues ( 2 ) the trend towards violence are more important than ever. First, in this period of ( B ) violence, we prefer to believe that those who use violence will be “defeated by unfavorable public reaction and the forceful power of the government.” Second, people often believe that nonviolent victims who have been treated badly and unjustly will impress us with their suffering and get new believers for their cause. In his study of those movements that suffer violence and those that use violence ( 3 ) (either begun by them or used in self-defense), Gamson challenged these two beliefs. He found that the success rate of the users of violence was higher than average in both gaining <sup>(1)</sup> new advantages and gaining some understanding from the public. Movements that suffer violence and answer with violence of their own still suffer but they also have gains that come from their suffering. These results led Gamson to conclude that, as far as movement violence is ( C ), it is “better to give than receive.”

In his study of the civil rights movement, Herbert Haines considered a key related question about whether violence gives the wished for result, an issue that is even more important. Do moderate groups within the same movement gain or lose support due to radical action? Haines provided the useful phrase “negative radical effects” to ( 4 ) any violent reaction that happens through radical action that damages moderate people in the movement. “Positive radical effects” result if radical actions lead to more support for the “reasonable” demands of moderates.

Haines's own study of the civil rights movement found that the rising threat of black militancy led President Kennedy to give in to moderate demands. Giving moderate leaders victories helped them to gain support within the black community. Thus, Haines suggested a "division of labor" for radicals and moderates within social movements. Moderates have more influence with political elites but must limit their actions so as not to ( 5 ) that influence. Radicals have little influence to lose and are freer to take actions that encourage crises. Once a crisis is started by radical action, moderates offer "fairly unthreatening ways of escape" for political and cultural elites. From Haines, we can understand that violence by a movement's radical section may have positive or negative effects on that movement. Moderates want to make sure that such effects are positive.

In order to handle the violence of the radical section of a movement by using rhetoric, there is a question that the nonviolent majority needs to answer. How does the answer of the moderate single-issue reformers fit into the various models of apologia\*, organizational legitimacy\*\*, and image restoration? William Benoit said that reacting defensively to attacks on image "is just as clear in the behavior of organizations as it is in the behavior of individuals." Benoit gave an impressive ( D ) of studies of apologia and stories in developing his theory of image restoration. The basis of his theory is the simple belief that restoring one's image or reputation ( E ) a communicative aim whenever that image or reputation is under attack.

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apologia\* : 自己弁護のスピーチ

organizational legitimacy\*\* : 組織の正統性

問 1 文脈から考えて、( 1 )～( 5 )に入る最も適切な語をそれぞれ選びなさい。

- |                     |               |
|---------------------|---------------|
| (1) A. enriched     | B. estimated  |
| C. excluded         | D. excused    |
| (2) A. surrounding  | B. surrounded |
| C. being surrounded | D. surround   |
| (3) A. self         | B. oneself    |
| C. itself           | D. themselves |
| (4) A. develop      | B. discredit  |
| C. describe         | D. delete     |
| (5) A. expand       | B. strengthen |
| C. waste            | D. avoid      |

問 2 空欄( A )～( E )には、以下の単語のいずれかが入る。それぞれに最も適切なものを選び、必要な場合は文意が通るように語形を変えて、解答欄に 1 語で記しなさい。

concern    become    define    summarize    increase

問 3 下線部(ア) those who use violence will be “defeated by unfavorable public reaction and the forceful power of the government” とあるのはなぜか。最も適切な理由を選びなさい。

- A. If members of an organization use violence, this will reduce the government's motivation to discuss the situation with the organization.
- B. The use of violence will make the members of target nations panic because the media prefer to make the threat of violent groups seem worse.
- C. To work effectively, radical groups should increase the scale of violence until the government is willing to talk to them.
- D. Government leaders are usually unwilling to discuss any proposal from violent groups to show the people that they are strong when faced with violence.

問 4 下線部(イ) the success rate of the users of violence was higher than average in both gaining new advantages and gaining some understanding from the public とはどのような意味か。最も適切な説明を選びなさい。

- A. Those who use violence do not care about the effects of their violence on their victims as long as they gain success.
- B. More institutions give in when faced with violence than we would think when radical activists use violence in order to get what they want.
- C. How far institutions accept radicals' demands, when they are faced with violence, depends on how weak their political bases are.
- D. The more violence is used by activists, the stronger they become against institutions, because of the impact on those affected.

