

T 日程入試 2 限 (90 分)

科 目	ページ
英 語	2 ~ 22
小 論 文	27

〈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・学科によって選択する科目が決まっているので注意すること。

志望学部(学科)	選択する科目
文学部(日本文)	小論文
上記以外の学部(学科)	英 語

4. 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)。

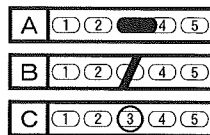
記入上の注意

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。

# (英 語)

(注意：文学部日本文学科は27ページの「小論文」を解答すること。)

[ I ] Read the passage below and answer the questions that follow it.

There's been nothing like it in the world of architecture. A record-breaking 1,715 architecture companies from 77 countries have been absolutely desperate to win the competition to design the new €130,000,000 Guggenheim art museum in Helsinki, Finland. Yesterday, six of them made the final shortlist\*<sup>1</sup>. They're all young, virtually unknown companies with less than seven years' experience. The winner will be picked in June after the applicants have submitted more detailed designs.

The initial designs, which at this stage of the competition do not have names attached, are a very mixed bag. They range from a set of sculptural wooden towers to a building with a saw-toothed industrial roofline. It's a bold selection and a real test for the judges, who are trying to pick a winner that is uniquely Finnish rather than one merely showing a cheap kind of international architectural appeal.

The previous architectural competition entry record was for the Giza Museum in Egypt — “but the Helsinki Guggenheim is in a (A) league,” said the man organizing the judging process. The flood of submissions makes even the competition for buildings such as the Centre Pompidou in Paris, which attracted only 681 entries, seem tiny.

Helsinki has been unable to resist the world's most powerful art museum brand<sup>(W)</sup>, not least because the city needs the Guggenheim museum to stimulate private investment in four massive waterside development schemes.

Not all of the Guggenheim art projects have (7) . The Guggenheim Foundation's museums for Las Vegas, Berlin, Salzburg, Vilnius, Guadalajara, and Rio de Janeiro closed quickly, where they opened at all. But on the whole the organization has achieved massive (B) and artistic success ever since the Swiss-born Meyer Guggenheim stopped selling shoe polish and chicory coffee in Philadelphia in the mid-19th century, and formed Guggenheim Brothers to buy mining rights in Leadville, Colorado.

By 1910, the Guggenheims controlled half the world's supplies of silver, copper and lead, drawing this comment from the *Washington Times*: "The Guggenheims will get you if you don't watch out. They're gobbling up<sup>\*2</sup> all the coal lands of the west and north and south. It simply is horrific when you think what they're about. They'll surely gobble up everything, inside the earth and out."

They failed to gobble up Helsinki. As the shortlist announcement was being made, in an old cinema in central Helsinki, a small group of protesters held up a long red banner outside. It said: "Not with our money."

The prospect of having a Guggenheim museum had already (1) a dispute between the city's conservatives, many of whom want to be Guggenheims, and left-wingers and others who don't. An (C) art museum design competition has been set up by two prominent architecture professors.

Richard Armstrong, director of the Guggenheim Foundation, has spoken of art museums as the "democratization of beauty." The remark is hard to bat away: in America, more people visit galleries and museums than go to (Z) sports events.

The tourist-magnet<sup>\*3</sup> potential of the Helsinki Guggenheim is (D) . But there was considerable anger about the city having to pay to use the Guggenheim brand. In the end — after Helsinki's original rejection of the museum project in 2012 — the Guggenheim Foundation agreed to collect its

英語

brand fees from private sources. Even so, Helsinki will have to pay two-thirds of the building costs of the new museum, a tough demand in a city that already has huge  welfare costs.

Notes\*

\*1 shortlist: 最終選考に残った候補の一覧

\*2 gobbling up: むさぼり食う

\*3 tourist-magnet: 観光客を引きつける場所

1. For each of the blanks  to , choose the most appropriate from among the items (a) to (e) below. Use each item once.

- (a) alternative
- (b) different
- (c) financial
- (d) public
- (e) undeniable

2. For each of the blanks  and , choose the most appropriate from among the items (a) to (e) below. Do not use any item more than once.

