

英 語 問 題

はじめに、これを読みなさい。

1. この問題用紙は 17 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、受験票と照合して確認すること。
3. 監督者の指示にしたがい、解答用紙の氏名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欄にマークするか、または記入すること。所定欄以外のところには何も記入しないこと。
5. 問題に指定された数より多くマークしないこと。
6. 解答は、必ず鉛筆またはシャープペンシル(いずれもHB・黒)で記入のこと。
7. 訂正する場合は、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。
9. 解答用紙はすべて回収する。持ち帰らず、必ず提出すること。ただし、この問題用紙は、必ず持ち帰ること。
10. 試験時間は 90 分である。
11. マークの記入例

良い例	悪い例
	

I 次の文章を読んで、以下の間に答えなさい。

Lawrence Repeta's fight to document the workings of Japanese courtrooms began one day in 1983, when he pulled out a memo pad in the Tokyo District Court and jotted* down a few notes about an intriguing case.

"A guard came over and said 'Put it away,'" said Mr. Repeta, a 38-year-old lawyer and writer from Seattle. "I looked at him and said: 'What? This is a public courtroom.'"

Politely but firmly the guard recited one of the many ironclad* rules that, in the eyes of many critics here, have largely served to keep the Japanese judiciary free of much scrutiny:⁽⁷⁾ Only Japanese journalists approved by the court are permitted to take notes on official proceedings.

Mr. Repeta's encounter⁽¹⁾ with the courtroom guard, and then with any number of Japanese judges who insisted that note-taking was "disruptive," ended last week in Japan's Supreme Court. In a rare rebuke to the country's often hidebound* legal system, and a rarer embrace of a foreigner's challenge to the status quo*, the court ruled 14 to 1 that Mr. Repeta should be free to scribble at will.

His victory was immediately hailed by the Japanese legal profession, which sided with Mr. Repeta but seemed far more comfortable to have an outsider take up the cause*.⁽⁷⁾ In Japan, which cherishes consensus,⁽¹⁾ it is often foreigners who question rules that Japanese merely abide by.

"People forget that Japan is not a country with a democratic tradition," Mr. Repeta said the other day, as the Japanese press marveled that a foreigner had taken on one of Japan's most conservative institutions and emerged a winner. "The legal concepts sound Western but they almost always take on different meaning. In almost every case, order is preferred over fundamental individual rights."

While seemingly trivial, the note-taking issue quickly became a symbol among civil liberties groups here of Japan's ambiguous feelings about free speech and detailed scrutiny of how government works. For as long as anyone can remember,

the only people with note-taking privileges in courtrooms have been members of the court "press club," an exclusive group of Japanese reporters assigned to cover ^(才) the court. A survey by a Japanese bar association* determined recently that Japan was the only major democracy that barred ordinary spectators from writing down what they saw in open court.

The rule meant that courtroom guards would regularly scan the crowds for authors, novelists, law students and foreign correspondents scribbling notes, often removing their pencils and sometimes the offenders themselves. Judges may grant special permission for note-taking, but as a rule they have routinely denied such requests. (Japanese judges have something of a reputation for quirky* rules on decorum*. Last fall, a judge created a flurry* of protest when he ordered a physically handicapped spectator removed from the courtroom, saying wheelchairs were disruptive. Another barred a woman in a white summer hat.) Mr. Repeta's battle with the judiciary started soon after he left a job with a Japanese law firm in 1982 to research a book about a Japanese stockbroker on trial for income tax evasion. The testimony in the case revealed a lot about how stock prices can be manipulated on the Japanese stock markets, and it embarrassed celebrities, businessmen and politicians among the broker's clients.

Seven times Mr. Repeta asked for permission to take notes. Each time the application was denied without explanation. When Mr. Repeta hired Japanese lawyers to help him, the judge refused to meet with them to explain his ruling.

So with the help of the Japan Civil Liberties Union, Mr. Repeta sued the Government, an event unusual enough by itself in Japan. Each time he lost. The first court that heard the case ruled that the guarantee of open trials, a provision* of the Constitution imposed on Japan during the American occupation, protects only use of "the five senses" in the courtroom. Note-taking, the court ruled, was a supplemental act and not protected. In its ruling, the court explained that witnesses might be psychologically affected by the presence of non-approved journalists taking notes. In fact, the court said gravely, note-taking could lead to

inaccurate reporting about what takes place in the Japanese courtroom.

