





英 語 問 題

はじめに、これを読むこと。

1. この問題用紙は、21 ページある。ただし、ページ番号のない白紙はページ数に含まない。
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、確認すること。
3. 解答用紙の所定の欄に氏名を記入すること。
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入すること。
5. 解答は、必ず鉛筆またはシャープペンシル(いずれもHB・黒)で記入すること。
6. 解答の綴りは正しくはっきりと記すこと。薄い文字や小さな文字、判読の著しく困難な文字など、あいまいな綴り方は不正解とする。
7. 訂正は、消しゴムできれいに消し、消しくずを残さないこと。
8. 解答用紙は、絶対に汚したり、折り曲げたりしないこと。また所定のところ以外には、絶対に記入しないこと。
9. 問題に指定された数より多くマークしないこと。
10. 解答用紙は、持ち帰らないこと。
11. この問題用紙は、必ず持ち帰ること。
12. 試験時間は、80分である。
13. 解答をマークする場合の注意。

(マーク記入例)

良い例	悪い例
	  

[I] 空欄に入る最も適切なものをそれぞれ1つ選び、その番号をマークしなさい。

(1) We can wait a few more minutes for Peter to show up. I am sure he will be here (). As a matter of fact, here he comes now.

- 1 early
- 2 fast
- 3 quickly
- 4 soon

(2) Spending a week at the Grand Canyon was the most () experience of my life.

- 1 excitable
- 2 excite
- 3 excited
- 4 exciting

(3) Putting a model airplane together by yourself is easy. All you have to do is () the directions.

- 1 follow
- 2 imply
- 3 reply
- 4 support

(4) Stan constantly makes () for why he comes late to the class.

- 1 causes
- 2 excuses
- 3 factors
- 4 reactions

- (5) We can learn () lessons from the mistakes made in the past.
- 1 formal
 - 2 high
 - 3 invaluable
 - 4 traditional
- (6) I will listen to any () you have regarding how to handle this situation.
- 1 consideration
 - 2 mention
 - 3 suggestion
 - 4 vote
- (7) She () her mother so much that they are often mistaken for each other.
- 1 has resembled
 - 2 have been resembled
 - 3 is resembling
 - 4 resembles
- (8) The () of ice cream went up this month in spite of the freezing temperatures we have been experiencing.
- 1 conservation
 - 2 consumption
 - 3 contraction
 - 4 corruption

(9) My daughter thought that the math exam was very difficult this year, and so
() everyone else in her class.

- 1 did
- 2 is
- 3 was
- 4 were

(10) The girl I used to go out with thirty years ago () to be working for
the insurance company across the street. What a coincidence!

- 1 changes
- 2 happens
- 3 occurs
- 4 turns

(11) The doctor advised Kevin () on any more weight.

- 1 not have put
- 2 not putting
- 3 not to put
- 4 not to putting

(12) You should have your son () the problem by himself.

- 1 solve
- 2 solved
- 3 to be solved
- 4 to solve

(13) The factory was once notorious () being the source of the city's air pollution.

1 around

2 for

3 on

4 to

(14) Mr. Yamada has () shares of stock in this company as Mr. Suzuki does.

1 as many ten times

2 as ten times many

3 many as ten times

4 ten times as many

〔Ⅱ〕 空欄に入る最も適切なものをそれぞれ1つ選び、その番号をマークしなさい。

(1) Man: Look up ahead. All the cars in front of us have stopped.

Woman: Does it look like there was an accident or something?

Man: I'm not sure. Oh, wait. I don't think there was an accident. It appears to be road construction.

Woman: Did you know that they were fixing the road now?

Man: Of course not! If I had known, I would have taken a different route.

Woman: Well, this is no good. My sister is getting married this afternoon!

Man: I know. Don't worry. We won't be late. We've been slowed down a bit here, but the traffic doesn't look that bad. Besides, I think I know how we can make it there on time.

Woman: What do you propose we do?

Man: We make a simple sacrifice. All we have to do is ().

Woman: That might work. But my sister will kill me if I miss her wedding!

- 1 believe that you will say yes when I propose to you a second time
- 2 blame the construction workers for making us late for the ceremony
- 3 give up our plans of eating a nice relaxing lunch somewhere
- 4 stop tracking our speed and location on your smartphone

(2) Norman: Hey, Mitchell. Look at Joey's left leg. It is in a cast. It looks like he might have broken a bone or something.

Mitchell: He broke it when he went skiing last weekend.

