

A 英語問題

注意

1. 試験開始の指示があるまでこの問題冊子を開いてはいけません。
2. 解答用紙はすべてHBの黒鉛筆またはHBの黒のシャープペンシルで記入することになっています。HBの黒鉛筆・消しゴムを忘れた人は監督に申し出てください。(万年筆・ボールペン・サインペンなどを使用してはいけません。)
3. この問題冊子は20ページまでとなっています。試験開始後、ただちにページ数を確認してください。なお、問題番号はI～VIとなっています。
4. 解答用紙にはすでに受験番号が記入されていますので、出席票の受験番号が、あなたの受験票の番号であるかどうかを確認し、出席票の氏名欄に氏名のみを記入してください。なお、出席票は切り離さないでください。
5. 解答は解答用紙の指定された解答欄に記入し、その他の部分には何も書いてはいけません。
6. 解答用紙を折り曲げたり、破ったり、傷つけたりしないように注意してください。
7. この問題冊子は持ち帰ってください。

マーク・センス法についての注意

マーク・センス法とは、鉛筆でマークした部分を機械が直接よみとって採点する方法です。

1. マークは、下記の記入例のようにHBの黒鉛筆で枠の中をぬり残さず濃くぬりつぶしてください。
2. 1つのマーク欄には1つしかマークしてはいけません。
3. 訂正する場合は消しゴムでよく消し、消しきずはきれいに取り除いてください。

マーク記入例：

A	1	2	3	4	5
	○	○	●	○	○

 (3と解答する場合)

I. 次の文を読み、下記の1～10それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

Sometime past the middle of the nineteenth century, the character of foreign travel—first by Europeans, and then by Americans—began to change. This change has reached its climax in our day. Formerly travel required long planning, large expense, and great investments of time. It involved risks to health or even to life. The traveler was active. Now he became passive. Instead of an athletic exercise, travel became a spectator sport.

This change can be described in a word. It was the decline of the traveler and the rise of the tourist. The old English noun “travel” (in the sense of a journey) was originally the same word as “travail” (meaning “trouble” or “work”). To journey or to travel, then, was to do something laborious or troublesome. The traveler was an active man at work.

In the early nineteenth century a new word came into the English language which gave a clue to the changed character of world travel, especially from the American point of view. This was the word “tourist.” Our American dictionary now defines a tourist as “a person who makes a pleasure trip” or “a person who makes a tour, especially for pleasure.” The traveler, then, was working at something; the tourist was a pleasure-seeker. The traveler was active; he went enthusiastically in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him. He goes “sight-seeing.” He expects everything to be done to him and for him.

Thus foreign travel ceased to be an activity—an experience, an undertaking—and instead became a commodity. The rise of the tourist was possible, and then inevitable, when attractive items of travel were wrapped up and sold in packages (the “package tour”). By buying a tour you could expect that somebody else would make pleasant and interesting things happen to you.

The familiar circumstances which had brought this about are worth recalling. First and most obvious was the easing of transportation. In the latter part of the nineteenth century railroads and ocean steamers began to make travel actually pleasurable. Discomfort and risks were suddenly reduced. For the first time in

history, long-distance transportation was industrially mass-produced. It could be sold to lots of people, and it could be sold cheap. For a satisfactory return on investment, it *had* to be sold in large quantities. The capital invested in any of the old vehicles such as a *stagecoach was small compared with that in a railroad or a luxury ship. This enormous capital investment required that equipment be kept in constant use and that passengers be found by the thousands. Now great numbers of people would be induced to travel for pleasure. Vast ocean steamers could not be filled with diplomats, with people traveling on business, or with the upper class who were intent on deepening their education. The consuming public had to be enlarged to include the vacationing middle class. Foreign travel became democratized.

The obvious next step was the “conducted tour.” Well-planned group excursions could entice even the more fearful stay-at-homes. Of course, guided tours of one sort or another had existed before, but not as a commercial service. Now the guided tour itself became a commodity. Adventure would be sold in packages and guaranteed to be without risk.