The Tokyo High Court, an appeals court, ruled that while the Constitution might allow note-taking, the judge had a right to stop any activity that had “even a slight possibility of affecting” courtroom proceedings.

But by that time, the case was becoming an embarrassment. Ryuzo Saki, one of Japan’s best-known authors, filed a similar lawsuit. A “support group” formed around Mr. Repeta and Mr. Saki. “The media got behind us, a lot of people got behind us, and soon we had a consensus of opinion leaders on this issue,” Mr. Repeta said. “That way the Supreme Court had no choice.”

Still, Mr. Repeta’s victory was far from total. The Supreme Court dismissed his claim to \$10,000 in damages. ^(*) And it stopped short of saying that court spectators had a right to take notes. ^(*) The court did rule, however, that “the freedom to take notes should be respected,” and that ordinarily note-taking could not be construed* as obstructing* “the fair and smooth conduct of a trial.”

The word passed quickly. ^(*) Employees at the Tokyo District Court taped over signs warning spectators to keep their pens in their pockets. Mr. Saki, the author, said he wanted to head to a court “just to take out my memo pad there.”

Soon Mr. Saki may have something to write about. By coincidence the Supreme Court’s ruling comes just as a major political drama is about to move to the courtroom. ^(*) For several weeks, prosecutors have been arresting principals in the scandal, in which a fast-growing company named Recruit sprinkled the Japanese establishment with millions of dollars worth of unlisted stock, apparently to gain favor with the Government and big business. Last week alone, the former chairman of the world’s biggest corporation, Nippon Telegraph and Telephone, and the highest-ranking bureaucrat in the Labor Ministry were arrested on bribery charges.

When they appear in court to describe the seamy* underside of Japanese politics, a flood of writers, pencils in hand, are expected to greet them. ^(*) But some social critics, like Maruo Shioda, a well-known local commentator, say the Japanese

should not be too proud of their new found liberty. “We have to reflect upon ourselves,” he said the other day, “that it took a foreigner’s appeal to reach this reasonable conclusion.”

出典 : David E. Sanger, ‘Tokyo Journal; U.S. Lawyer Makes Japan Sit Up and Take Note’, *The New York Times* (一部変更しました。)

注 jot : 書き留める ironclad : 鉄壁の hidebound : 融通のきかない
status quo : 現状 cause : 訴訟 bar association : 弁護士協会
quirky : 一風変わった decorum : (法廷内の)秩序
flurry : 突然の混乱, 動揺 provision : 条項 construe : 解釈する
obstructing : 妨害的 seamy : 見苦しい

(問 1) 下線部(ア)(エ)(オ)(ク)(ケ)の内容に最も近いものをそれぞれ1つ選び, その番号を解答欄にマークしなさい。

(ア) keep the Japanese judiciary free of much scrutiny

1. help Japanese lawyers to improve the court proceedings
2. let Japanese journalists have access to hidden information
3. make Japanese legal documents open to the public
4. protect the Japanese courts from much examination

(エ) cherishes consensus

1. encourages people to discuss more openly
2. prefers to avoid conflict
3. thinks people could live peacefully without rules
4. urges people to file more lawsuits so as to maintain order

(オ) cover the court

1. criticize judges for their unfair decisions
2. hide inconvenient truths about the court system
3. keep an eye on those who try to take notes in the courtroom
4. report on what happens in the courtroom

(ク) it stopped short of saying

1. it asserted without enough evidence
2. it didn't go so far as to mention
3. it put stress on the fact
4. it stated rather hesitantly

(ケ) The word passed quickly.

1. The language in the notes was easy to understand.
2. The ruling was conveyed to the court workers immediately.
3. The sentence was promptly delivered to the prisoners.
4. The Supreme Court dismissed his claim at once.

(問 2) 下線部(イ)(カ)(サ)の内容に最も近いものをそれぞれ1つ選び、その番号を解答欄にマークしなさい。

(イ) encounter

1. confrontation
2. consensus
3. embrace
4. friendship

(カ) the offenders

1. members of the court press club
2. people taking notes in the courtroom without permission
3. the offensive courtroom guards
4. those who were arrested and put on trial

(サ) them

1. Mr. Repeta and Mr. Saki
2. social critics including Maruo Shioda
3. the principals in the scandal
4. the prosecutors and judges

(問 3) 下線部(コ)を以下のように言い換えるとき、空欄(A)(B)に入れるのに最も適切な語をそれぞれ1つ選び、その番号を解答欄にマークしなさい。

(コ) By coincidence the Supreme Court's ruling comes just as a major political drama is about to move to the courtroom.