Norman: He went skiing? I don't think so. He told Betty and me that he wasn't going to go out over the weekend. He said he was going to stay in and study.

Mitchell: Oh, he definitely went skiing. Look. He is wearing the new ski jacket he bought last week. And see? It has a small rip in it now. He must have fallen down while skiing. Besides, yesterday he gave me these souvenirs that he bought in the alps.

Norman: Are you saying that Joey lied to us?

Mitchell: Well, if you put two and two together, then it would appear that he ().

- 1 ended his skiing trip the way that we all expected
- 2 greatly improved his water-skiing skills
- 3 must pay for all the damage to the snow
- 4 was not being truthful to you and Betty

(3) Takeshi: Wow, Hiro. You look exhausted.

Hiro: I am. First, I had classes all day yesterday. After the last class period I went home and called my parents. I talked to them for an hour. They worry about me because I live by myself here in Tokyo.

Takeshi: My parents worry about me, too.

Hiro: Anyway, after talking to them I went to my part-time job. I didn't finish until late. When I got home, I started studying for my final exams. They begin next week.

Takeshi: Between school and your personal life, you seem to be dealing with a lot of things at once.

Hiro: I am. I just don't have enough time to do all of the things that I have to do.

Takeshi: I know how you feel. We are all busy these days, especially now, right before graduation. And it seems as though we all just keep getting busier. If it makes you feel any better, you (). You just do what needs to be done without anyone telling you to do it.

- 1 can fill up your days in ways that everyone can understand
- 2 seem to have become a very responsible adult
- 3 successfully escaped from the people who ordered you around
- 4 will come to realize how busy you really were yesterday

(4) <On the telephone>

Arnold: Hello. Thank you for calling Quick Fix Plumbers. My name is Arnold. How may I help you?

Jerry: Hi. My name is Jerry Roswell, and I live at 32 Stone Avenue. I need a plumber to come over and fix a leak in my kitchen right away. A water pipe under the kitchen sink broke, and now there is water everywhere. I thought about trying to fix the leak myself, but I realized that ().

Arnold: I understand, sir. We will send a plumber over to you right away.

Jerry: Thank you.

- 1 a job like this should be left to a professional
- 2 everyone should be scared about getting wet unnecessarily
- 3 I am not concerned about losing control of the situation
- 4 the dinner I will cook this evening does not require any water

〔Ⅲ〕 次の英文を読み、設問に答えなさい。

We live in an age of “total work.” It’s a term coined by the German philosopher Josef Pieper just after World War II — describing the process by which human beings are transformed into workers, and the entirety of life is then transformed into work. Work becomes total when all of human life is centered around it; when everything else is not just subordinate to, but in the service of, work. Leisure, festivity, and play come to resemble work — and then indeed become it.

Even our habits play into total work. People work out, rest and relax, eat well, and remain in good health for the sake of being more productive. We believe in working on ourselves as well as on our relationships. We think of our days off in terms of getting things done. And we take a good day to be a day in which we were productive.

But caring as much as we do about work is causing us needless suffering. In my role as a practical philosopher, I speak daily with individuals from Silicon Valley to Scandinavia about their obsessions with work — obsessions that, by their own accounts, are making them miserable. Nevertheless, they believe that work is worth caring a lot about because of the fulfillments and rewards it supplies, so much so that it should be the center of life.

I think this is an unsound foundation to base our lives upon. The solution to our over-worked state isn’t to do less work; it’s to care less about it.

There are many ways to train yourself to care less about work. Sure, you could become completely indifferent to life and not care about anything, or develop a distaste for working that reveals itself in extreme postponement. However, both approaches leave us stuck in a cycle of aversion¹ and feeling deep dissatisfaction. A more positive option is to care less about work because we care more about other things.

Most of us have had meaningful experiences — finding love unexpectedly,

feeling awe when asked an intriguing question — that we quickly dismiss as being no more than passing moments, or which turn into nostalgic episodes to be recalled longingly now and again. But these experiences are clues that reveal a different lens through which we can see life: the more important things take us out of the endless pursuit of “being useful” while enabling us to lose ourselves in the flow of time.

By caring less about work, we open ourselves up to caring more about other dimensions to life — about what matters more. But that’s easier (A) — or written on a to-do list — than done.