The real pioneer in the making and marketing of conducted tours was Thomas Cook (1808-1892). He began in the early 1840's by arranging special-rate railroad excursions within England. His first planned tour took nearly 600 people the eleven miles from Leicester to Loughborough—at a reduced round-trip third-class fare of one ** shilling a head. Soon Cook was sending hundreds to Scotland (1846) and Ireland (1848), and was arranging tours of the Crystal Palace Exposition in London in 1851 for thousands. In 1856 he advertised his first “grand circular tour of the Continent,” visiting Antwerp, Brussels, the Field of Waterloo, Cologne, the Rhine and its borders, Mayence, Frankfurt, Heidelberg, Baden-Baden, Strasbourg, Paris, Le Havre, and back to London. Then, with the help of his enterprising son, he offered Swiss tours, American tours, and finally, in 1869, the first middle-class conducted tour to Jerusalem. He quickly developed all kinds of conveniences: courteous and knowledgeable guides, hotel coupons, room reservations, and protection from and advice about disease and thieves.

Sophisticated Englishmen objected. They said that Cook was taking away travelers' initiative and adventure and filling the continental landscape with the uneducated middle classes. “Going by railroad,” complained John Ruskin, “I do not

consider as travelling at all; it is merely being 'sent' to a place, and very little different from becoming a parcel." A writer in *Blackwood's Magazine* attacked this "new and growing evil ... of conducting some forty or fifty persons, irrespective of age or sex, from London to Naples and back for a fixed sum." "The Cities of Italy," he wrote, "were now filled with these creatures, and you see them forty in number pouring along a street with their director—now in front, now at the rear, circling round them like a sheepdog. I have already met three groups, the men, mostly elderly, dreary, sad-looking; the women, somewhat younger, intensely lively and excited."

Cook defended his tours, which he called "agencies for the advancement of Human Progress." The attacks on them, he said, were pure *** snobbery. The critics belonged in some earlier century. How foolish to "think that places of rare interest should be excluded from the gaze of the common people, and be kept only for the interest of the 'select' of society. It is too late in this day of progress to talk such nonsense. God's earth with all its fullness and beauty is for the people; and railways and steamboats are the result of the common light of science, and are for the people also."

* stagecoach : 駅馬車

** shilling : 1971年以前の英国の通貨単位

*** snobbery : 上流気取り

1. According to the passage, a "traveler" can best be described as a person who seeks

イ. adventure.

ロ. companionship.

ハ. discomfort.

ニ. pleasure.

2. The underlined word “commodity” (paragraph 4) is closest in meaning to

- イ. concept.
- ロ. hobby.
- ハ. product.
- ニ. task.

3. The main purpose of paragraph 5 is to describe

- イ. the declining usefulness of early nineteenth-century vehicles.
- ロ. how changes in transportation affected travel.
- ハ. the importance of investing in trains and ocean steamers.
- ニ. why middle-class people wished to become tourists.

4. The underlined word “entice” (paragraph 6) is closest in meaning to

- イ. amaze.
- ロ. attract.
- ハ. educate.
- ニ. frighten.

5. The passage suggests that the tourist

- イ. doesn't need as much courage as the traveler.
- ロ. knows more about foreign countries than the traveler.
- ハ. has a better experience than the traveler.
- ニ. typically spends more money than the traveler.

6. Thomas Cook's guided tours included all of the following features EXCEPT

- イ. medical advice.
- ロ. knowledgeable tour guides.
- ハ. hotel reservations.
- ニ. first-class train tickets.

7. The author uses the quotation by John Ruskin (paragraph 8) in support of the idea that

- ㄱ. middle-class people felt envy toward the traveler.
- ㄴ. tourists do not learn anything new on their journey.
- ㄷ. railroads are the primary mode of transportation for tourism.
- ㄹ. cultured upper-class people were critical of tourism.

