

文学部A方式I日程・経営学部A方式I日程・人間環境学部A方式

1 限 英 語

〈注意事項〉

1. 試験開始の合図があるまで、問題冊子を開かないこと。
2. 解答はすべて解答用紙に記入しなさい。
3. 志望学部・学科によって試験時間が異なるので注意すること。

志望学部(学科)	試験時間
文学部(哲・日本文・史)	60分
経営学部(経営)・人間環境学部	90分

4. 志望学部・学科によって解答する問題が決まっている。問題に指示されている通りに解答すること。指定されていない問題を解答した場合、採点の対象としないので注意すること。
5. マークシート解答方法については以下の注意事項を読みなさい。

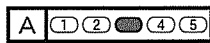
マークシート解答方法についての注意

マークシート解答では、鉛筆でマークしたものを機械が直接読みとって採点する。したがって解答はHBの黒鉛筆でマークすること(万年筆、ボールペン、シャープペンシルなどを使用しないこと)。

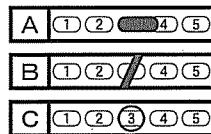
記入上の注意

1. 記入例 解答を3にマークする場合。

(1) 正しいマークの例



(2) 悪いマークの例



枠外にはみださないこと。

○でかこまないこと。

2. 解答を訂正する場合は、消しゴムでよく消してから、あらためてマークすること。
3. 解答用紙をよごしたり、折りまげたりしないこと。
4. 問題に指定された数よりも多くマークしないこと。

6. 問題冊子のページを切り離さないこと。

文学部を志望する受験生は、問題〔Ⅰ〕〔Ⅱ〕〔Ⅲ〕に解答せよ。

経営学部または人間環境学部を志望する受験生は、問題〔Ⅰ〕〔Ⅱ〕〔Ⅲ〕〔Ⅳ〕すべてに解答せよ。

〔Ⅰ〕 Read the passage, and answer the questions following it.

Among the members of his (1) he was quite unusual (2) he loved reading books. Unlike many other people of his age he was (3) not by video games or by electronic books displayed on a smartphone, but by real old-fashioned books made of paper.

He had (4) the habit of reading books at an early age, when his father took him to the local library. As he progressed from elementary school to junior high, then high school, his curiosity naturally (5) along with his reading abilities.

He would read all sorts of books: stories and poetry, Japanese history and world events, Natsume Soseki and Stephen Hawking. In his teens he even (6) his native Japanese and began to read simple (7) from books in the original English. Throughout his young life he (8) surprised his happy parents and (9) his delighted teachers.

By the time he graduated from high school, most information could be (10) electronically. In fact the majority of his friends and classmates got what they needed to know about the world by touching a screen. But for him reading books had become (11) than a mere source of information. It had become a solid part of his life, one that (X) greatest pleasure.

1. Choose the most appropriate word or phrase to fill in each of the blanks

(1) to (11), and mark the letter on your answer sheet.

- | | |
|---------------------|------------------|
| (1) a. nationality | b. generation |
| c. hometown | d. gender |
| (2) a. of which | b. for what |
| c. in that | d. by where |
| (3) a. disappointed | b. questioned |
| c. annoyed | d. fascinated |
| (4) a. placed down | b. picked up |
| c. found out | d. sent for |
| (5) a. stimulated | b. reduced |
| c. interested | d. expanded |
| (6) a. went beyond | b. stayed within |
| c. looked over | d. returned to |
| (7) a. translations | b. recordings |
| c. volumes | d. passages |
| (8) a. instantly | b. timely |
| c. continually | d. temporarily |
| (9) a. expressed | b. progressed |
| c. impressed | d. depressed |
| (10) a. interrupted | b. obtained |
| c. erased | d. permitted |
| (11) a. almost less | b. far more |
| c. quite equal | d. much quicker |

2. Arrange the following words in the blank

(X)

 so as to complete the sentence, and mark the letters for the second word and fourth word on your answer sheet.

a. the

b. give

c. failed

d. to

e. him

f. never

〔Ⅱ〕 つぎの英文を読んで、問いに答えよ。

James Truslow Adams coined the phrase “American dream” in his 1931 book *The Epic of America*, which he published the depths of the Great Depression.* Adams argued for a view of the American dream that of his time: “It is not a dream of motor car and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, .