- (a) failed
- (b) fueled
- (c) settled
- (d) used
- (e) worked

3. How does this architectural competition (in Helsinki) compare with earlier ones?
- (a) The entries are more numerous.
  - (b) The entries are more adventurous.
  - (c) The entries aren't as cheap.
  - (d) The entries aren't as large.
4. What does art museum brand mean here?  
(W)
- (a) name on products that will sell well within art museums
  - (b) name on art museums that will attract visitors to these museums
  - (c) name that people will associate with art museums, and will be applied to goods
  - (d) name that people will associate with architecture and visual culture
5. How did the Guggenheim company become so big?
- (a) from minerals
  - (b) from steelmaking
  - (c) from museums and tourism
  - (d) from building construction
6. What does get you mean here?  
(X)
- (a) captivate you
  - (b) supply you with minerals
  - (c) prevent you from obtaining minerals
  - (d) use what are now your resources for their own ends

英語

7. What does be Guggenheimed mean here?

- (a) have a Guggenheim art museum in one's city
- (b) have one's city become part of the American cultural empire
- (c) have one's city receive money from the Guggenheim Foundation
- (d) remove restrictions on the selling and buying of land in one's city

8. What does bat away seem to mean here?

- (a) dismiss
- (b) make
- (c) redirect
- (d) remove

9. In the end, what will the city of Helsinki have to pay for?

- (a) its rejection of the project
- (b) the majority of the running costs of the building
- (c) the majority of the construction costs
- (d) its use of a brand name

## 〔Ⅱ〕 つぎの英文を読んで、問いに答えよ。

By the late nineteenth century, the Antarctic Continent remained as the last great territorial prize for geographers and explorers. The way south was known as a remarkable journey through regions of natural wonder and danger, marked by exotic scenes and creatures. The penguin was a noted inhabitant of these places. The first sight of penguins was a significant experience for the southern visitor. A source of entertainment and nutrition, penguins were marked on maps, illustrated in expedition records, petted, and made into survival food. With no vegetation or human marks of occupation, such as buildings or roads, and with the sense of the normal scale of things broken by enormous ice walls and glaciers\*<sup>1</sup>, a sense of unreality was created, enhanced by cold, dry air and long silences. And penguins presented a very strange sight indeed. The fact that these birds <sup>(B)</sup> seemed to survive readily, almost easily, only added to the sense of unreality. Where the bleak and strange wilderness brought a longing for human society, people often described penguins and penguin behavior as if they too were human. Penguin rookeries\*<sup>2</sup> were described as cities, penguin groups as committees or gangs. It is as though this mode of expression were fulfilling a need for (C).

In these conditions, it was at times difficult to distinguish penguins from humans. The crew of the *Belgica*, trapped in the ice in 1898, thought that a group of penguins on the winter horizon was another exploration party and hurriedly prepared themselves for the occasion. Roald Amundsen <sup>(D)</sup> was sent out to investigate. The exact opposite mistake was made in 1950 when a group of surveyors was lost on the coasts of South Georgia. At first, the men on board a rescue ship thought that the waving arms suggesting the need for assistance belonged to (E).

Two species feature in Antarctic stories — the Adélie, the 'clown' of the

Antarctic, and the Emperor penguin. Stories and films about travels to see these birds, to study them and their life cycle took on the tone and forms of modern epics\*<sup>3</sup>. The accounts of the first visitors created a comical picture of the Adélie penguin. Between 1903 and 1910 Louis Gain, who made two trips south with Jean-Baptiste Charcot, wrote the first scientific accounts of the Adélie penguins. He too was fascinated by their appeal:

On beaches accessible to the rookeries, there is usually a host of birds gathered by the thousand, reminding me of the crowds of human beings that are attracted on fine summer days to our great beaches in France. They chat little; simply a few reflections<sup>(F)</sup> whispered in a low tone, while in the distance one hears the sound of the noisy city.... What confusion in these cities of the Adélie penguin; how many quarrels over stolen stones and property rights; how many battles too, started by jealous husbands! And all this<sup>(G)</sup> occurs on ground wet with melting snow, stained with mud.

Edward Wilson of the British National Expeditions led by Robert Falcon Scott was a very keen bird-watcher, and his delight with the penguins (H) the many times that scientific observers have broken into anthropomorphic\*<sup>4</sup> descriptions. In 1901 the expedition vessel *Discovery* was approaching the Antarctic, travelling through closely packed ice fields. It was a great opportunity to observe the ice birds. Wilson was a happy man. He watched as the Adélie penguins came towards the ship, gazing at the visitors and crying in wonder:

One pokes his head constantly forward on this side and on that, to try and make out something of the new strange sight, crying aloud to his friends in his amazement, and exhibiting the most amusing<sup>(I)</sup>



indecision between his desire for further investigation and doubt as to the wisdom of closer contact with so huge a beast.

