

経済学部A方式I日程・社会学部A方式I日程・現代福祉学部A方式

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。

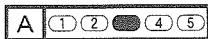
マークシート解答方法についての注意

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)。

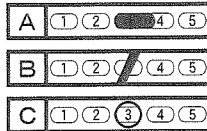
記入上の注意

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 ] つぎの間1～問15の各文の空欄に入る最も適切なものを、a～eの中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。

問1 You should ( ) it in mind because it's extremely important.

- a. hold      b. show      c. get      d. hit      e. keep

問2 She had her portrait ( ) by that famous artist.

- a. painted      b. been painted      c. paint  
d. have painted      e. let painted

問3 There is ( ) what will happen tomorrow.

- a. no told      b. not to tell      c. not telling  
d. no telling      e. not having told

問4 Ann looked as if she ( ) anything though she knew all about it.

- a. hadn't heard      b. could hear      c. had been heard  
d. hasn't heard      e. wouldn't hear

問5 Judy is a nice person if she doesn't ( ) her temper.

- a. make      b. pay      c. lose      d. put      e. ask

問6 You can ( ) the project regardless of your age.

- a. be taken in      b. take part in      c. take part with  
d. be taken part      e. take part for

問7 I was standing there lost in thought ( ) I was called from behind.

- a. who      b. if      c. when      d. whom      e. that

問8 We are sending our representative ( ) you may discuss the matter with her.

- a . in order that
- b . to order in
- c . in order to
- d . order as in
- e . in that order

問9 A: We're going to the concert. ( )?

B: I'm sorry, but I can't.

- a . Do you like it
- b . Can I join you
- c . Shall we invite you
- d . Won't you join us
- e . Will I go there

問10 A: Beth has a very strong personality, doesn't she?

B: Oh, yes. She always manages to ( ).

- a . let when she is
- b . get what she wants
- c . let where she goes
- d . be who she was
- e . get what she has

問11 A: Would you give me something to write with?

B: ( )

A: Sure. Thanks a lot.

- a . Will you do this pen?
- b . Yes, I would.
- c . Will this pen do?
- d . Any pen will do.
- e . No, I wouldn't.

問12 A: Did you do your English homework last night?

B: ( ).

- a . No, but I think I should have
- b . Yes, but I wish I did
- c . No, but I wish I didn't do it
- d . Yes, but I think I could do it
- e . No, but I had done it

問13 I'm very happy to see you again. I ( ) you.

- a . am missed                      b . missed                      c . miss  
d . will miss                      e . can miss

問14 You can't be ( ) cars in crossing this street.

- a . careful so that                      b . too careful as  
c . so careful that                      d . so careful with  
e . too careful of

問15 You'll never know ( ) you try.

- a . after              b . when              c . unless              d . that              e . nor

〔Ⅱ〕 つぎの英文を読んで下の問いに答えなさい。

The Internet has had a huge impact on our sense of identity since its <sup>(ア)</sup> explosion into popular use about 25 years ago. It has brought into our lives people, ideas, viewpoints, and cultures that, A, we would never have met or heard of. And that has forced us to reconsider our identities in comparison with theirs. It has allowed us to ally with people with a similar outlook and become part of their group, even if they live thousands of miles away. And, above all, it has given us a way to re-engineer our identity almost continually and discover what it is like to be someone very different from our “real” selves. This is not new, of course. Through make-up, clothing, the music we like, the books we read, the opinions we express, and so on, we have always been busy defining and redefining our identity. But now the potential audience for our identity has increased hugely. The Internet has also changed the way we understand how other people see us, from a usually private process to a very close public look at who we are.

For me, the biggest threat to our identities comes from the Internet's <sup>(イ)</sup> noise. I teach at a school where we help people think better about the lives they live. Many of the people who come to our classes complain of the difficulty of finding their “true” identity in amongst all the conflicting messages and demands of the world around them. This idea, that, somewhere deep down, is the “real” us, is as old as philosophy itself. And it is probably the basis of our identity, because it involves things like our values, our sense of purpose, the beliefs that make us who we are. This is a long way from identity as defined by our culture or ethnicity, or as defined by the things we buy and like. It is more intimate <sup>(ウ)</sup> than that, the part of us that keeps us understanding who we are when the rest of the world becomes overwhelming and confusing. At the school we often pose the question, “Are you living the life you want to be living, or the life ( 1 ) ( 2 )” <sup>(エ)</sup>

( 3 )( 4 )( 5 )( 6 )?"