8. Thomas Cook would probably agree that

- ㄱ. people have the right to visit distant lands regardless of class.
- ㄴ. travelers make the best guides for package tours.
- ㄷ. places of rare interest are best appreciated by common people.
- ㄹ. package tours contribute to the advancement of science.

9. One central theme of the passage is that

- ㄱ. tourism is good for the economy.
- ㄴ. "travel" is becoming a thing of the past.
- ㄷ. tourism is not as much fun as it used to be.
- ㄹ. any form of travel involves risk.

10. The most appropriate title for this passage is

- ㄱ. How to Choose a Package Tour.
- ㄴ. The Adventure of Thomas Cook.
- ㄷ. Foreign Travel in the Nineteenth Century.
- ㄹ. The Rise of Tourism.

II. 次の文を読み、下記の1～9それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

The more choice, the better, right? We remember when the first Ford automobiles went on sale, and Henry Ford jokingly said that consumers could choose any color they wanted as long as it was black. These days we can have red cars, green cars, azure cars, and cream cars, and the more choices offered, presumably the better able we are to satisfy our particular desire. It sometimes seems as though retailers and service providers are engaged in a competition to provide an ever greater range of offerings; more flavors, more colors, more payment options, all for the simple reason that consumers demand more choice and will be attracted to businesses that can satisfy that demand. More choice leads to greater profit, right? Not necessarily. There can indeed be such a thing as too much choice, and too much choice results in consumer indifference. And lost sales.

This is a realization stemming from the latest research in social psychology, which for many years had largely agreed with the assumption that more choice is better. Social psychologists Sheena Iyengar and Mark Lepper published a series of studies in 2000 that changed that assumption. In one of their studies, for example, they set up a display booth at a California supermarket, offering customers the opportunity to taste some new jams. Every hour they changed the format of their display. One hour there would be lots of choice: 24 different kinds of jam, to be precise. The next hour the choice would be much reduced: just 6 kinds of jam. Over the course of ten hours of total observation, 754 shoppers were tracked. Twenty-four kinds of jam initially attracted more customers to take a look (60%) than just 6 choices (40%). However, of those who stopped to try out some jam, only 3% bought jam when selecting from 24 kinds of jam, whereas 30%—ten times as many!—bought jam after sampling from 6 kinds. Giving customers more choice actually reduced sales.

In a follow-up study of chocolate choices, Iyengar and Lepper found that people enjoyed having more choice, but also found it to be more frustrating. Most important, those who had lots of choices experienced greater regret—with so many more chocolates that they could have had, it is not surprising that the study

participants would have felt this way. Frustration and difficulty with the choice process, and regret over options left unchosen, contribute to disappointment with the experience of buying. In this chocolate study, like the jam study before it, more choice spelled weaker sales. Participants could take a five-dollar payment for being in the study, or they could take an equivalently valued box of Godiva chocolate. People who had lots of choice took the chocolate 12 percent of the time; people offered a more limited choice took it 48 percent of the time. It seems that too much choice can be *demotivating*, in the sense that exhaustion from the obligation to sample all options and figure out which is best makes a lot of people prefer not to be bothered. They simply avoid the choice situation entirely.

This body of research suggests that too much choice is a bad thing. Fueled in part by regret over the prospect of so many foregone alternatives, too many options sometimes cause consumers to just shut down and avoid the decision entirely. But it is important not to exaggerate this conclusion.

