

法学部A方式Ⅰ日程・文学部A方式Ⅱ日程・経営学部A方式Ⅱ日程

1 限 英 語 (90分)

〈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. 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)。

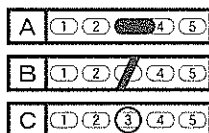
記入上の注意

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。

[I] つぎの英文を読んで、問いに答えよ。

It's my first day in high school. Margaret drops us at the front gates on her way to work. Today she looks like a cabin attendant, ready to (A) passengers in first class; a pure white scarf around her throat and a gold brooch on her navy-blue shirt.

"Good luck, Lou," she says. "And don't forget to introduce yourself to the principal."

"(B)," I say. "Thanks for the lift."

James walks on ahead then turns to say, "You don't have to say thanks for everything, you know, it's not like she gave her kidney or anything."

Bridget sighs. "Whatever," she says, and we walk together in silence through the gates.

The building is large and square, dirty white, and (D) by a wire fence; like a former prison with an empty, well-mown lawn in front and an American flag hanging from a pole near the enormous front doors.

We are early and there are only a dozen or so students hanging around the front steps in their brand new clothes. Some of them are (E) their first car keys, admiring their new cars which are parked beyond the fence, clean and shiny in the distance.

The corridors are wide and long and lined with metal lockers and dozens of red, blue and white doors, all snapped shut and freshly painted. The building is very quiet, still emerging from hibernation, dull and sleeping; lights out, eyes shut, stuffed full of things that happened last year, like the scratches on the floor, graffiti and smells of (F).

We see James rushing on ahead, turning a corner, almost running.

Bridget says, "Well, this is mine." She opens a locker, puts her bag inside and takes out a notepad and some pens. "I'll take you to your locker and then show you where your first class is. Mom (G) your locker

key last week.”

I take the key. “Thanks.”

Taped to the inside of her locker is a photograph, a portrait, cut into a heart shape, of a red-haired boy. “Who’s that?” I ask.

“Nobody,” she says and slams the metal door.

My locker is in the basement: a dark, hollow place without windows, away from classrooms. This suits me fine. It is cooler down here and there is a bathroom nearby, but the smell is dreadful: a mixture of eggs and donuts, coming from the over-lit cafeteria.

“Show me your schedule,” says Bridget. I take the sheet out of my backpack and she grabs at it.

“American History,” she says. “Let’s go.”

I haven’t finished unpacking my bag when she starts up the wide stairs, two steps at a time. I close my locker and follow. The corridors begin to fill with students. Bridget greets her many friends along the way. She stops to talk to a few, mostly quick conversations. All of the people she stops to speak to are handsome or pretty. She introduces me to no one and no one asks her to.

I had been ready to hide my nervousness, had rehearsed some clever things to say, had to be the center of considerable and awkward attention, but Bridget’s friends barely look at me. I wonder what it would be like to be one of them: tanned, healthy and brave.

1. 空所 に入る最も適切な語を、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) move (b) ignore (c) serve (d) abandon

2. 空所 に入る最も適切な語句を, 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) I won't
(b) Yes, I do
(c) Oh don't bother
(d) Oh dear

3. 下線部(C) it's not like she gave her kidney or anything と述べている理由として最もふさわしいものを, 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) James appreciates Margaret's effort.
(b) Lou expresses her gratitude too often.
(c) Margaret is too kind to Lou.
(d) Bridget is not friendly enough to others.

4. 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。
ただし, 各記号は一回しか使用できない。

- (a) expected (b) wrinkled (c) collected (d) surrounded

5. 空所 に入る最も適切な語句を, 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) passing out (b) getting rid of
(c) showing off (d) doing away with

6. 空所 につぎの(a)~(e)の単語を並べ替えて入れ, 意味の通るようにせよ。その際に, 2番目と4番目にくる語の記号をそれぞれ解答欄にマークせよ。

- (a) moved (b) those (c) on (d) who (e) have

7. 下線部(H) This suits me fine. の意味に最も近いものを, 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) The size of the locker is more or less perfect for me.
- (b) The basement looks relatively clean to me.
- (c) The location of the locker does not bother me.
- (d) The clothes in the locker will look good on me.

8. 本文の内容と合致するものを, 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) Lou is slightly confused about being neglected.
- (b) Lou is not that keen to know Bridget's friends.
- (c) Bridget does not hesitate to introduce Lou to her friends.
- (d) Bridget's friends show their curiosity about Lou.