語注\*

- \*1 glaciers: 氷河  
 \*2 rookeries: 集団繁殖地  
 \*3 epics: 叙事詩  
 \*4 anthropomorphic: 擬人化された

問1 下線部(A), (F)の意味に最も近いものを, それぞれ(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

(A) southern

- (a) born in the south                      (b) from the south  
 (c) living in the south                      (d) to the south

(F) reflections

- (a) images                                      (b) mirrors  
 (c) remarks                                    (d) songs

問2 空所(C), (E), (H)に入る最も適切な語(句)を, それぞれ(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

(a) harmony with nature                      (b) human contact

(c) a new experience                      (d) social power

(a) Amundsen                                      (b) ghosts

(c) penguins                                      (d) rescuers

(a) is a protest against                      (b) makes a contrast to

(c) serves as an example of                      (d) suggests a threat to

英語

問3 下線部(B) presented a very strange sight の意味に最も近いものを、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) created a peculiar spectacle
- (b) found the situation unusual
- (c) obtained a totally new perspective
- (d) showed a lack of friendliness

問4 下線部(D) the occasion についての説明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) a formal party with the newcomers
- (b) greeting these unexpected people
- (c) release from the ice
- (d) showing these people their latest discovery, the penguins

問5 下線部(G) And all this occurs on ground wet with melting snow, stained with mud. についての説明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) It adds another comical element to the description of the penguins' human-like activities.
- (b) It considers the causes of the confusion and the fights among the Adélie penguins from another viewpoint.
- (c) It presents evidence of how strange the Adélie penguins look in an urban environment.
- (d) It shows disgust with the Adélie penguins living in the dirty, melting snow.

問6 下線部(I) make out something of the new strange sight の意味に最も近いものを、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) be sure to inform his friends about the encounter
- (b) build his nest with a rare material
- (c) understand the creatures he is seeing for the first time
- (d) watch the scene with a slightly odd look

問7 本文の内容に合致する文になるように、つぎの各空所に最も適切なものをそれぞれ(a)~(d)より一つ選び、その記号を解答欄にマークせよ。

- (1) Early visitors to the Antarctic Continent  .
- (a) gave a sense of unreality to the penguins, who were the inhabitants of the icy, strange wilderness
  - (b) had read about some significant roles that penguins often played in Antarctic expeditions
  - (c) had to change the scale of their exploration because the land was so wild and the distances were so great
  - (d) were all the more startled because the penguins seemed to be well adjusted to the harsh environment
- (2) In his accounts of the Adélie penguins, Edward Wilson  .
- (a) finds a penguin that is wisely indifferent to the human visitors
  - (b) hears a penguin that is calling out to give an alarm
  - (c) observes a penguin that is standing against a big animal
  - (d) watches a penguin that is wondering whether or not to come closer

英語

〔Ⅲ〕 つぎの英文を読んで、問いに答えよ。

While the world's population as a whole is aging, for the next decade or so many societies that are already poor and violent will produce increasingly large numbers of young men, for whom there will be insufficient job opportunities; these increases will be especially prevalent in places like the Middle East and Africa. This brings us to Thomas Robert Malthus, the philosopher most associated with the negative consequences of population growth. Like it or not, crises in many countries in the foreseeable future will be Malthusian ones.

Malthus's *An Essay on the Principle of Population*, published in 1798, was a reaction to the optimism of the prominent thinkers of the day, especially William Godwin in England and the Marquis de Condorcet in France, whose ideas were gaining momentum thanks to the approach of a new century and the atmosphere of change and freedom sweeping Europe in the wave of the French Revolution. Godwin believed that men, guided by reason, could be perfect, and that their rationality would allow them to live peacefully in the future without laws and institutions. Condorcet believed, like Godwin, that human beings were capable of progress toward an ultimate perfection, with the destruction of inequality between nations and between classes the result. Malthus countered that human perfection contradicted the laws of nature. Even if the ideal societies envisioned by Godwin and Condorcet came into being, Malthus argued, prosperity would, at least initially, lead people to have more children who would live longer, causing an increase in population that would, (D) turn, create more complex societies, with underclasses and privileged elites.