For people to realize the potential they were born with: this was the original concept of the American dream. It was not about becoming rich or famous; it was about having the opportunity , and being appreciated for who you are as an individual, not because of your type or rank. Though America was one of the first places where this was a possibility for many of its citizens, the dream is not limited to any one country or people; it is a universal dream that we all share. And this dream has been corrupted by what I call “averagarianism,” the idea that individuals can be evaluated, sorted, and managed by comparing them to the average.

Adams originally coined his term direct response to the growing influence of Frederick Winslow Taylor’s theory of scientific management, which valued efficient systems but gave “no regard for the individuals to whom alone any system could mean anything.” For Adams, Taylor’s view of the world was not only altering the fabric of society, but it was altering the way people viewed themselves and one another, the way they determined their priorities, and the way they defined the meaning of success. As averagarianism reshaped the educational system and workplace, the American dream came to signify and changed into a belief that even the lowliest of citizens could climb to the top of the

economic ladder.

It is easy to see why this shift in values occurred, and it is not nearly as straightforward as simple materialism. We all feel the weight of the one-dimensional thinking that has spread so widely in our averagarian culture: a standardized educational system that always sorts and ranks us; a workplace that hires us based on these educational rankings, then frequently imposes new rankings at every annual economic performance; a society that gives out rewards, esteem, and praise according to our professional ranking. When we look up at these artificial and meaningless steps that we are expected to climb, we worry that we might not fully ascend them and that we will be denied those opportunities that are only⁽¹⁾ afforded to those who muscle their way up the one-dimensional ladder.

We worry that if we, or our children, are labeled “different,” we will have no chance of succeeding in school and will be destined to a life on the lower position. We worry that if we do not attend a leading school and earn high grades, the employers we want to work for may not even look at us. We worry that if we answer a personality test in the wrong way, we may not get the job we want. We live in a world that ⁽²⁾ the else, only better, and reduces the American dream to a narrow ambition to be *relatively* better than the people around us, rather than the best version of ourselves.

The principles of individuality present a way to restore the original meaning of the American dream — and, even better, the chance for everyone to attain it. If we overcome the barriers of one-dimensional thinking, if we demand that social institutions value individuality over the average, then we opportunity,⁽³⁾ but also we will change the way we think about success — not in terms of how different we are from the average, but of how close we are .

We are not talking about a future utopia; we are talking about a practical reality that is already happening all around us today. Our healthcare system is moving toward personalized medicine. Competency-based evaluation is being tried (7) — successfully — at leading universities. In the evaluation, instead of awarding grades for never being absent in a course, completing all your homework on time, and getting an A on your midterm exam, credits** would be given if, and only if, you demonstrate competency in the relevant skills, abilities, and knowledge needed for the fulfillment of that particular course. Enterprises that have committed themselves to valuing the individual are achieving global success, like Costco, Zoho, and Morning Star. These are the places that provide us with a glimpse of what (F) will actually look like. It's time for *all* institutions to embrace individuality and adopt this relationship between people and the system as the necessary principle to restore the dream.

The ideal that we call the American dream is one that we all once shared — the dream of becoming the best we can be, on our own terms, and of living a life of excellence as we define it. It's a dream worth striving (E) and while it will be difficult to achieve, it has never been closer to becoming a reality than it is right now. We no longer need to be limited by the constraints imposed on us by the Age of Average. We can break free (オ) the rule of averagarianism by choosing to value individuality over conformity to the rigid system. We have a bright future before us, and it begins where the average ends.