問 5 下線部(ウ) violence by a movement's radical section may have positive or negative effects on that movement とあるのはどのような意味か。最も適切な説明を選びなさい。

- A. Some leaders take a hard approach against violence and decide not to negotiate, and others prefer a soft approach and might compromise.
- B. Most social movements do not know what is going to be the actual result of a violent act, so they often miscalculate its effectiveness.
- C. Many leaders think the use of violent methods is immoral, so they not only deny the violent radicals' demands but also refuse to have talks with them.
- D. Some politicians use hard-line rhetoric to negotiate with social movements, but others choose soft-line rhetoric if the lives of citizens are at risk.

問 6 この文章に合う最も適切なタイトルを選びなさい。

- A. Violence, Justification, and Institutions
- B. Violence, Collective Action, and Social Reform
- C. Strategy, Support, and Moderate-Radical Divisions
- D. Advantages, Disadvantages, and Issue Comparisons

II つぎの英文を読み、最も適切なものをA～Dの選択肢から選びなさい。

The “moment of choice,” Edward Hodnett states in his introduction to his book *Image and Text*, is the most important decision an artist has to make about an illustration. The work of illustrators is far from being simple. Illustrators will obviously have to read the text and have a good grasp of what the story is about. They will then translate the images suggested by the written words into several drawings.

Two related decisions, therefore, have to be made before the actual illustrations can be drawn. First, the passages from which the illustrations will be drawn must be decided. Second, the illustrator must have in his or her mind, at which precise moment the action is stopped. The illustrator’s moment of choice will not only influence the reactions of the readers but will also reflect the artist’s understanding of the text and according to Hodnett “the artist’s taste of the times.” This already complex process is further complicated by having the author and the artist as contemporaries, as in the case of Dodgson and Tenniel.

The basis for the world famous *Alice’s Adventures in Wonderland* began in England in 1862. Charles Dodgson, better known by his pen name Lewis Carroll, was then a teacher at Christ Church College, Oxford. He began story-telling to the three daughters of the head of the college during their trips to a small village called Godstow. On one of their trips back from Godstow, the middle daughter, Alice Liddell, begged Dodgson to write down one of his spoken stories for her. By February 10th, 1863, he had finished his first draft of the story, *Alice’s Adventures under Ground*. Although Dodgson had in his mind to do the illustrations himself, he was advised to hire John Tenniel.

Whereas Dodgson was unknown to most people, Tenniel by that time had made a name for himself as a political cartoonist in the humorous magazine called *Punch*. It must have been, therefore, troublesome, not to say annoying, to have to deal with Dodgson, who was Hodnett says “unbelievably worried about small

details.” Dodgson would write letters about how a specific passage should be illustrated, often with some sketches of his own to communicate his meaning better. He would also ask to see the drawings before they were printed, and constantly ask for changes. On the other hand, he was kind and helpful. He often paid in advance and would pay for unused drawings. It seems, though, that Tenniel basically had control over the illustrations.

The first illustration in the book is of the White Rabbit looking at his watch. The White Rabbit wears a jacket, vest, high collar and bow tie, but no trousers and carries an umbrella, not mentioned in the text. It has been shown that both Dodgson and Tenniel were deeply influenced by the French artist Grandville, who was accustomed to dressing animals and plants in clothes. Even though the White Rabbit is the most appealing character in the book, children might have preferred to see the two sisters sitting side by side on the bank prior to its appearance. Dodgson, it seems, drew the pair in his copy for Alice.

The illustrations in *Alice's Adventures in Wonderland* make the characters look playful and, therefore, attractive to children. They can just look at the pictures, and follow the storyline without actually having to read the story. Due to the story's origin as a spoken, rather than written, fairy-tale told during leisurely trips to Godstow, it retained its “free association and oral composition” even when it had become a book.

Tenniel's illustrations support the storyline because, even though the illustrations are created for children, they can be enjoyed by anyone, even if they have not read the book. Tenniel's style was just right for making Dodgson's fantasies believable. Looking back to that time, it is amazing to see that two artists who were less than friendly at the personal level brought together as Hodnett puts it, such an “agreement almost unique in the history of English book illustration.” In other words, their partnership created a simply wonderful mixture of “Image and Text.”

1. First of all, the illustrator has to prepare by
  - A. choosing the scenery to be drawn for a publication.
  - B. designing the characters that can appeal to all the possible readers.
  - C. going over the story to gain a better understanding of its content.
  - D. hiring an author who will be gentle and kind to work with.
  
2. The illustrator's moment of choice is when he or she
  - A. selects the point where the action stops.
  - B. decides which story is to be used.
  - C. is careful of the taste of his or her times.
  - D. picks the person who will write the text.
  
3. The "Alice" books became famous but they started out as
  - A. a written story created to amuse Dodgson's children on a family trip.
  - B. a set of illustrations of animals and plants for children to study.
  - C. an informal lecture about fairies given to the students at Christ Church College.
  - D. a fairy tale made up for children of a colleague of the author.
  