To get started, we need to become less attached to our notions of work. The Buddha helpfully suggests that there are “three poisons” at the root of our attachments: attraction, aversion, and indifference. In this case, to become less attracted to, and therefore less (B) up on, notions of career success, you should pay close attention to how those occupying positions of power are often ⁽⁵⁾ over-extended, exhausted by infinite demands and extraordinary ambitions. They are rarely leading well-rounded or well-ordered lives. The cost of their single-minded striving for success is unvoiced suffering, loneliness, and the loss of other things worth caring about. If career success too often brings misery, then should it be esteemed as highly as it usually is?

Once you’ve detached the notion of success from that of happiness, you need to work out how else to find that satisfaction — but without actually achieving anything. This exercise opens us up to British novelist Oscar Wilde’s famous saying, “All art is quite useless.” We can refute total work’s claim that only useful things are valuable by taking Wilde at his word, and considering how we can perform fascinating but totally useless artistic experiments in our own lives.

For example, we could partake in the “art of roaming” without an aim or plan. This is an idea advanced by French theorist Guy Debord, who proposed that we let ourselves “be drawn by the attractions of the terrain²” and the encounters we discover. Alternatively, we could write a *haiku*, walk through the

woods in the spirit of “forest bathing” (*shinrin-yoku*), or lie perfectly still in a moving rowboat, as 18th-century philosopher Jean-Jacques Rousseau reports having done in *Reveries of the Solitary Walker*³. We could take part with others in breaking out of an escape room⁴, immerse ourselves in sensory deprivation tanks⁵, or practice calligraphy (*shodo*), an art that master calligrapher Kazuaki Tanahashi calls “brush mind.” By these means, we can plunge into life, engaging our senses while suspending our buzzing, noisy workaday concerns.

Once we’ve gotten the knack for embracing the idea that certain things in life are wondrous because they’re not focused on getting through, onto, or ahead of something, we can turn our attention to ourselves, inquiring into our own lives. Socrates’ great insight involved showing his conversation partners that they thought they (C) themselves, but it turned out that they didn’t.

Following Socrates’ lead, we can ask ourselves, “If I’m not just a worker, then who am I?” Let this question sit in the back of your mind for a few weeks before you try to answer it. “Who am I?” you might ask while getting stuck in work. “Who am I?” you might think while you notice your thoughts inclining once again toward completing tasks, planning, strategizing, and making overwhelming to-do lists. “Is this who I am? Is this all I am?” This philosophical question, (D) over and over again, is intended to arouse great doubt in you, inviting you to stimulate your deepest ambitions and ask yourself why you’re here and what it’s all about.

If your destiny is not to be a total worker, then what could it be?

A furious character in *Candide*⁶ says, “Let’s stop all this philosophizing and get down to work.” What a waste of time, he seems to be saying — and maybe you’re thinking the same thing.

We could, of course, follow his advice and just keep our heads down. Or we could insist upon working less without caring less about work. Or we could try to find a time-management advisor who would allow us to continue a regime of total work by using time-saving techniques. But aren’t these approaches just

more of the same: total work in action? If the solution to your anxiety is keeping your head down, easing up a bit, or working more efficiently, you'll someday regret the awakened life that will have ultimately and tragically passed you by.

Exercises like these shepherd us beyond the world of total work, helping us to remember why we're here. They allow us to shed our worries, anxieties, irritations, and busy-nesses. By caring about work a little less, we can afford⁽⁸⁾ ourselves experiences of what is truly meaningful, and let us rest for a while in the unfolding present.

注

- 1 aversion : 嫌悪感
- 2 the terrain : 地形, 地勢
- 3 *Reveries of the Solitary Walker* : 『孤独な散歩者の夢想』
- 4 an escape room : 脱出ゲーム
- 5 sensory deprivation tanks : 光や音を遮断した特殊な空間
- 6 *Candide* : 『カンディード』(ヴォルテール作)

問 1 空欄(A)～(D)には, 以下の動詞のいずれかが入る。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。

hang know pose say

問 2 下線部(1)～(8)について, 最も適切なものをそれぞれ1つ選び, その番号をマークしなさい。

(1) この coined とは

- 1 copied
- 2 invented
- 3 spread
- 4 valued

(2) この take と置き換えても文意が通るものは

- 1 cancel
- 2 consider
- 3 make
- 4 spend

(3) この by their own accounts とは

- 1 according to what they themselves say
- 2 even though they will probably be wrong
- 3 if we trust their original way of looking at the figures
- 4 to be based on their calculations

(4) この is worth caring a lot about とは

- 1 costs a lot to look after your family
- 2 deserves a great amount of attention
- 3 is so difficult to find that you should be very careful
- 4 rewards you if you take good care of yourself

(5) In this sentence, “those occupying positions of power” are

- 1 government officials who set up working rules.
- 2 people who have been successful in their careers.
- 3 someone who assigns you a lot of work.
- 4 that which you may think is your career success.