*the Great Depression: 世界大恐慌

**credits: 学習要件を満たしたことを証明する単位

1. 空所 , , , , に入る最も適切な語を、つぎの a～d からそれぞれ一つずつ選び、その記号を解答欄にマークせよ。

- | | | | | |
|----------------------------------|-----------|-----------|-------|-----------|
| <input type="text" value="(ア)"/> | a. in | b. off | c. to | d. with |
| <input type="text" value="(イ)"/> | a. at | b. beyond | c. in | d. to |
| <input type="text" value="(ウ)"/> | a. beside | b. by | c. in | d. out |
| <input type="text" value="(エ)"/> | a. for | b. from | c. in | d. with |
| <input type="text" value="(オ)"/> | a. for | b. into | c. of | d. within |

2. 空所 , , , , , に入る最も適切なものを、つぎの a～d からそれぞれ一つずつ選び、その記号を解答欄にマークせよ。

- | | |
|----------------------------------|---|
| <input type="text" value="(A)"/> | a. amounted to more than the materialism |
| | b. denied any materialistic success |
| | c. illustrated the materialism |
| | d. promoted the materialistic culture |
| <input type="text" value="(B)"/> | a. according to the position privileged by their birth |
| | b. based on their birth as well as their inherited social status |
| | c. because of the dream which was a product of their birth and position |
| | d. regardless of the circumstances of their birth or position |
| <input type="text" value="(C)"/> | a. of demonstrating your acquired skills |
| | b. of reflecting on your learned abilities |
| | c. to develop all your possibilities |
| | d. to suppress your whole potential |
| <input type="text" value="(D)"/> | a. less individual attachment |
| | b. less personal fulfillment |
| | c. more distinct individuality |
| | d. more unique subjectivity |

(E)

- a. to the model popularized in our culture
- b. to the principles of individuality approved in our society
- c. to the one-dimensional thinking we created by ourselves
- d. to the standard we set for ourselves

(F)

- a. compelling people to access a system
- b. creating a rigid system open to all
- c. designing a flexible system fit for all
- d. making people adapt to a system

3. 下線部(1) are only afforded to those who muscle their way up the one-dimensional ladder の内容に最も近いものを、つぎの a ~ d から一つ選び、その記号を解答欄にマークせよ。

- a. are only given to the people who have enough physical strength to move up the one-dimensional ladder
- b. are only given to the people who push other people out of their way in moving up the one-dimensional ladder
- c. are only granted to those who can build the one-dimensional ladder that they want to climb
- d. are only granted to those who want to become more muscular by climbing the one-dimensional ladder

4. 下線部(2) We live in a world that (1) (2) (3) the (4) (5) (6) else の空所に当てはまる語を、つぎの a ~ f から選べ。ただし、解答は (3) と (5) に入る語の記号のみを、それぞれ解答欄にマークせよ。各語は一回しか使用できない。

- a. be
- b. as
- c. demands
- d. same
- e. everyone
- f. we

〔Ⅲ〕 つぎの英文を読んで、問いに答えよ。

Who are we?

To answer this question, I would open one of the family photo albums. The photographs, black and white at the front, colour in later volumes, had been carefully arranged on the pages, and handwritten notes beneath each photograph identified the subjects, and where and when the photograph had been taken. Semi-transparent paper covered each page. There was something extremely formal about the photo albums. We were never permitted to play with them by ourselves, or to remove photographs. They were, when the time was right, produced by adults from high shelves or dark cupboards, only to be put away again once we had looked at them. They were not to be played with.

This is who we are, the albums said to us, *and this is the story we are telling ourselves.*

There were the dead, grave people in uncomfortable clothes, posed in black and white. There were the living, when they were so much younger as to be different people: the old people were young people then, in ill-fitting clothes and in places we could scarcely imagine. Here assembled, formal and stiff, are grandparents and great-grandparents, uncles and aunts, weddings and engagements, silver and sepia, grey and black, and then, as time moves forward, the people and the poses drift into colour and informality, the snapshots and the holiday shots and *look!* you can recognise the wallpaper and you realise that the proud grandparents are holding a baby that was you, once upon a time. And now you are here again, in context, pondering your infancy, and the people who surrounded you, and the world from which you have come. Then you put down the photo album and go back to your life,^(A) reassured, given a frame and a place. The images of our ancestors and our loved ones give us (B); that is,

they tell us who we are.