The Internet has brought the opinions of others pouring into our own lives as never before, and it is threatening our ability to understand who we really are. To discover our true selves, maybe it's time to disconnect. Not for ever, that would be throwing away the baby with the bathwater, but for significant periods of our days, <sup>(\*)</sup> weeks, and months. Because, with disconnection comes quiet and with quiet comes the ability to reflect. During my research on identity, I spoke to a lot of people about their experience of technology. Many said they were trying to spend less time online, taking a break from social media, connecting only when they needed to. And they spoke with pleasure of rediscovering the physical world around them and the world of human-to-human interaction, without the aid of computers. I think this is encouraging.

We are still learning how to be on the Internet, what effect this huge network of computers — a network we have built ourselves — has on our sense of self. We are at the moment "tools of our tools." Disconnecting <sup>(\*)</sup> gives us a chance to turn the tables — to see the Internet not as something that overwhelms us but as a tool, which we use as and when we need it. Only then can we really understand who we are and what we can give the world. And that, deep down, is the real root of our identity.

問1 下線部(ア) The Internet has had a huge impact on our sense of identity の内容として最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The Internet pressures us to differentiate our own identities from those of others.
- b. By using the Internet we can now experience being someone very different from our true selves.
- c. The Internet allows us to re-engineer our identities only when we like to.
- d. Thanks to the Internet, we can connect with people who have a similar outlook and live nearby.
- e. Because of the Internet, the number of people who follow us on social media has diminished.

問2 空欄  に入る最も適切な単語を、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. however                      b. nonetheless                      c. anyway
- d. otherwise                      e. therefore

問3 下線部(イ) the Internet's noise が指すものとして本文の内容に合う最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. loud sounds from the Internet that force us to think better about our own lives
- b. people fighting over different messages and opinions
- c. online lectures that disturb students
- d. music from the Internet that discloses our true identity
- e. confusing information that distracts us from understanding ourselves

問4 下線部(ウ) intimate の意味として最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. very friendly
- b. deeply personal
- c. informally casual
- d. extremely difficult
- e. seemingly romantic

問5 下線部(エ) ( 1 ) ~ ( 6 ) に入る最も適切な単語を、つぎの a ~ f の中からそれぞれ一つ選び英文を完成させ、その記号を解答欄にマークしなさい。ただし、同じものを二度以上使わないこと。

- a. want
- b. other
- c. live
- d. you
- e. people
- f. to

問6 下線部(オ) throwing away the baby with the bathwater の意味として最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. abusing or neglecting babies and children
- b. giving harsh swimming lessons at an early age
- c. getting rid of something valuable along with unwanted things
- d. abandoning the unnecessary in order to live a simple life
- e. maintaining a clean and healthy environment

問7 下線部(カ) We are at the moment "tools of our tools." が指す状況として、本文の内容に最も近いものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. We are overwhelmed by the Internet.
- b. We disconnect and spend less time online.
- c. We use the Internet as a convenient tool.
- d. We can connect to the Internet anytime we want to.
- e. We are surrounded by a huge network of computers.



問8 本文の内容に合う最も適切なものを、つぎの a～e の中から二つ選び、その記号を解答欄にマークしなさい。なお、二つの解答は同じ解答欄にマークすること。

- a. For the first time, the Internet has provided us with a way to define and redefine our identity.
- b. Our culture and ethnicity are the basis of our identity.
- c. Taking a break from the Internet allows us to rediscover the real world around us.
- d. We still do not know exactly what kind of impact the Internet has on our identity.
- e. To understand ourselves and our role in the world, we have to connect ourselves more to the Internet.

〔Ⅲ〕 つぎの英文を読んで下の問いに答えなさい。

In 1874, a group of artists called the Anonymous Society of Painters, Sculptors, Printmakers, etc. organized an exhibition in Paris that launched the movement called Impressionism. Its founding members included Claude Monet and Camille Pissarro, among others. The group was unified only by its independence from the official annual Salon, for which a jury of artists from the French Academy of Fine Arts selected artworks for the annual exhibition and  medals. The independent artists, despite their diverse approaches to painting, appeared to contemporaries as a group. While conservative critics criticized their work for its unfinished and sketch-like appearance, more progressive writers, such as Edmond Duranty, praised it for its depiction of modern life and innovative style as a revolution in painting. The group avoided choosing a title that would imply a unified movement or school, although some of them subsequently adopted the name by which they would eventually be known, the Impressionists. Their work is  today for its modernity, embodied in its rejection of established styles, its incorporation of new techniques and ideas, and its depiction of modern life.