→ A scandalous political drama just (A) to be performed in the courtroom around the (B) of the Supreme Court's ruling.

- (A) 1. fails 2. happens 3. needs 4. remains
(B) 1. corner 2. future 3. theater 4. time

(問 4) 下線部(ウ)の後に省略されている内容として最も適切なものを1つ選び、その番号を解答欄にマークしなさい。

1. than not to side with Mr. Repeta
2. than to ignore Mr. Repeta's victory
3. than to keep the outsiders out
4. than to solve the problem by themselves

(問 5) 本文の内容に基づいて、(A)～(H)の質問の答として最も適切なものをそれぞれ1つ選び、その番号を解答欄にマークしなさい。

(A) Why couldn't Mr. Repeta take notes in the courtroom?

1. Because he forgot his own notepad.
2. Because he was a foreigner.
3. Because he was rude to the judges.
4. Because he wasn't privileged to do so.

(B) What was the explanation by the Tokyo District Court?

1. Note-taking can disturb witnesses.
2. Note-taking had never been permitted.
3. The judges didn't like Mr. Repeta's attitude.
4. The pencil is mightier than the sword.

(C) What did the Tokyo High Court say about Mr. Repeta's claim?

1. Note-taking is a very small matter, not worthy of argument.
2. Note-taking is not always guaranteed.
3. Note-taking is illegal in the courtroom.
4. Note-taking should always be allowed.

(D) How many Supreme Court judges agreed that Mr. Repeta could take notes in the courtroom?

1. All.
2. Fourteen.
3. One.
4. Unknown.

- (E) What does Mr. Repeta think was the reason for his victory?
1. Because a lot of people supported him.
 2. Because a new scandal broke out.
 3. Because it is not logical to ban note-taking.
 4. Because note-taking is one of the basic human rights.
- (F) What did the employees at the Tokyo District Court do after the Supreme Court's ruling?
1. They continued to keep close watch on spectators trying to take notes.
 2. They immediately covered and hid the warning notices on taking notes.
 3. They replaced the old warning signs with new ones to announce the changed policy.
 4. They started to record the behavior of spectators with newly installed video cameras.
- (G) Why did Maruo Shioda say the Japanese should not be too proud of their new found liberty?
1. Because a big scandal like the Recruit case had just occurred and embarrassed the country.
 2. Because Japan needed the extraordinary action of a foreigner to change its own legal system.
 3. Because Japan was the only major democracy that prohibited ordinary spectators from taking notes.
 4. Because only the exclusive reporters were still able to take notes in the courtroom.

(H) Which of the following is true?

1. As a result of Mr. Repeta's persistent investigation, a major political bribery scandal was finally revealed.
2. Mr. Repeta was an American lawyer who temporarily visited Japan to change the status quo in the Japanese courts.
3. Mr. Repeta was fired from his law firm for challenging Japan's untouchable legal system.
4. The Japan Civil Liberties Union played an important role in helping Mr. Repeta file a lawsuit against the Government.

(問 6) 下線部(キ)を日本語に訳しなさい。

II 次の文章を読んで、以下の間に答えなさい。

A rotund*, voracious* figure follows a trail through a maze. As he rounds a corner, he is confronted by ghostlike monsters attempting to wipe him out. He turns and flees, but soon discovers an additional source of power that briefly turns him from hunted into hunter. This simple premise gave birth to Pac-Man, the most successful coin-operated video game in history.

The pop-culture sensation, released in Japan 30 years ago this week, created millions of glazed-eye* addicts and spawned⁽⁷⁾ more than 400 products, including a cartoon, a breakfast cereal and a hit song. Many credit Pac-Man, an iconic symbol of the '80s, with expanding video gaming to a wider audience.

“Pac-Man’s debut represents one of the earliest attempts to introduce casual gaming to a field that was already dominated by shooters and high-energy arcade experiences,” said Scott Steinberg, head of video game consulting firm TechSavvy Global. “The original arcade cabinet was able to strike the perfect balance between challenge and fun without sacrificing depth or scope.”

The original arcade classic was imagined by Namco developer Toru Iwatani in 1979, although it didn’t reach the U.S. until the fall of 1980. As the legend goes, Iwatani was inspired by his partially eaten pizza pie and turned it into a gaming character: a big yellow dot that gobbled up* smaller dots, and avoided four deadly ghosts, as it careened* through a maze.