〔Ⅱ〕 つぎの英文を読んで、問いに答えよ。

In a small, calm, plain town, a woman spends her days looking after her baby. She tells us about her afternoon routine, in which she leaves the house around four o'clock, goes to the post office and the park, does some errands, and always makes sure that she is home by five-thirty, when "The Mary Tyler Moore Show" begins. The woman is somewhat (A) to be such a devoted viewer, but has recently consoled herself with the information that the pianist Glenn Gould loved the show. She is (B) by this. "I see two of my worlds coming together that I had thought were as far apart as they could be." She explains that Glenn Gould was a model for her when she was learning the piano; she imitated the clarity of his fingering, and would practice for four or even six hours at a time. "I did not intend to make a career of music, but I could happily have spent my days working as hard at the piano as any professional, partly to avoid doing other things that were harder, but partly for the pleasure of it."

(E) she does not seem to play the piano now. Mainly, as far as one can tell, she does things that are harder: she looks after her baby, and thinks, and manages, with varying success, her loneliness, and talks, or rather, fails to talk to her husband, when he is home. There is a gap between her early (G) and the present (H) of her existence. At dinner, when she and her husband have nothing else to talk about, he asks her about the show. "I will tell him something one of the characters said and I can see he is ready to laugh even before I tell it. However, so often, in the case of other subjects, he is not terribly interested in what I say to him, especially when he sees that I am becoming enthusiastic." It might be not unusual to have a husband who isn't very interested in what you have to say, but it is a harder condition to have a husband who is especially uninterested in what you have to say when you become enthusiastic about it.

The former can be dealt with, perhaps; the latter seems unbearable. We are not very surprised when this woman later tells us, “I wish the baby would go to sleep and my husband would not .

* * *

The above text is entitled “Glenn Gould,” and it is by Lydia Davis. At nine pages, it is longer than most of Davis’ works, which are typically between three and four; many are as as a paragraph, or a sentence. Most of them are not conventional “stories”—they usually feature people who are unnamed, are often set in unnamed towns or states, and lack the formal features of a story that opens, rises, and closes. Davis’ pieces, often narrated by a woman, sometimes apparently by the writer herself, are closer to the monologue than to the story; they are essayistic poems — small curiosity boxes rather than large canvases.

1. 空所 , に入る最も適切な語の組み合わせを, つぎの(a)～(d)より一つ選び, その記号を解答欄にマークせよ。

- | | | | | |
|-----|----------------------------------|-------------|----------------------------------|-----------|
| (a) | <input type="text" value="(A)"/> | proud | <input type="text" value="(B)"/> | touched |
| (b) | <input type="text" value="(A)"/> | puzzled | <input type="text" value="(B)"/> | fixed |
| (c) | <input type="text" value="(A)"/> | astonished | <input type="text" value="(B)"/> | absorbed |
| (d) | <input type="text" value="(A)"/> | embarrassed | <input type="text" value="(B)"/> | surprised |

2. 下線部(C) two of my worlds の内容を最もよく示す組み合わせを, つぎの(a)～(d)より一つ選び, その記号を解答欄にマークせよ。

- | | | | |
|-----|-------------------------|-----|----------------------|
| (a) | babysitting and walking | (b) | music and TV viewing |
| (c) | piano and Glenn Gould | (d) | practice and rest |

3. 下線部(D), (F)の意味に最も近いものを, それぞれ(a)~(d)より一つずつ選び, その記号を解答欄にマークせよ。

(D) make a career of music

- (a) establish herself as a pianist
- (b) start a new business in the music industry
- (c) treat piano lessons as an ideal hobby
- (d) trace the history of music

(F) varying

- (a) constant
- (b) contradictory
- (c) differing
- (d) suffering

4. 空所 に入る最も適切な語を, (a)~(d)より一つ選び, その記号を解答欄にマークせよ。

- (a) Accordingly,
- (b) As
- (c) However,
- (d) Thus

5. 空所 , に入る最も適切な語の組み合わせを, つぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

- | | | | | |
|-----|----------------------------------|--------------|----------------------------------|---------------|
| (a) | <input type="text" value="(G)"/> | cheerfulness | <input type="text" value="(H)"/> | delight |
| (b) | <input type="text" value="(G)"/> | satisfaction | <input type="text" value="(H)"/> | liveliness |
| (c) | <input type="text" value="(G)"/> | dreaminess | <input type="text" value="(H)"/> | forgetfulness |
| (d) | <input type="text" value="(G)"/> | ambition | <input type="text" value="(H)"/> | boredom |