Claude Monet's *Impression, Sunrise* exhibited in 1874 gave the Impressionist movement its name when the critic Louis Leroy accused it of being a sketch or "impression," not a finished painting. It demonstrates the techniques many of the independent artists adopted: short, broken strokes of a brush that barely convey forms, pure unblended colors, and an emphasis on the effects of light. Instead of using tones of neutral white, gray, and black, Impressionists often presented shadows and highlights in color. These styles give an effect of spontaneity and effortlessness that masks their often carefully constructed compositions. This seemingly casual style became widely accepted, even in the official Salon, as the new language with which

to depict modern life. In addition to their radical techniques, the bright colors of Impressionist canvases were shocking for eyes accustomed to the more dull colors of the painting supported by the French Academy.

The images of suburban and rural leisure outside of Paris were a popular subject for the Impressionists, notably Claude Monet and Pierre-Auguste Renoir. Several of them lived in the countryside for part or all of the year. New railway lines spreading out from the city made travel so convenient that Parisians virtually C into the countryside every weekend. While some of the Impressionists, such as Pissarro, focused on the daily life of local villagers, most preferred to depict the vacationers' rural pastimes. Landscapes that figured prominently in Impressionist art were also brought up to date with innovative compositions, light effects, and use of color. Monet in particular emphasized the modernization of the landscape by including railways and factories, signs of industrialization that ( 1 )( 2 )( 3 )( 4 )( 5 ) the artists of the previous <sup>(\*)</sup> generation.

The independent collective had a fluid membership over the course of the eight exhibitions it organized between 1874 and 1886, with the number of participating artists ranging from nine to thirty. Camille Pissarro, the eldest, was the only artist who exhibited in all eight shows. Also participating in the independent exhibitions were Paul Cézanne and Paul Gauguin, whose later styles D out of their early work with the Impressionists.

The last of the independent exhibitions in 1886 also saw the beginning of a new phase in avant-garde\* painting. By this time, few of the participants were working in a recognizably Impressionist manner. Most of the core members were developing new, individual styles that caused breaks in the group's fragile unity. Because of the group's stylistic and philosophical division and the need for assured income, some of the core

members, such as Monet and Renoir, exhibited in venues where their works were more likely to sell.

Its many facets and varied participants make the Impressionist movement difficult to define. Indeed, its life seems as brief as the light effects it sought to capture. Even so, Impressionism was a movement of enduring consequence, as its embrace of modernity made it the springboard for later avant-garde art in Europe. <sup>(工)</sup>

\*avant-garde: 前衛的な

問1 下線部(ア) the Anonymous Society of Painters, Sculptors, Printmakers, etc. について、本文の内容に最も近いものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The members were selected by a jury of the French Academy of Fine Arts.
- b. They promoted themselves as the Impressionists at the first exhibition.
- c. Their work was criticized by Edmond Duranty for its sketchy appearance.
- d. As a group, they did not have a unified style of painting.
- e. They set up their own exhibition as a part of the official annual Salon.

問2 空欄  ~  に入る最も適切な単語を、つぎの a ~ e の中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。ただし、同じものを二度以上使わないこと。また語群には不要なものが一つある。

- a. flooded
- b. grew
- c. awarded
- d. contained
- e. recognized

問3 Claude Monet について、本文の内容に合わないものを、つぎの a ~ e の中から二つ選び、その記号を解答欄にマークしなさい。なお、二つの解答は同じ解答欄にマークすること。

- a. He was a member of the Anonymous Society of Painters, Sculptors, Printmakers, etc. when it was established.
- b. His *Impression, Sunrise* was praised by Louis Leroy as the birth of Impressionism.
- c. He liked painting the images of suburban and rural leisure outside of Paris.
- d. He was one of the painters of the previous generation who refused to depict modern landscapes.
- e. The techniques he demonstrated in his paintings were shared by many independent artists.