For years, I believed I had visited the National Portrait Gallery, because I had been to the National Gallery, which is also in London. After all, there were portraits on the walls, were there not? It was not until I was a grown man that I finally wandered the corridors and spaces of the National Portrait Gallery and realised that I had never been there before. The embarrassment in my mistake was rapidly replaced by delight. I was glad I (C) the National Portrait Gallery as a boy: I (D) who these people were, except for a handful of kings, and perhaps Shakespeare and Dickens. Now, it was like being handed an album of a family I knew too well.

Initially, I walked the halls looking for the people I was familiar with — the ones whose stories I knew, the ones I wondered about, the ones I would have loved to have met. And then I moved wider, using the Gallery as a way of learning about people. Wondering, as I walked and as I stared, about the faces I passed: how each one fitted into the history of the country, why each person was there and not someone else in their place. The faces ^(E) became a dialogue, the paintings became a conversation.

The National Portrait Gallery is the nation's family album, I realised. It gives us ^(F) context. It is our way of describing ourselves and our past to ourselves, our way of questioning and explaining and exploring who we are, inspecting our personal history in a way that is more than just looking at the places from which we come. There is landscape, and there is portrait, after all, and they are the ways we understand who we are: the places we came from, the people we were.

1. “the family photo albums” について書かれていることに合致するものを、つぎの a～d から一つ選び、その記号を解答欄にマークせよ。
 - a. The family photographs were usually forgotten and neglected.
 - b. The photographs in the family albums were in no particular order.
 - c. The family photo albums were taken very seriously.
 - d. Not only notes but also stories were written in the family photo albums.

2. “the family photo albums” の中の写真に当てはまらないものを、つぎの a～d から一つ選び、その記号を解答欄にマークせよ。
 - a. The photographs in the family photo albums show how your relatives looked when they were younger.
 - b. There are photographs of people dressed in black and white, visiting the family grave.
 - c. Very old photographs are black and white, and people in them have serious expressions.
 - d. You can see from the family photo albums how photographs became more varied and casual.

3. 下線部(A) you put down the photo album and go back to your life の含意する内容に最も近いものを、つぎの a～d から一つ選び、その記号を解答欄にマークせよ。
 - a. You may visit the places you lived in before, using the photo album as a guidebook.
 - b. The photo album is like another world you can go to, which has nothing to do with your real life.
 - c. The photo album that records all your activities is a part of your everyday life.
 - d. Closing the photo album is like coming back from time travel.

7. 下線部(F) us の指している内容として最も適切なものを、つぎの a～d から一つ選び、その記号を解答欄にマークせよ。
- a. people who visit the National Portrait Gallery
 - b. people who live in London
 - c. people who study British history
 - d. people who have roots in the UK
8. 本文の内容に合致するものを、つぎの a～d から一つ選び、その記号を解答欄にマークせよ。
- a. The National Portrait Gallery can give a sense of reassurance to some of its visitors.
 - b. The spread of photographs radically changed the meaning of portraits.
 - c. Places drawn in pictures are more important than the actual places in forming our identity.
 - d. The history of a nation and that of a family differ so much in scale that they have little in common.

つぎの問題〔IV〕は、経営学部または人間環境学部を志望する受験生のみ解答せよ。

〔IV〕 つぎの説明に続く会話文は、永井愛の劇作品『萩家の三姉妹』を Loren Edelson が英訳したもの的一部分である。これを読んで問いに答えよ。なお、表現の一部は改変してある。

Takako is the oldest daughter of the Hagi family. She teaches the sociology of gender at a local university. Nakako is the second daughter and is married to a dentist, Hirokazu, who is a big fan of classical music. Wakako is the youngest one, who leads a loose and lazy life without a job. Shinako is their elderly housemaid, who has worked for the family from the previous generation. It is the third anniversary of their father's death.