6. 下線部(I) he is ready to laugh even before I tell it の内容を最もよく示すものを, つぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

- (a) he is good at appearing interested in his wife's conversation
- (b) he is reluctant to smile at his wife's conversation
- (c) he always finds his wife's conversation to be attractive
- (d) he is prepared to continue with his wife's conversation

7. 下線部(J) the latter の内容に最も近いものを, つぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。
- (a) a husband who does not take much notice in his wife's conversation
 - (b) a husband who gets rather bored when his wife's conversation becomes excited
 - (c) a wife who talks only about a TV show to her husband
 - (d) a wife who has something important to say to her husband and presents it with passion
8. 空所 に入る最も適切な語句を, つぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。
- (a) come home for dinner
 - (b) fall asleep
 - (c) laugh so hard
 - (d) rise so early
9. 空所 に入る最も適切な語を, つぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。
- (a) brief
 - (b) complex
 - (c) lengthy
 - (d) timely
10. 短編“Glenn Gould”に登場する女性についての正しくない記述をつぎの(a)~(d)より一つ選び, その記号を解答欄にマークせよ。
- (a) The woman feels even lonelier when she is with her husband.
 - (b) The woman feels that her current life is colorless.
 - (c) The woman assumed that Glenn Gould would not watch a popular TV program.
 - (d) The woman practiced the piano in order to face her urgent issues.

11. Lydia Davis の作品についての記述として最も適切なものを、つぎの(a)~(d)より一つ選び、その記号を解答欄にマークせよ。

- (a) Her short pieces lack typical storylines.
- (b) Her writings describe the world on a grand scale.
- (c) The length of "Glenn Gould" is about average among her writings.
- (d) Her writings try to include as many dramatic moments as possible.

〔Ⅲ〕 つぎの英文を読んで、問いに答えよ。

For decades scientists have tried to figure out how to help kids develop their self-discipline. They learned that teaching them simple habits helped them learn self-control. By the 1980s, a theory emerged that became generally accepted: Willpower is a learnable (1), something that can be taught the same way kids learn to do math and say “thank you.”

However, a group of psychologists at Case Western Reserve University —including Mark Muraven—started asking questions the previous research didn’t seem to answer. To Muraven, this model of willpower-as-(1) wasn’t a satisfying explanation. A (1), after all, is something that remains constant from day to day. If you have the (1) to make an omelet on Wednesday, you’ll still know how to make it on Friday.

Muraven’s solution was the laboratory room containing one bowl of freshly baked cookies and one bowl of radishes. Sixty-seven university students were recruited and told to skip a midday meal. One by one, the students sat in front of the two bowls.

“The point of this experiment is to test taste perceptions,” a researcher told each student, which was untrue. The point was to force students —but only *some* students —to exert their willpower. (T) that end, half the students were instructed to eat the cookies and ignore the radishes; the other half were told to eat the radishes and ignore the cookies. Muraven’s theory was that ignoring cookies is hard —it takes willpower. Ignoring radishes, on the other hand, (A) .

“Remember,” the researcher said to the students, “eat only the food that has been assigned to you.” Then she left the room.

Once the students were alone, they started eating. The cookie eaters were in heaven. The radish eaters were in agony. They were (2) the warm cookies.

After five minutes, the researcher reentered the room. By Muraven's estimation, the radish eaters' willpower had been by eating the bitter vegetable and ignoring the treats; the cookie eaters had hardly used any of their self-discipline.

"We need to wait about fifteen minutes sensory memory of the food you ate to fade," the researcher told each participant. To pass the time, she asked them to complete a puzzle. It looked fairly simple: trace a geometric pattern without lifting your pencil from the page or going over the same line twice. If you want to quit, the researcher said, ring the bell. She implied the puzzle would not take long.

(3) In truth, the puzzle was impossible to solve.

This puzzle wasn't a way to pass time; . It took enormous willpower to keep working on the puzzle, particularly when each attempt failed. The scientists wondered, would the students who had already expended their willpower by ignoring the cookies give up on the puzzle faster? In other words, was willpower a limited resource?

From behind their two-way mirror, the researchers watched. The cookie eaters, with their , started working on the puzzle. , they looked relaxed. One of them tried a straightforward approach, hit a roadblock, and then started again. And again. And again. Some worked for over half an hour before the researcher told them to stop. On average, the cookie eaters spent almost twenty minutes each trying to solve the puzzle before they rang the bell.