問4 下線部(イ) radical techniques が指すものとして本文の内容に合う最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. strokes of a paintbrush that clearly convey the shapes of objects
- b. the new language for art critics invented by the official Salon
- c. using special lighting equipment to paint modern life thoroughly
- d. spontaneous and careless ways of constructing compositions
- e. using colors to create shadows and highlights on canvas

問5 下線部(ウ) ( 1 ) ~ ( 5 ) に入る最も適切な単語を、つぎの a ~ f の中からそれぞれ一つ選び英文を完成させ、その記号を解答欄にマークしなさい。ただし、同じものを二度以上使わないこと。また語群には不要なものがある。

- a. be
- b. inappropriate
- c. would
- d. seemed
- e. to
- f. have

問6 1886年について、本文の内容に最も近いものを、つぎの a～e の中から一つ選びその記号を解答欄にマークしなさい。

- a. New railway lines were constructed between Paris and suburban areas.
- b. More and more artists made their paintings in an Impressionist style.
- c. The independent exhibitions by the Impressionists ended that year.
- d. The artists in the Impressionist group finally overcame their fragile unity.
- e. The avant-garde painting became outdated in the beginning of that year.

問7 下線部(Ⓐ) springboard の意味に最も近いものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. financial source
- b. big problem
- c. seasonal exhibition
- d. gymnastic equipment
- e. driving force

問8 本文の内容に合う最も適切なものを、つぎの a～e の中から二つ選び、その記号を解答欄にマークしなさい。なお、二つの解答は同じ解答欄にマークすること。

- a. Innovative compositions, light effects, and use of color adopted by the Impressionists gave landscape painting a new look.
- b. The independent collective had fixed members all the time over the eight years to protect their strong unity.
- c. Impressionism is characterized by its incorporation of new techniques and ideas as well as its appreciation of modernity.
- d. Camille Pissarro left the Impressionist group so that he could sell his paintings to local villagers outside of Paris.
- e. Because of its short life, the Impressionist movement has been neglected in art history for a long time.

[IV] つぎの英文のインタビューを読んで下の問いに答えなさい。

Interviewer: As the president and CEO of a large financial institution, what would you say was the key to your success?

Bettinger: There was no one key to success, but there have been a series of lessons. One of them was that I had to learn to open up and to share with people. In fact, it was more important to share the great failures in my life than the successes.

Interviewer: Going back into the past, what lesson did you learn from your parents?

Bettinger: The concept of service to others. I had a typical Midwest upbringing. Youngest of four kids, grew up in a small farming community in Ohio. There was a private university in town, and my dad was a chemistry professor there. Mom was a stay-at-home mom who was involved in volunteering at a lot of things around town. I worked almost full time at a grocery store for most of high school. Shortly after I graduated from high school, my dad showed me the letter of resignation he had written to the university. He was in his early 50s, and it wasn't something you'd expect from a full tenured professor at his age.

Interviewer: Why did he resign?

Bettinger: He explained that there had been some animosity between the professors and the administration, and that the professors had decided to form a union. He said to me, without making any judgment about whether a union made sense or not, that he felt he had gone into teaching to be of service to others and that the professors were focused more on themselves than on the students. He just didn't feel that

it was in keeping with his principles, and so he resigned. He soon got another job at a different university, but it was a bit of a shock to me in the moment. It was an example of how other people may say things, but when push comes to shove,<sup>(4)</sup> their actions may not match their principles. My father's did.

Interviewer: What about lessons you learned in college?

Bettinger: A business strategy course in my senior year stands out. I had maintained an A average all the way through, and I wanted to graduate with a perfect A average. It came down to the final exam, and I had spent many hours studying. The teacher handed out the exam, and it was one piece of blank paper. Once everyone had their paper, he said, "  " The other side was blank, too. The professor said, "I've taught you everything I can teach you about business, but the most important message is this: What's the name of the lady who cleans this building?"

That had a powerful impact. It was the only test I ever failed, and I got the B I deserved. Her name was Dottie. I'd seen her, but I'd never taken the time to ask her name. I've tried to know every Dottie I've worked with ever since. It<sup>(5)</sup> was just a reminder that you should never lose sight of the people ( 1 )( 2 )( 3 )( 4 )( 5 ).

Interviewer: What about lessons in management?