TAKAKO: (*Face full of anger.*) Wakako! Did that Mrs. Kurozaki give you something for Father's memorial service? Something conservative and old-fashioned, like the incense money that I have expressly you to receive?

NAKAKO: What? Did she give you cash?

TAKAKO: I thought her insistent chatter was different this time. So sickly sweet, as if she was asking for gratitude. She made me stand there forever, totally clueless about what she meant until she couldn't herself any longer and asked me if Wakako actually gave the money to me. How much? Let me see.

WAKAKO:

TAKAKO: How much? How many thousand?

WAKAKO: Five thousand yen!

SHINAKO: Only five thousand yen! After all we did for her, finding a husband for her daughter and helping her son get a job.

TAKAKO: Enough chatter. What (3) do you have that it was five thousand yen?

NAKAKO: Isn't it written on the back of the envelope?

WAKAKO: I already threw it away...

TAKAKO: Where?

HIROKAZU: Come on, what's the problem? It's only five thousand yen.

TAKAKO: It's not a matter of how much. To receive it is wrong.

WAKAKO: I can return it. I'll return it with my own money.

TAKAKO: (*Snatching WAKAKO's bag.*) Now return it at once! (*Grabs her wallet and takes out a ten thousand yen note.*)

WAKAKO: Oh! Ten thousand yen! Give me change.

TAKAKO: Give you change? Don't be ridiculous. The actual amount ^(A) was ten thousand yen. Do you think your older sister doesn't check on these things! (*Throws the bag back at her.*)

NAKAKO: Wakako...

SHINAKO: Ten thousand yen! What a cheapskate! I recall at the late madame's funeral...

TAKAKO: Here, give Mrs. Kurozaki ten thousand yen worth of gift coupons. (*Gives the ten thousand yen note to SHINAKO.*)

SHINAKO: Half will (4).

TAKAKO: I want her to understand that our household does not engage ^(B) in this custom anymore.

SHINAKO: Okay, okay... Well then, what shall we do for dinner?

TAKAKO: Order in. Sushi or something?

SHINAKO: Ah! At last it's starting to feel like a memorial day... (*Exits to kitchen.*)

(*WAKAKO is about to head to her bedroom.*)

TAKAKO: Wait, you parasite!

WAKAKO: ...

TAKAKO: How about an apology?

WAKAKO: "I am deeply regretful" — is that apologetic enough? (*Turns to go.*)

TAKAKO: Wait. What are your plans?

WAKAKO: That's my business, isn't it?

TAKAKO: ^(C) Minus the ten thousand yen, you just have coins, don't you? How are you planning to live this month?

WAKAKO: I'll get by.

TAKAKO: How? What will you do?

WAKAKO: Nakako, it's like this every day with Takako.

NAKAKO: Wakako, you misbehaved.

TAKAKO: I'm not talking about the apology. You take it for granted that I feed you. With your attitude "I'll get by."

HIROKAZU: (*Who had earlier opened up his PC notebook.*) Takako, at times when you're having trouble your anger, try Khachaturian. "The Saber Dance" is very good. Chara Chan Chan Chan... (*Sings the tune.*)

NAKAKO: You sound ridiculous... (*Goes to look.*)

HIROKAZU: Here we are. The Restorative Powers of Classical Music website. I've been looking for something to play in my waiting room...

WAKAKO: Play Khachaturian. It'll be good for somebody here.

TAKAKO: ^(D) Oh, please. This time I'm really angry. You're too old to be leading such an irresponsible life.

HIROKAZU: When your anger is even more difficult to control, try Rimsky-Korsakov. "The Flight of the Bumblebee" or something.

TAKAKO: (*To WAKAKO who is about to escape.*) Wait! Room, , and electricity. From now on, pay a hundred

thousand yen per month.

WAKAKO: What...

TAKAKO: (7)

WAKAKO: You can't just suddenly decide something like that by yourself. I'm a member of this household.