Yet Malthus's specific theory — that population increases geometrically\*<sup>1</sup> while food supplies increase only arithmetically\*<sup>2</sup> — was wrong. It was Condorcet who correctly predicted that the tools of the Industrial Revolution

would add significantly to agricultural output. Thus, Condorcet exposed the fundamental defect of Malthus's reasoning: that because the food and energy required for our survival come ultimately from the sun, which will not burn out for several billion years, the methods we can devise for utilizing that energy are virtually limitless.

Still, social theorists may be judged by the questions they stimulate<sup>(E)</sup> rather than by those they answer. While Condorcet was right, Malthus achieved something greater. He introduced the subject of ecosystems into contemporary political philosophy, thereby immeasurably enriching it. Humankind might be nobler than monkeys, but we are still biological. Therefore, our politics and indeed our social relations, Malthus suggested, are affected both by natural conditions and by the densities in which we<sup>(F)</sup> inhabit the earth.

Malthus's geometric-arithmetic theory of how poverty results from excess population was only an example of his larger point about the relationship between social peace and food supplies. In fact, Malthus revised his *Essay* several times, retreating from his arithmetic argument while upholding the central idea: that population expands to the limits imposed by its means of subsistence\*<sup>3</sup>. Where food has been scarce, whether because of prices, unfair distribution, political wrongdoings, or drought, conflict or disease has often resulted.

As the human population rises, testing the planet's environment as never before — with a billion people going to bed hungry and violence (both political and criminal) (G) throughout poor parts of the globe — the word *Malthusian* will be heard with increasing frequency in the years to come. This situation can only be made worse by global warming, (1) a UN scientific team believes (2) (3) (4), <sup>(H)</sup> disease, and drought that will (5) farming in many parts of the world.

If Malthus is wrong, then why is it necessary to prove him wrong again

英語

and again, every decade and every century? Perhaps because, at some fundamental level, a lingering fear exists that Malthus may just be right. The sight of that fragile, blue gem floating in space, first seen by the Apollo astronauts and by millions glued to their TV sets in 1969 — (I) fears of global warming, pollution, ozone destruction, resource shortages, and population growth — triggered the realization that for our ecosystem to survive and prosper, certain limits to growth should be observed: limits that <sup>(J)</sup> Malthus was the first to recognize.

語注\*

- \*1 increases geometrically: 等比(幾何)数列的に増加する(例えば  $1 \rightarrow 2 \rightarrow 4 \rightarrow 8 \dots$  のように)
- \*2 increase ... arithmetically: 等差(算術)数列的に増加する(例えば  $1 \rightarrow 2 \rightarrow 3 \rightarrow 4 \dots$  のように)
- \*3 subsistence: 食料など生活必需品の供給

問1 下線部(A), (B), (C), (E), (F), (J)の意味に最も近いものを, それぞれ(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

- (A) were gaining momentum
- (a) were completely losing control
  - (b) were rapidly becoming violent
  - (c) were enjoying increasing support
  - (d) were taking an opportunity

- (B) with the destruction of inequality between nations and between classes the result
- (a) creating a world where nations would be equal and societies would be classless
  - (b) following the collapse of old, unequal nations and social classes everywhere in the world
  - (c) newly formed nations and classes being equally respected all over the world
  - (d) reestablishing nations and classes in a new, revolutionary hierarchy
- (C) contradicted
- (a) contained
  - (b) converted
  - (c) conformed
  - (d) conflicted with
- (E) social theorists may be judged by the questions they stimulate rather than by those they answer
- (a) we should think more of how social theorists start their thinking than of how they come to their conclusions
  - (b) the contribution of social theorists may be measured by the sincerity of their questions rather than the usefulness of their answers
  - (c) the value of social theorists may be in how they provoke further thinking rather than in their solutions
  - (d) social theorists often turn out to be right in their questions but wrong in their answers

英語

(F) by the densities in which we inhabit the earth

- (a) by how efficiently the earth is exploited by human beings
- (b) by how crowded the earth is with human beings
- (c) by how dangerous the earth is for human beings to live in
- (d) by how damaging human beings are to the earth

(J) observed

- (a) watched
- (b) detected
- (c) recorded
- (d) respected

問2 空所    に入る最も適切な語(句)を、それぞれ(a)~(d)より一つ選び、その記号を解答欄にマークせよ。

- |                                  |                 |        |                 |          |
|----------------------------------|-----------------|--------|-----------------|----------|
| <input type="text" value="(D)"/> | (a) of          | (b) in | (c) to          | (d) with |
| <input type="text" value="(G)"/> | (a) decreasing  |        | (b) succeeding  |          |
|                                  | (c) dying       |        | (d) spreading   |          |
| <input type="text" value="(I)"/> | (a) followed by |        | (b) led from    |          |
|                                  | (c) rooted in   |        | (d) compared to |          |