4. Which of the following statements is true?
  - A. Dodgson completed the production of the book on a trip to Godstow.
  - B. Dodgson devoted himself to the work of story-telling as his main career.
  - C. Dodgson devised and prepared most of the illustrations in the book.
  - D. Dodgson decided to create the book at the request of a girl.
  
5. Dodgson was advised to hire Tenniel because
  - A. Tenniel was very hard to please and annoying.
  - B. Dodgson wanted to write for *Punch* magazine.
  - C. Dodgson had already become a famous writer.
  - D. Tenniel was a well-respected and published illustrator.



6. Which of the following statements is NOT true?
- A. Dodgson was willing to pay for sketches that were rejected.
  - B. Dodgson was difficult to work with because he was rude.
  - C. Dodgson drew his own sketches to show what he wanted.
  - D. Dodgson wrote letters with instructions for the illustrator.
7. Which of the following statements is true?
- A. Illustrations of animals dressed in clothes had been done before.
  - B. The White Rabbit has a watch and is wearing a jacket and trousers.
  - C. Dodgson did not like to see his characters dressed in clothes.
  - D. Tenniel thought animals in the story should appear as in nature.
8. Which of the following statements is true?
- A. Dodgson was against seeing the two sisters before the White Rabbit.
  - B. Most people think that the White Rabbit is the least appealing character.
  - C. In Tenniel's illustration, the White Rabbit appears before the two sisters.
  - D. To please Alice Liddell, Dodgson drew two rabbits on the bank.
9. Which of the following statements is true?
- A. Children look at the pictures because the story is boring.
  - B. The pictures help children to understand the story better.
  - C. The story needs pictures to make it interesting and artistic.
  - D. Without the illustrations the story would be more exciting.
10. The author of this passage suggests that
- A. Dodgson and Tenniel were the best of friends.
  - B. Dodgson and Tenniel worked together in the same room.
  - C. Dodgson and Tenniel often had disagreements.
  - D. Dodgson and Tenniel confused the reader with their use of image and text.

Ⅲ つぎの会話文を読み、1～5の文が入る最も適切な箇所を(A)～(H)から選び、意味が通るように完成させなさい。

1. We think things can wait.
2. They would worry about him if he did not appear and he could not allow that.
3. He laughs about it now but I don't know how he felt at the time.
4. Everyone rushes on and rushes off.
5. Yes, I know what you mean.

Nisha, an exchange student from India, is in a class with her teacher, Jacob.

Jacob: Do you think the concept of time here in Japan is different from India?

Nisha: Oh, undoubtedly. I was so shocked to see trains arriving and leaving from Shibuya station every 30 seconds. The gap between trains is so short. (A) It's just amazing.

Jacob: (B) Some years ago, when I was waiting for a train on the platform at Tamagawa station, I began to get irritated because the train was two minutes late. Can you imagine? Two minutes! Other people around me were also irritated. Then I thought, "Hang on a minute, in the UK, I often had to wait for a train that was ten minutes late or even half an hour. Two minutes is nothing." (C)

Nisha: That's right. In India, trains are often one or two hours late.

Jacob: How do the waiting passengers feel? Are they irritated?

Nisha: I guess some of them are. But you know, in India, people don't have such urgent things to do. (D)

Jacob: What's the longest time you've had to wait for a train?

Nisha: Actually, my father tells a story of visiting family in Singapore about 25 years ago or so and he wanted to take the train to Kuala Lumpur. He stopped off on the way at a town in Malaysia to visit friends. Then the

next day he decided to continue to Kuala Lumpur. He went to the station to catch the train and the staff told him that it would not arrive that day but the next day might be okay. That's a 24-hour delay!

Jacob: What was his reaction?

Nisha: He went back to his friend's house and stayed another night. (E)

Jacob: Actually, a famous actor was making a film in North Africa many years ago. He was driving with another actor along a main road. They were taking some time off. Then they spotted an old man walking slowly along the road bent under a heavy load of vegetables.

Nisha: Did they stop and pick him up?

Jacob: They tried to. (F) But the old man just thanked them for their kindness and explained that if they took him all the way to the market town where he was to sell his vegetables, it would only take an hour. This was very quick but he would then miss chatting to all his friends along the way whom he met every time he went to market. (G)

Nisha: (H) Yes, I can see his point. We have much the same way of life in India. Time is to be enjoyed leisurely, not just used. That's why I was so shocked when I came to Tokyo. Everything moves so swiftly and everyone is so organized.