“During the early stages of the arcade industry, where most games skewed⁽¹⁾ towards a male audience, we saw the need to expand our appeal,” explained Kenji Hisatsune, president, CEO* and COO* of Namco Networks America, Inc. “In order to fill this void, Pac-Man was created as a ‘cute’ game with both good and bad characters that were colorful and endearing*.”

Pac-Man was licensed for distribution in the U.S. by Midway, a division of Bally, and it reached American shores in October 1980, at a time when shooter games such as Space Invaders ruled⁽⁷⁾ the arcades. Its light-hearted originality and

simplicity — players needed only to move a joystick* — made it an immediate hit. Some speculated that Pac-Man became popular in bars in part because gamers needed only one hand to play and could hold a drink in the other.

In the first 15 months after its release in the U.S., Namco sold more than 100,000 arcade units, while fans spent more than \$1 billion in quarters* to fuel what would become known as “Pac-Man fever.” Lisa Sharp, a 36-year-old finance director at Georgia Tech, remembers cashing her \$10 weekly allowance into quarters to play Pac-Man for as long as the coins lasted. Her first taste of the game came from an unlikely place: her dentist’s office. “I hated going to the dentist, but he had Pac-Man and Centipede in his office where you could play for free,” Sharp said. “It was the only thing that calmed me down, and I loved it.” As a child, Sharp would sneak away to her corner 7-Eleven with her pockets full of coins to pump into the arcade machine. She wasn’t a gaming geek* at the time, but Pac-Man gave her a sense of accomplishment. “You keep going throughout the levels of the game. It gets harder, but it was a feeling of progress,” she explained. “Plus, as a kid, I didn’t want to get eaten by a ghost.”

Pac-Man’s appeal to kids was reinforced by a Saturday-morning animated TV series and a breakfast cereal with marshmallow ghosts. In all, Pac-Man has been licensed to more than 250 companies for products ranging from air fresheners to bed sheets to costumes. An unlicensed sequel, Ms. Pac-Man, followed in 1981. Namco soon embraced the game and adopted it as an official title. In all, more than 30 official spin-offs, plus numerous clones, were inspired by Pac-Man’s success.

Sharp said she tried sequels such as Ms. Pac-Man but always preferred the original game. “I would play every chance I got,” she said, although the game disappeared from many arcades by the 1990s. “It became harder to find Pac-Man as I got older.”

Although the game is far removed from its 1980s heyday, Pac-Man’s appeal continues to endure. In 1999, Billy Mitchell of Florida became the first player to achieve a perfect Pac-Man score — 3,333,360. And versions of the game remain

popular on the iPhone and iPod Touch.

Namco's Hisatsune believes Pac-Man's combination of cute characters and cat-and-mouse gameplay are at the core of its popularity. He also thinks Pac-Man's biggest legacy will be its pioneering status as the first game to appeal broadly to men and women.

Some even attribute today's wide variety of video games to Pac-Man's acceptance in the culture. "I don't think that it's an exaggeration to say that today we would have no Mario, Master Chief or Lara Croft if it wasn't for the pioneering efforts of the grinning, little, yellow dot-gobbler," said Steinberg. "It remains as engaging, fresh and relevant as the day it first shipped."

Hisatsune has a message for today's game designers. "Pac-Man has taught game makers not to be afraid, to take risks and strive to create games that bring the world closer together," he said.

出典 : *CNN Online* (May 21, 2010) (一部変更・省略しました。)

注 rotund : 丸い voracious : 食欲旺盛な glazed-eye : うつろな目をした
gobble up : 食べ尽くす careen : 突っ走る
CEO : chief executive officer(最高経営責任者)
COO : chief operating officer(最高業務執行責任者)
endearing = cute joystick : 操作レバー quarter : 25セント硬貨
geek : オタク, マニア

(問 1) 下線部(ア)(イ)(ウ)の内容に最も近いものをそれぞれ1つ選び、その番号を解答欄にマークしなさい。

(ア) spawned

1. coexisted with
2. gave birth to
3. got rid of
4. helped to copy

(イ) skewed towards

1. failed to attract
2. left out
3. made fun of
4. were designed for

(ウ) ruled

1. were attacked by
2. were governed by
3. were interested in
4. were most popular in

(問 2) 本文の内容に基づいて、(A)～(H)の質問の答として最も適切なものをそれぞれ1つ選び、その番号を解答欄にマークしなさい。

(A) When was Pac-Man introduced to America?