問3 下線部(H)  a UN scientific team believes    , disease, and drought that will  farming in many parts of the world の空所  ~  に入る語(句)を、つぎの(a)~(e)より選べ。ただし解答欄には、   に入る語(句)の記号のみマークせよ。

- (a) cause
- (b) will
- (c) interrupt
- (d) which
- (e) massive flooding



問4 つぎの①～⑤のうち、本文の内容と合致するものが二つある。以下の(a)～(j)より、その二つの組み合わせとして最も適切なものを一つ選び、その記号を解答欄にマークせよ。

- ① Godwin and Condorcet believed that in a perfect society privileged elites would enlighten and lead underclasses. Malthus was unable to share this belief.
- ② Malthus believed that supply of food could not increase as fast as demand for it. Condorcet rightly pointed out that it would, thanks to future improvements in agricultural technology.
- ③ According to Malthus, we humans are essentially animals. However, due to evolution we can dominate other species and assert our independence from natural conditions.
- ④ Malthus could not fully convince himself that politics was subject to the ecosystem or that social stability depended on food supplies. For this reason he revised his *Essay* several times.
- ⑤ Threats to food production such as global warming were not known in Malthus's time. Now that we face them, we should take his *Essay* more seriously.

- (a) ①と②    (b) ①と③    (c) ①と④    (d) ①と⑤    (e) ②と③  
(f) ②と④    (g) ②と⑤    (h) ③と④    (i) ③と⑤    (j) ④と⑤

英語

〔IV〕 つぎの英文を読んで、問いに答えよ。

In 1982, when I was in Hamburg for the publication of the German translation of *Midnight's Children*, I was asked by my publishers if I would like to meet Günter Grass. Well, obviously I wanted to, and so I was driven out to the village of Wewelsfleth, outside Hamburg, where Grass then lived. He had two houses in the village; he wrote and lived in one and used the other as an art studio. After we had some preliminary questioning — I was expected, as the younger writer, to humble myself and make respectful comments, which, as it happened, I was happy to do — he decided, all of a sudden, that I was acceptable, led me to a cabinet in which he stored his collection of antique glasses, and asked me to choose  (B)  . Then he got out a bottle of brandy, and by the bottom of the bottle we were friends. At some later point, we went to the art studio, and I was charmed by the objects I saw there, all of which I recognized from the novels: bronze eels, terracotta fish, engravings of a boy beating a tin drum. I envied him his  (C)  gift almost more than I admired him for his  (D)  genius. How wonderful, at the end of a day's writing, to walk down the street and become a different sort of artist! He designed his own book covers, too: dogs, rats, toads moved from his pen onto them.

(E) After that meeting, every German journalist I met wanted to ask me what I thought of him, and when I said that I believed him to be one of the two or three greatest living writers in the world, some of these journalists looked disappointed, and said, "Well, *The Tin Drum*, yes, but wasn't that a long time ago?"  (F)  which I tried to reply that if Grass had never written that novel, his other books were enough to earn him the praises I was giving him, and the fact that he had written *The Tin Drum* as well placed him among the immortals. The skeptical journalists looked disappointed. They would have preferred something cattier, but I had

nothing catty to say.

I loved him for his writing, of course — for his love of the Grimm tales, which he rewrote in a contemporary setting, for the black comedy he brought to the examination of history, for the playfulness of his seriousness, for the unforgettable courage with which he looked the great evil of his time in the face and rendered unspeakable horrors into great art. (Later, when people made accusations — “Nazi,” “anti-Semite\*” — I thought: let the books speak for him, the greatest anti-Nazi masterpieces ever written, containing passages about Germans’ chosen blindness toward the Holocaust that no anti-Semite could ever write.)

On his seventieth birthday, many writers — Nadine Gordimer, John Irving, and the whole of German literature — assembled to sing his praises at the Thalia Theater in Hamburg, but what I remember best is that when the praise songs were done, music began to play, the theater’s stage became a dance floor, and Grass was revealed as a master of what I call joined-up dancing. He could waltz, polka, foxtrot, and tango, and it seemed that all the most beautiful girls in Germany were lining up to dance with him. As he delightedly swung and turned, I understood that this was who he was: the great dancer of German literature, dancing across history’s horrors toward literature’s beauty, surviving evil because of his personal grace and his comedian’s sense of the ridiculous as well.