Bettinger: I draw a  between management and leadership. There's a contractual relationship with a manager. You can do your job and fulfill the terms of your contract and never really have your heart in it. But, leadership is something completely different. With leadership, you make a  every day about whether you choose to follow someone. You



make it in your heart, not your head. The ability to inspire followership is so different than management, and it requires transparency, authenticity, vulnerability and all the things that are completely unnatural when you are trying to build and achieve something.

Interviewer: What do you look for in your employees?

Bettinger: I'm most concerned with the kind of person they are, their . I'll ask questions like, "Tell me about the greatest successes in your life." What I'm looking for is whether their  of the world really revolves around others or only around themselves. And I'll ask them about their greatest failures in their life and see whether they own them or whether they were always somebody else's . One thing I'll do sometimes is to meet someone for breakfast for the interview. I'll get there early, pull the manager of the restaurant aside, and say, "I want you to mess up the order of the person who's going to be joining me. It'll be OK; I'll give a good tip." I do that because I want to see how the person responds. That will help me understand how they deal with difficult situations. Are they upset, are they frustrated, or are they understanding? Life is like that, and business is like that. It's just another way to look inside their heart rather than their head. We're all going to make mistakes. The question is, how are we going to recover when we make them, and are we going to be respectful to others when they make them?

問1 下線部(ア) animosity の意味に最も近いものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. academic harassment
- b. accusations of cheating
- c. financial problems
- d. scandalous personal behavior
- e. strong feelings of hostility

問2 Bettinger の父について、インタビューの内容に合う最も適切なものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. He died when he was in his early 50s.
- b. He quit his job as a chemistry professor.
- c. He thought that the university should have a union.
- d. He thought the other professors were being unselfish.
- e. He was not able to find another university teaching job.

問3 下線部(イ) when push comes to shove の意味に最も近いものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. when a situation is urgent and must be dealt with
- b. when it's time to leave a place
- c. when you apply pressure on someone
- d. when you bump into someone accidentally
- e. when you strongly recommend something

問4 空欄  に入る最も適切なものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. Be sure to use a pen, not a pencil.
- b. Go ahead and turn it over.
- c. Is everybody here?
- d. No talking during the exam.
- e. You have one hour to finish.

問5 Dottie について、インタビューの内容に合う最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. the professor who taught the business strategy course
- b. the secretary who helped Bettinger with important jobs
- c. the server at a restaurant where Bettinger often eats breakfast
- d. the wife of one of Bettinger's father's colleagues
- e. the woman who cleaned the building at Bettinger's university

問6 下線部(エ) It was just a reminder that you should never lose sight of the people ( 1 ) ~ ( 5 ). に入る最も適切な単語を、つぎの a ~ e の中からそれぞれ一つ選び英文を完成させ、その記号を解答欄にマークしなさい。ただし、同じものを二度以上使わないこと。

- a. do            b. real            c. the            d. who            e. work

問7 Bettinger にとって manager と leader の違いは何か、インタビューの内容に合う最も適切なものを、つぎの a ~ e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. A manager is required to be clearly authentic and vulnerable.
- b. A manager must learn to open up and share with people.
- c. People follow a leader with their head, but not their heart.
- d. People must be inspired to follow a leader.
- e. There is a contract between a leader and a follower.

問8 空欄 

A
---

 ~ 

E
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 に入る最も適切な単語を、つぎの a ~ f の中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。ただし、同じものを二度以上使わないこと。また語群には不要なものが一つある。

- a. character                      b. decision                      c. distinction
- d. fault                              e. fund                              f. view

問9 Bettinger がレストランの支配人にわざと注文を間違えるように依頼する理由について、インタビューの内容に合う最も適切なものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. He gets to the restaurant before the other person.
- b. He is being mean to the other person.
- c. He plans to leave a large tip for the server.
- d. He thinks the other person should order something else.
- e. He wants to test the other person's reaction.

問10 Bettinger について、インタビューの内容に合わないものを、つぎの a～e の中から一つ選び、その記号を解答欄にマークしなさい。

- a. He graduated from university with a perfect A average.
- b. He had three older brothers and sisters.
- c. He learned about the importance of service to others from his parents.
- d. He thinks it is important to talk about failures as well as successes.
- e. He worked at a store that sold food and household supplies during high school.