1. 1979.
2. 1980.
3. 1981.
4. 1990.

- (B) What was the inspiration that gave birth to Pac-Man?
1. A cartoon character.
 2. A ghost story.
 3. A monster movie.
 4. A pizza pie.
- (C) What did Kenji Hisatsune mean when he said, “to expand our appeal”?
1. To attract both sexes.
 2. To increase advertisements.
 3. To sell more machines.
 4. To use a wider variety of characters.
- (D) Where did Lisa Sharp play Pac-Man for the first time?
1. At a dental clinic.
 2. At a 7-Eleven nearby.
 3. At an arcade.
 4. In her office at Georgia Tech.
- (E) Why did Lisa Sharp like Pac-Man so much?
1. Because she could play it while eating pizza.
 2. Because she didn't have any brothers or sisters.
 3. Because she earned money through the game.
 4. Because she gained a sense of achievement.
- (F) Who was the first to get a perfect score in Pac-Man?
1. Billy Mitchell.
 2. Kenji Hisatsune.
 3. Lisa Sharp.
 4. Scott Steinberg.

(G) What does Scott Steinberg think Pac-Man's contribution is?

1. It earned a lot of money.
2. It led to new gaming trends.
3. It revived some traditional games.
4. It taught us the importance of taking risks.

(H) What is Kenji Hisatsune's advice for present game creators?

1. Create games that bring people together.
2. Create games you yourself would love to play.
3. Don't be afraid to fight with your overseas rivals.
4. Don't forget to include women as players.

(問 3) Pac-Man を表す連続した 5 語を本文から抜き出し，記述解答欄に記入しなさい。(冠詞も 1 語に含む。)

Ⅲ 次の文章を読んで、以下の問に答えなさい。

Around 1965 the optimistic mood within American society that had persisted from the mid-1950s into the early 1960s began to shatter. There were two reasons for this fragmentation; the war in Vietnam and social unrest at home. American involvement in Vietnam began in the late 1950s. At first the United States provided economic and military aid and a few hundred military advisors to assist South Vietnam in its war with Communist North Vietnam. (A)

With all this personnel*, it is not surprising that a large number of the National Archives photographs from the mid-to-late 1960s into the early 1970s deal with the Vietnam War and that most of these were produced by the Armed Forces. The military services used their photographic units to record their activities in Vietnam, and their work captured a wide range of activities. (B)

Vietnam photographers went into combat alongside the front-line soldier and suffered from the same conditions. “Every photograph you look at, there’s a photographer right there,” one of them recalled. “If you see pain in the photograph, a photographer recorded that pain in the heat, the humidity, the mud and all the rest.” (C)

Their efforts resulted in photographs that sensitively document the growing American involvement in Vietnam. In August 1965, an unknown photographer witnessed the arrival of the 3rd Marine Division in Da Nang, South Vietnam. (D)

出典 : Bruce I. Bustard, *Picturing the Century: One Hundred Years of Photography from the National Archives*, 1999 (一部変更・省略しました。)

注 personnel : 総人員

(問) 本文中の空欄(A)～(D)に入れるのに最もふさわしいものをそれぞれ1つ選び、その番号を解答欄にマークしなさい。(同じ番号を2度以上マークした場合は解答が無効になります。)

1. By the end of the Kennedy administration, however, there were almost 17,000 such “advisors” accompanying South Vietnamese troops. After Kennedy’s assassination in 1963, President Johnson continued to send more men to South Vietnam. By early 1968 there were more than 500,000 military personnel in Vietnam.
2. His simple, straightforward portrait of a marine disembarking* from an airplane not only captured one soldier’s youth and innocence but could also symbolize America’s innocence and idealism before it became deeply involved in the war.
3. They photographed equipment, dignitaries*, entertainment for the troops, construction projects, educational and medical projects and the Vietnamese countryside. These official photographers were often asked to counter negative press coverage of the war and avoid showing American troops or U.S. policies in a bad light.
4. This intimate view of the war won the confidence of the troops, and often tempted combat photographers to ignore official guidelines and look for the best possible pictures. As one picture taker put it, “What the photographers did was worth doing — maybe not for the reasons the military said. They just felt what the soldiers were going through was worth saving.”

注 dignitary : 高官 disembark : (船・飛行機などから)降りる