(6) この get down to work とは

- 1 begin all over again
- 2 relax before starting work
- 3 start working seriously
- 4 work only from the very beginning

(7) この the same thing とは

- 1 that you ought to be a proper philosopher
- 2 that you ought to start counting your achievements
- 3 that you should stop doing useless things
- 4 that you should try something unrelated to work

(8) この afford とは

- 1 allege
- 2 allow
- 3 allude
- 4 ally

問 3 以下の各群について、本文の内容と一致しないものを1つ選び、その番号をマークしなさい。

A群

- 1 A drastic reduction of work hours is essential for leading a more meaningful life.
- 2 People tend to think that success in your career depends on how much of your life you devote to work.
- 3 Some aspects of life may seem unimportant if your life is fully centered around work, but they will give you a different perspective of life.
- 4 You may miss something very important if your personal life is totally subordinate to your work.

B群

- 1 Even leisure can turn into part of work when you come to be a total worker.
- 2 Practicing something like calligraphy with a definite goal will certainly help you become more productive at work.
- 3 Waiting some time to answer the question “Who am I?” is better than answering the question immediately.
- 4 You will probably be able to care less about work if you spare some time to pursue your hobby.

〔IV〕 次の英文を読み、設問に答えなさい。

Unfortunately — oddly — it all began with Hitler. For the 1936 Olympic Games in Berlin, Adolf Hitler wanted to draw on the ancient Greeks to bring a certain authoritative, classical air to modern Germany. The head of the German sports office had just the plan to do it: hold an elaborate relay to bring a symbolic Olympic flame from Greece to the games.

The original torch was meant to be emblematic of German engineering and excellence, so the contract to produce it went to the Krupp Company. The same group would later provide the artillery necessary for the Nazis to take over much of Europe. The design was simple, with one primary function: to keep the flame burning. That's still the goal today. Since 1936, the torch has (A) on a different form for every Olympic relay and undergone various transformative redesigns to make it more persistent and less likely to burn out. It's a strangely singular goal for an engineering project, but it allows for almost limitless creativity: the torch design can vary in almost every aspect. It just can't go out.

Engineers all over the world have, through the years, set about designing a flame that resists extinction, to varying degrees of success. But Olympic organizers know better; each year they arrange complex contingency plans in an effort to ensure that the final torch did, somehow, come from that original fire lit in Greece.

The reason for these elaborate backup plans is a good one: carrying a flame for thousands of miles and across varying landscapes is, unsurprisingly, an incredibly difficult task. While there are so many steps along the way that can prove disastrous, the potential for trouble starts with the initial lighting.

The original Olympics looked almost nothing like the modern ones, but we like to draw on the ancient origins and so we still hold a ceremony at their birthplace: Olympia, Greece. Like children igniting ants with a magnifying glass, the actresses who play the part of Greek priestesses light the initial Olympic

torch with a mirror. Specifically, they use a parabolic mirror¹, which is curved and looks a bit like a small satellite dish. The curvature focuses light in one spot, called a focal point, where the beams all (B) at a single, intense spot. The one used in the ceremony at the Temple of Hera in Olympia has a focal point just above the mirror's surface. A “priestess” simply has to hold the torch in that spot and wait for the light to heat the fuel enough for it to ignite.

The ceremonial lighting is always held in Greece, and the flame is then symbolically (C) from person to person in an elaborate relay to whichever city is hosting the games. Greece is a fairly sunny place, so lack of available focalizing light is rarely a problem. But just in case, Olympic organizers hold a rehearsal on a bright day leading up to the real ceremony and light a flame, thus creating a backup source should the mirror fail to work during the ceremony.

⁽³⁾ And thus begins a little-known Olympic tradition: keeping a backup flame. Yes, that flame that's never supposed to go out sometimes does — we just never hear about it. To ensure that no one has to lie and say that the flame used to light the torch at the opening ceremony of the games isn't actually derived from that initial light, they light multiple lamps from the original flame and keep those backups lit, just in case. This means, of course, there isn't just *one* Olympic flame.

⁽⁴⁾ As the relay moves along its course, each torch-bearer only carries a lit flame for a short while — about 20 minutes according to one report. That's because the fuel in a torch of that size simply can't last very long. The fuel should, in theory, last for longer than that to ensure that if something goes wrong on a leg of the relay, the team has some wiggle room². Still, rain and wind have put out the torch before, and organizers have had to relight the flame from a backup lamp every time.