TAKAKO: Who's paying the inheritance tax? Hmm? Who sweats around here in order to continue to pay the fifty million yen inheritance tax? (*Drives WAKAKO into the furthest room upstage.*)

SHINAKO: (*Entering.*) Nakako, what will your family do? Do you want to eat together with us here?

NAKAKO: Shall we?

HIROKAZU: I have to go home.

NAKAKO: Is it all right if the kids and I stay here?

HIROKAZU: Fine. That is, if you want to...

SHINAKO: Let's see. How many does that make us? Okay to order from the Kame-Sushi Restaurant?
(E)

WAKAKO: (*Steals back for an instant.*) Order from Sei-Sushi. The ingredients aren't fresh at Kame-Sushi.

TAKAKO: (*Follows after her.*) You're eating here?

WAKAKO: But I'm staying home today.

TAKAKO: (X) . Room, (7) , and electricity. As long as I don't receive that from you, under no account will you be eating under this roof!

HIROKAZU: (*Laughing.*) On this website, it says for psychological stress, try Brahms. Really?

SHINAKO: Which is better? Kame-Sushi or Sei-Sushi?

WAKAKO: Everyone, a terrible thing happened here just now...

TAKAKO: At last, you understand. From now on, that's the way it'll be.
(F)

SHINAKO: Sei-Sushi takes too long. We'll order from Kame-Sushi.

TAKAKO: Leave out Wakako's portion, okay?

SHINAKO: Yes, yes...

WAKAKO: Shinako, please!

SHINAKO: ... (*Gives the okay sign to WAKAKO.*)

TAKAKO: Shinako, please don't miscount the portions.

WAKAKO: I can't pay a hundred thousand yen!

1. 空所 ~ に入る最も適切な語(句)を、つぎの a ~ d から一つずつ選び、その記号を解答欄にマークせよ。ただし、同じ番号の空所には同じ語(句)が入る。

(1) a. allowed b. forbidden c. ordered d. supposed

(2) a. contain b. deny c. express d. gain

(3) a. cash b. envelope c. patience d. proof

(4) a. do b. be c. get d. put

(5) a. a bit of b. a bunch of
c. a piece of d. an abundance of

(6) a. control b. controlling
c. to control d. to controlling

(7) a. bank b. bed c. blanket d. board

(8) a. gently b. honestly
c. intentionally d. strictly

2. 下線部(A)~(F)の発話の意味する内容に最も近いものを、つぎの a~c から一つずつ選び、その記号を解答欄にマークせよ。

- (A) a. 一万円が相場だ。
b. 嘘ついたね。
c. お小遣いあげないよ。
- (B) a. 当家は古い慣習を廃止した。
b. 当家は伝統を重んじる。
c. 当家は相続税を払えない。
- (C) a. 私のせいじゃないわ。
b. もうからないのよ。
c. 関係ないでしょ。
- (D) a. お兄さん(Hirokazu)に必要だわ。
b. お姉ちゃん(Takako)に必要だわ。
c. 私に必要だわ。
- (E) a. 何人分になるかしら?
b. 寿司屋は何軒あるかしら?
c. 出前は何年ぶりかしら?
- (F) a. 今後は自炊しなさい。
b. 相続税を払いなさい。
c. 居候は許さない。

3. 空所 (ア) ~ (ウ) に入る最も適切な発話を、つぎの a~e から一つずつ選び、その記号を解答欄にマークせよ。ただし一つの発話を二度以上用いないこと。

- a. If you're not going to pay, please leave at once.
b. Now I understand your feeling.
c. You should apologize more sincerely.
d. I tried to refuse it, but she forced the envelope on me.
e. I agree with you. Let me know more details.

4. つぎの a～h の語を並べ替えて、意味が通るように空所

(X)

 に入れるとき、3番目と5番目にくるものの記号をそれぞれ解答欄にマークせよ。ただし、冒頭にくる語も小文字で記してある。

- | | | | |
|----------|---------|-----------|-----------|
| a. you | b. what | c. seem | d. I'm |
| e. don't | f. to | g. follow | h. saying |