Although too much choice can be stressful, too little choice is also stressful. For each of us, there is a comfortable balance between too much and too little choice, and altering the balance either way can be equally stressful. I know a couple who moved for a short time to Chicago from Amsterdam. The average supermarket in Chicago is stocked with a vastly greater range of jams, chocolates, yogurts, breads, meats, and liquors than any in Amsterdam. After a simple shopping trip to prepare for dinner, this couple would be utterly exhausted by the amount of attention to subtle variation demanded by the enormous variety of brands available. They moved back to Amsterdam after a year, but had they stayed, I am confident that within a couple of years they would have become perfectly satisfied with the level of choice in Chicago. I am confident of this because earlier I had moved to Chicago from a small town in California, and was also overwhelmed. But soon I became accustomed to the greater range of options available. Then something funny happened. Six years later, I moved to Vancouver, Canada, and experienced the reverse shock of extremely reduced choice. Canadian supermarkets did not have the degree of choice common to American supermarkets, and I was now craving for variety.

So what is this ideal degree of choice? It's different for each person, and for

each domain of choice, be it groceries, clothing, political candidates, or vacation spots. And it all depends on experience. We become accustomed to what we've recently experienced, adapt to it, and expect it without giving it a second thought. This makes it difficult for observers to determine the exact amount of choice that is satisfactory for any given group of people, and it leads marketers to a never-ending quest to remeasure this amount for varying market segments, varying products, varying locations, and varying moments in time. For the consumer, perhaps the best advice is to be cautious about too much choice as well as too little choice, and not hesitate to back off from the choice situation. There's always another day for spending, another opportunity to consume.

1. The main point of the first paragraph is that
 - イ. there is a limit to how much choice consumers want.
 - ロ. competition among retailers is not so good for consumers.
 - ハ. the more choice they have, the more consumers will buy.
 - ニ. consumer choice has increased since the time of Henry Ford.

2. In the experiment conducted by Iyengar and Lepper, the display with 6 kinds of jam
 - イ. attracted 30% of all 754 shoppers.
 - ロ. resulted in sales to 70% of all 754 shoppers.
 - ハ. attracted more customers than the display with 24 kinds of jam.
 - ニ. resulted in more sales than the display with 24 kinds of jam.

3. The underlined word "spelled" (paragraph 3) is closest in meaning to
 - イ. arranged.
 - ロ. justified.
 - ハ. meant.
 - ニ. prevented.

4. In the study involving chocolates, participants with a greater choice felt regret mainly because they
- イ. had to give up more possible choices.
 - ロ. didn't have enough kinds of chocolate to choose from.
 - ハ. didn't like the taste of the chocolate they chose.
 - ニ. got paid less for their efforts in the experiment.
5. The underlined word "foregone" (paragraph 4) is closest in meaning to
- イ. unavailable.
 - ロ. unchosen.
 - ハ. unsuitable.
 - ニ. unwilling.
6. The passage suggests that the couple who moved to Chicago
- イ. were pleased with the wide variety of brands in the supermarkets.
 - ロ. moved back to Amsterdam because they wanted fewer shopping choices.
 - ハ. were very particular in choosing their groceries.
 - ニ. would have gotten used to the supermarkets had they stayed longer.
7. The author felt stress from too little choice in supermarkets when he moved to
- イ. Amsterdam.
 - ロ. California.
 - ハ. Chicago.
 - ニ. Vancouver.
8. The author suggests that consumers, when making their buying decisions, should
- イ. not worry about how many choices they have.
 - ロ. pay close attention to price.
 - ハ. feel free not to make a choice.
 - ニ. consider all choices equally.

9. The most appropriate title for this passage is
- イ. How Much Choice Do Consumers Want?
 - ロ. The Art of the Shopping Display.
 - ハ. How to Please Customers in Supermarkets.
 - ニ. The Decision-Making Process of American Consumers.

Ⅲ. 次の1～7それぞれの空所を補うのにもっとも適当なものを、各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

1. At the start of the 21st century, there were unmistakable signs that exploitation of the planet was reaching its ()—that nature was beginning to take its revenge.

イ. border ロ. edge ハ. limit ニ. top

2. () exemplifies Japanese food better than a traditional *bento*, a tasty meal packed into a beautiful lunchbox.