The radish eaters, with their decreased willpower, acted completely different. They grumbled as they worked. They got frustrated. One complained that the whole experiment was a waste of time. Some of them put their heads on the table and closed their eyes. On average, the radish eaters worked for only about , 50 percent less time than the cookie eaters, before quitting. When the researcher asked afterward how they felt,

one of the radish eaters said he was “sick of this dumb experiment.”

“By making people use a little bit of their willpower to ignore cookies, we had put them into a state where they were willing to quit much faster,” Muraven told me. “There’s been more than two hundred studies on this idea since then, and they’ve all found the same thing. Willpower is in fact a muscle, like the muscles in your arms or legs, and it gets tired as it works harder, so there’s left over for other things.”

1. 本文に4つある空所 に共通して入る最も適切な語を、つぎの(a)~(e)より一つ選び、その記号を解答欄にマークせよ。

- (a) brain (b) cleverness (c) muscle
(d) product (e) skill

2. 空所 ~ に入る最も適切な語(句)を、つぎの(a)~(d)よりそれぞれ一つずつ選び、その記号を解答欄にマークせよ。

- (a) At (b) From (c) To (d) Until
 (a) for (b) if (c) that (d) with
 (a) By preference (b) For all that
(c) In general (d) Otherwise

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

- (a) always results from a lot of effort
(b) gradually results from strong willpower
(c) finally requires strong willpower
(d) hardly requires any effort

- (B) (a) much increased (b) originally low
(c) thoroughly exhausted (d) very stable

- (C) (a) it was done for the participants to get more cookies
(b) it was the most important part of the experiment
(c) the puzzle was not related to the result of the experiment
(d) the experiment was important for the puzzle

- (D) (a) empty capacity for self-discipline
(b) unused capacity for self-discipline
(c) good techniques of self-control
(d) bad techniques of self-control

- (E) (a) five minutes (b) ten minutes
(c) fifteen minutes (d) twenty minutes

- (F) (a) less power (b) more power
(c) a small storage (d) a large storage

4. 空所 (2) につぎの(a)~(e)の単語を並べ替えて入れ、意味の通るようにせよ。その際に、2番目と4番目にくる語の記号をそれぞれ解答欄にマークせよ。

- (a) themselves (b) miserable (c) forcing
(d) ignore (e) to

5. 下線部(3) She implied the puzzle would not take long. の内容と最も近いものを、つぎの(a)~(d)より一つ選び、その記号を解答欄にマークせよ。
- (a) The researcher made it seem that the puzzle was too hard to solve.
 - (b) The researcher made it seem that the students would solve the puzzle easily.
 - (c) The researcher said that the puzzle would not make the students feel comfortable.
 - (d) The researcher said that she would not come back to the room soon.
6. 実験の参加学生について、本文の記述と合致するものをつぎの(a)~(d)より一つ選び、その記号を解答欄にマークせよ。
- (a) Every participant rang the bell before quitting the puzzle.
 - (b) Cookie eaters were given more time to solve the puzzle than radish eaters.
 - (c) Many radish eaters had lunch before trying to ignore the cookies.
 - (d) The participants were told not to trace the same line on the puzzle twice.
7. 本文の内容と合致するものをつぎの(a)~(d)より一つ選び、その記号を解答欄にマークせよ。
- (a) For the development of their unique experimental method, Muraven's group needed strong willpower.
 - (b) The strength of willpower, measured based on the data of taste perceptions, is essential to our self-discipline.
 - (c) The experiment of Muraven's group showed that weakened willpower results in less patience.
 - (d) The result of this experiment suggested that, compared to cookies, radishes are more useful for recovering our willpower.

[IV] Read the passage and answer the questions.

They learn to read at age 2, play Bach at 4, excel at math at 6, and speak foreign languages fluently by 8. Their classmates shudder with ; their parents at winning the lottery. Nevertheless, gifted children rarely become adult geniuses who change the world. What holds them is that they don't learn to be original. They strive to earn the approval of their parents and the admiration of their teachers. But as they perform in Carnegie Hall and become chess champions, something unexpected happens: Practice makes perfect, but it doesn't make new.

The gifted learn to play magnificent Mozart melodies, but rarely compose their own original scores. They focus their energy consuming existing scientific knowledge, not producing new insights. They conform to set rules, rather than inventing their own. Research suggests that the most creative children are the least likely to become teachers' pets, ^(C) and in response, many learn to keep their original ideas to themselves.