To those journalists who wanted me to discredit him in 1982, I said, “Maybe he has to die before you understand what a great man you have lost.” That time has now arrived. I hope they do.

語注\*

anti-Semite: 反ユダヤ主義者

英語

問1 空所   に入る最も適切な語を、それぞれ(a)~(d)より一つ選び、その記号を解答欄にマークせよ。

(a) another (b) it (c) one (d) that

(a) For (b) From (c) To (d) Until

問2 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)  artistic  literary

(b)  literary  artistic

(c)  painterly  sculptural

(d)  sculptural  painterly

問3 *The Tin Drum* に対するこの文章の筆者の評価に最も近いものを、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 work that skillfully dealt with the classical period of Germany

(b) a work that would make a lasting impact on literary history

(c) the work that made Grass one of the most popular writers of his time

(d) the work without which Grass could not have gained his reputation

問4 下線部(I) unspeakable horrors の一例として最もふさわしいものを、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 greatest anti-Nazi masterpieces

(b) the Grimm tales

(c) the Holocaust

(d) the playfulness of his seriousness

問5 下線部(A), (E), (G), (H), (J), (K), (L)の意味に最も近いものを, それぞれ(a)~(d)より一つ選び, その記号を解答欄にマークせよ。

(A) to do

- (a) to act humbly toward this senior writer, whom I spoke to with great admiration
- (b) to humbly declare my status as a pupil of this aging writer
- (c) to address this professional writer respectfully, as man to man
- (d) to respectfully present my honest opinion of the entire artistic output of this writer

(E) dogs, rats, toads moved from his pen onto them

- (a) the animals left his pen and slowly turned toward his book covers
- (b) the animals of his own making appeared on the covers of his books
- (c) the animals that he invented in his novels actually climbed onto his books
- (d) the animals were so well captured in his stories that they seemed almost alive

(G) catty

- (a) malicious
- (b) melancholic
- (c) moderate
- (d) motivated

英語

- (H) examination of history
- (a) condemnation of past cruel deeds
  - (b) investigation of the significance of certain events
  - (c) justification of particular actions in the past
  - (d) speculation about an alternative future
- (J) chosen
- (a) forced
  - (b) intentional
  - (c) occasional
  - (d) responsible
- (K) the great dancer of German literature
- (a) a writer who could move gracefully between horror and humor
  - (b) a writer who made light of the harsh realities of the Jewish people in the past
  - (c) a writer who playfully re-animated German literature after the War
  - (d) a writer who wrote about important issues with admirable seriousness
- (L) That time has now arrived.
- (a) A new work by Grass has been published.
  - (b) Grass has died.
  - (c) The author has decided to criticize Grass.
  - (d) The journalists have understood the significance of Grass's works.

(白 紙)

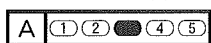
### マークシート解答方法についての注意(共通事項)

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)。

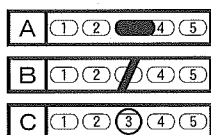
#### 記入上の注意

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。

### 「数学②」(情報科学部・デザイン工学部・理工学部・生命科学部)

#### マークシート解答上の注意

「数学②(情報科学部・デザイン工学部・理工学部・生命科学部)」は「数学①(それ以外の学部)」と異なる科目です。

問題中の ア, イ, ウ … のそれぞれには、特に指示がないかぎり、－(マイナスの符号), または0～9までの数が1つずつ入る。当てはまるものを選び、マークシートの解答用紙の対応する欄にマークして解答しなさい。

ただし、分数の形で解答が求められているときには、符号は分子に付け、分母・分子をできる限り約分して解答しなさい。

また、根号を含む形で解答が求められているときには、根号の中に現れる自然数が最小となる形で解答しなさい。

〔例〕  $\frac{\sqrt{\text{ア}}}{\text{ウエ}}$  に  $\frac{-\sqrt{3}}{14}$  と答えたいときには、以下のようにマークしなさい。

ア	●	0	1	2	3	4	5	6	7	8	9
イ	⊖	0	1	2	●	4	5	6	7	8	9
ウ	⊖	0	●	2	3	4	5	6	7	8	9
エ	⊖	0	1	2	3	●	5	6	7	8	9

※ 「数学①」の選択肢には－(マイナスの符号)はありません。