The 1972 Munich games were the first to use liquid fuel, which today is usually some combination of butane, propane, and propylene. Mixing each in varying amounts helps to control the brightness and color of the flame. Each

chemical gives off a certain characteristic color of light and burns at slightly different temperatures. A higher temperature (D) in a brighter color.

Most importantly, having a pressurized tank of fuel allows a pilot light³ to be hidden inside the top of the torch. This little flame can reignite the whole thing if the main flame goes out. This is crucial () torch-bearers have to sometimes run in the rain and up mountains where the air gets thin. Engineers have to prepare for all these possibilities.

In an interview at the Georgia Institute of Technology, Sam Shelton, who created the torch for the 1996 Atlanta games, said that he and his team tested the torch's endurance by carrying it to the top of Pikes Peak, a mountain in Colorado with a 4,302-meter summit. He even took the torch into the shower with him to test its ability to withstand rain.

At the opening ceremony, engineers need to ensure that everyone there is able to see the famed flame. Sometimes they design the fuel to smoke a bit, making the light more visible. Other times they just need to make the flame brighter by igniting more gas at once or choosing a fuel that burns at a higher temperature.

This went disastrously wrong in 1956, when the Olympics were held in Melbourne. The engineers had put a combination of magnesium and aluminum inside the torch so the flame would sparkle and burn brightly. Indeed, it did. But it also released bits of hot metal and sparks that burned the arm of the poor torch-bearer.

Now, designers mostly use liquid fuels that have a more brilliant or larger flame to increase the visibility.

No matter what, though, the flame you see igniting the cauldron⁴ at the opening ceremony did somehow come from a fire lit in Olympia. It just takes an intricate system of backups and contingency plans to do it. And even if a backup flame were used, rest assured that you would never know the difference.

注

- 1 a parabolic mirror : 放物面鏡(凹面鏡の一種)
- 2 wiggle room : 「あそび」, 余裕, 融通の利く範囲
- 3 a pilot light : 種火
- 4 the cauldron : (ここでは)聖火台

問 1 空欄(A)～(D)には, 以下の動詞のいずれかが入る。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。

meet result take transfer

問 2 下線部(1)～(5)について, 最も適切なものをそれぞれ1つ選び, その番号をマークしなさい。

(1) この air と最も意味が近い air が使われているのは

- 1 Air is the medium that conveys sound.
- 2 I enjoyed listening to a concert in the open air.
- 3 It takes about twelve hours by air from Tokyo to London.
- 4 The principal's room has an air of luxury.

(2) この allows for almost limitless creativity とは

- 1 considers that almost all engineers are endowed with creativity and imagination
- 2 enables engineers to explore nearly every possibility to invent the requested torch
- 3 forgives engineers for their mistakes as long as they are serious
- 4 gives absolute freedom to a limited number of engineers

(3) この should the mirror fail to work とは

- 1 if only the mirror should fail to work
- 2 if the mirror should hardly fail to work
- 3 in the event that the mirror does not work
- 4 just in case the mirror works

(4) この there isn't just *one* Olympic flame において, one という単語が強調されている理由は

- 1 This is because many readers have seen past Olympic games.
- 2 This is because Olympic organizers believe in only one torch-bearer.
- 3 This is because most people are unaware of the other Olympic flames.
- 4 This is because there remains some doubt.

(5) この空欄に入る接続詞としてふさわしいものは

- 1 because 2 so 3 unless 4 while

問 3 以下の各群について、本文の内容と一致するものを1つ選び、その番号をマークしなさい。

A群

- 1 A tragedy happened in the 1956 Olympic Games because the engineers put a combination of butane, propane, and propylene inside the torch.
- 2 Olympic organizers cooperated with the Nazis during the First World War.
- 3 The Krupp Company received an order from the German authorities for a torch for the 1936 Olympic Games.
- 4 The torch for the 1972 Munich games was created by a person working for the Georgia Institute of Technology.

B群

- 1 Although the modern Olympics are very different from the original Olympics, a ceremony is always held in Olympia because it has more focal points than any other place.
- 2 For the success of the torch relay, it is necessary to ensure that there is no problem with a runner's legs.
- 3 Having experimented with various methods, engineers have come to regard liquid fuels as more desirable because of their visual impact.
- 4 While engineers all over the world make every effort to design a flame, Olympic organizers know better than to do that.