One study compared the families of children who were rated among the most creative five percent in their school system with those who were not unusually creative. The parents of ordinary children had an average of six rules, like specific schedules for homework and bedtime. Parents of highly creative children had an average of fewer than one rule.

By limiting rules, parents encouraged their children to think for themselves. Parents encouraged their children to pursue excellence and success — but their children had freedom to sort their own values and discover their own interests. And that set them up to flourish as creative adults.

Top concert pianists didn't have elite teachers from the time they could walk; their first lessons came from instructors who happened to live nearby and made learning fun. Mozart showed interest in music before taking

lessons, not the other way (4). Itzhak Perlman began teaching himself the violin after being rejected from music school.

Since Malcolm Gladwell popularized the “10,000-hour rule” suggesting that success depends on the time we spend in deliberate practice, debate has raged about how the hours necessary to become an expert vary by field and person.^(D) Research reveals that the more we practice, the more we become entrenched — trapped in familiar ways of thinking. What motivates people to practice a skill for thousands of hours? The most reliable answer is passion — discovered through natural curiosity or nurtured through early enjoyable experiences with an activity or many activities.

Creativity depends on the breadth of our knowledge and experience. In fashion, the most original collections come from designers who spend the most time working abroad. In science, winning a Nobel Prize is less about being a single-minded genius and more about (E). Nobel Prize winners are 22 times more likely as other scientists to perform as actors, dancers or magicians; 12 times more likely to write poetry, plays or novels; and twice as likely to play an instrument or compose music.

No one (F) in artistic hobbies. It’s a reflection of their curiosity. “The theory of relativity occurred to me by intuition, and music is the driving force behind this intuition,” Albert Einstein reflected. His mother enrolled him in violin lessons starting at age 5, but he wasn’t intrigued. His love of music only blossomed as a teenager, after he stopped taking lessons and stumbled upon Mozart’s sonatas.

You can’t program a child to become creative. If you want your children to bring original ideas into the world, you need to let them pursue their passions, not yours.

1. Choose the best word to fill in each of the blanks , , , , and mark the letter on your answer sheet. You will use each word only once.

- (a) on (b) back (c) for
(d) around (e) about (f) out

2. Choose the best combination of words to fill in the blanks and , and mark the letter on your answer sheet.

- (a) envy rejoice
(b) horror fail
(c) disgust surrender
(d) love dream

3. Choose the closest in meaning to teachers' pets, and mark the letter on your answer sheet. ^(c)

- (a) Students who create their own set of rules to use in the classroom.
(b) Students who try to please teachers by giving them answers they want to hear.
(c) Teachers who continue to reward creative students by feeding them candies.
(d) Teachers who hide the answers to problems until students can guess them.

4. Choose the closest in meaning to debate has raged about how the hours necessary to become an expert vary by field and person, and mark the letter on your answer sheet.
- (b)
- (a) Scientists strongly support Malcolm Gladwell's "10,000 hour rule."
 - (b) Scientists strongly disagree with Malcom Gladwell's "10,000 hour rule."
 - (c) Scientists think that how much people should practice depends on their location.
 - (d) Scientists have a hard time agreeing on how much each person should practice.
5. Choose the best phrase for that completes the sentence, and mark the letter on your answer sheet.
- (a) trying your best to succeed
 - (b) having some kind of musical talent
 - (c) being interested in a variety of things
 - (d) living and studying overseas
6. Put the following words (a) to (f) in the correct order to fill in blank and complete the sentence. Mark the second word and the fifth word on your answer sheet.
- (a) scientists
 - (b) is
 - (c) involved
 - (d) these
 - (e) making
 - (f) get

7. Choose the statement that is true according to the passage, and mark the letter on your answer sheet.

- (a) Gifted children tend to become more successful than creative children.
- (b) Nobel Prize winners usually only focus on their own area of research.
- (c) Gifted children tend to seek approval from their parents and teachers.
- (d) Creative children had to follow many rules while they were growing up.
- (e) It's important for creative children to share the same interests as their parents.

8. Which of the following would be the best title for this passage? Mark the letter on your answer sheet.

- (a) How to Raise a Creative Child. Step One: Back Off
- (b) The Problems of Gifted Children in their Daily Lives
- (c) Reasons Why Nobel Prize Winners Aren't Creative Enough
- (d) How to Succeed in Becoming More Creative: Try Harder