イ. No other ロ. Not any ハ. Nothing ニ. Something

3. There are many people who dream of () their unique idea into a book but lack the confidence to take that first step.

イ. creating ロ. meaning ハ. trying ニ. turning

4. The movie depicted the lives of two young people () the background of the French Revolution.

イ. against ロ. at ハ. in ニ. towards

5. I've heard it () that we are not saving as much electricity as we should.

イ. said ロ. say ハ. saying ニ. to say

6. We don't have the slightest () that Yoko will succeed in her performance at the concert.

イ. doubt ロ. end ハ. excuse ニ. question

7. I cannot () the smell of curry. It's my favorite dish.

イ. accept ロ. acknowledge ハ. deny ニ. resist

IV. 次の1～6それぞれについて、()内の語を並べかえて意味の通じる正しい文にせよ。ただし、解答は()内の並べかえた語順で2番目と5番目にくる語の記号だけを解答用紙の所定欄にマークせよ。

1. I wonder if we are properly (イ. changes ロ. with ハ. the ニ. place ホ. taking ヘ. coping) in today's world.
2. You should listen to others' opinions, but it's also necessary to (イ. know ロ. are ハ. people ニ. you ホ. let ヘ. what) thinking.
3. I don't know much about him, and I know (イ. less ロ. his ハ. even ニ. about ホ. with ヘ. relationship) her.
4. We were desperately looking for (イ. hotel ロ. spend ハ. the ニ. a ホ. night ヘ. to) in.
5. In a public opinion poll a couple of years ago, three-quarters of the respondents said that Americans used to (イ. treat ロ. with ハ. respect ニ. other ホ. each ヘ. more) and courtesy in the past.
6. I always find (イ. giving ロ. to ハ. myself ニ. it ホ. see ヘ. uncomfortable) a talk on video.

V. 次の(1)~(4)それぞれの空所を補うのもっとも適当なものを、各イ~ニの中から1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

Andy : Hello? May I speak to Mr. Shimizu?

Shimizu: (1)

Andy : Hi. This is Andy calling from the Hotel Keys in Miami, Florida. I am returning your call concerning room availability for early August.

Shimizu: Ah, yes. I wanted to know if it would be possible to reserve a room from August 7th to August 10th.

Andy : (2) How many will you be?

Shimizu: There'll be two of us.

Andy : I have a non-smoking room with two single beds on those days.

Shimizu: (3)

Andy : That comes to \$120 per night.

Shimizu: That sounds great.

Andy : Okay. (4)

(1) イ. Go on.

ロ. I am here.

ハ. Speaking.

ニ. This is me.

(2) イ. How may I help you?

ロ. I got your call.

ハ. That should be all right.

ニ. Nice to hear that.

(3) イ. I can do that.

ロ. I like the rooms.

ハ. That'll do.

ニ. That's enough.

- (4) イ. Let me ask you again.
ロ. Let me confirm your reservation.
ハ. Let me give you another option.
ニ. I will try again.

VI. 次の空所(1)～(6)それぞれに適切な1語を補い, 英文を完成せよ。解答は解答用紙の
所定欄にしるせ。

Charles Schulz was born in Minnesota in 1922. From (1) he was very young, comics played an important (2) in his life, and throughout his youth he and his father read newspaper cartoons together. Schulz always knew that he wanted to be a cartoonist in the (3). He had to put his artistic ambitions on hold during World War II, but after being discharged in 1945, he returned to his hometown to pursue a cartooning career. His world-famous comic, Peanuts, first (4) in national newspapers in 1950, and eventually became an international success. When Schulz announced his retirement in 1999, Peanuts was published in (5) than 2,600 newspapers worldwide. He passed away on February 12, 2000, just hours before the final Peanuts Sunday strip was published in newspapers. The Charles M. Schulz Museum and Research Center opened in California in his honor in 2002, (6) the goal of preserving, displaying and interpreting the art of this legendary cartoonist.

【以下余白】

