

## 英 語

## 注 意

1. 問題は全部で28ページ、解答用紙は全部で1枚である。
2. 解答用紙に氏名・受験番号を忘れずに記入すること。(ただし、マーク・シートにはあらかじめ受験番号がプリントされている。)
3. 解答はすべて解答用紙に記入すること。(裏面に記入しても採点の対象とはならない。)
4. 問題冊子の余白等は適宜利用してよいが、どのページも切り離してはいけない。
5. 解答用紙は必ず提出のこと。この問題冊子は提出する必要はない。

## マーク・シート記入上の注意

1. 解答用紙(その1)はマーク・シートになっている。HBの黒鉛筆またはシャープペンシルを用いて記入すること。
2. 解答用紙にあらかじめプリントされた受験番号を確認すること。
3. 解答する記号・番号の○を塗りつぶしなさい。○で囲んだり×をつけたりしてはいけない。

解答記入例(解答が1のとき)

1	●	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
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4. 一度記入したマークを消す場合は、消しゴムでよく消すこと。×をつけても消したことになる。
5. 解答用紙をよごしたり、折り曲げたりしないこと。

問題 I 次の文章はカナダ北東部の漁村ノヴァ・スコシャに移住したアメリカ人女性作家の体験記からの抜粋です。これを読み、その内容と合うように1から12の文の下線部に入る最も適切なものをそれぞれ①～④の中から一つ選び、解答欄のその数字をマークしなさい。

A Nova Scotia village is very nearly an enclosure\*. In passing it may look like only a few houses scattered along the road with a church, a general store, and a post office, but there is an intense, hidden life and a deep sense of community.

In the village where I lived, which I shall call East Tumbiril because it isn't its name, there were only a few defined professions: the priest, the carpenter, the electrician, the postmaster. Skills were handed on or self-taught, interwoven\* and cross-sectioned in a neighborly sharing way. The carpenter, for instance, rarely went beyond the village to work; he was taught by his father and is teaching his own helper now, who happens to be his brother, and his brother may remain a carpenter or help another brother who goes lobstering\*, and so veer off\* in that direction. This provides a permanent job pool\* that's based on family, friendship, and eclectic\* skills. Clarence, for instance, is one of the kingpins\* of the community but it would be hard to precisely define his role. He owns earth-moving equipment: a backhoe\* and trucks. He has a gravel pit\*, he digs basements, takes rocks out of gardens and occasionally works on the roads for the government, and has been known to supply firewood. He sometimes goes lobstering, too.

To have a field plowed, one calls Frank, who plows only because he cares about his village: he has a mink\* farm — 2,200 minks at last count — and two cows and a huge garden. He charges so little for plowing that it's embarrassing: only gas money\* the last time, and that had to be pressed upon him, "because the earth's still so wet I couldn't do a good job." Frank likes to do a good job.

Running through this tapestry\* of the village life — the most colorful threads — are the lobstermen, who supply drama and temperament for the land-based villagers, and who, when not fishing, do not usually stay idle: they hunt instead, or race snowmobiles like warriors on holiday. But they provide herrings\* to their neighbors in the fall to be salted away in barrels for the winter, and will arrive at one's doorstep with a bucket of lobsters as a gift. Their life is hard and they know it.

The first year I was there, in the next village up the road, seven men were lost at sea. The captain recruited six men to test out his new fifty-foot secondhand trawler\* and they sailed out of the harbor with the radio not properly tested yet and were never seen or heard of again. An explosion at sea, the Coast Guard reluctantly concluded months later. But when a lobster pot is being dropped into the sea with the winch running tight and fast it's been known to take a man to the bottom of the sea with it, or pinch off a finger or an arm if a man isn't alert. A lobster pot is heavy, and weighted with stones to carry it fast to the bottom, and it's quick, precision work. Two men go out in each lobster boat, the owner and his helper, called a "nubbin\*," and the boats generally go out in pairs, too, so that if the wind comes up and the weather turns foul or an engine breaks down, there's someone nearby to help. Sometimes they work inside the harbor, but more often they travel a long way, perhaps twenty or thirty miles out, where a change in wind can pit them against waves twenty feet high.

Trawlers are bigger and go farther and stay out longer but they're herring men. Audrey's brother-in-law has a trawler, and there were three days during a wild storm when no one could contact him on the ship-to-shore radio until at last someone out on Cape Island heard his faint voice saying his radio batteries were weak but he was okay and heading home. The word was passed along from village to village, radio to radio, until it reached his wife.

Such a sense of community spills over into the village to become the warp

and woof\* of its life. These are deeply rooted people, and few leave. It has its disadvantages as well as its advantages. Privacy is not a precious commodity and there is very little that anyone doesn't know about his or her neighbor, whether true or not, and the mores\* are strict; they are not abided by, necessarily, but firm and difficult to ignore. The girls usually marry young, and it's not uncommon to find a twenty-year-old with four children. A wife with a car of her own, even if it's an old jalopy\*, is regarded with some suspicion: she's considered "independent." The only jobs available for women are in the fisheries in the summer, where the wages are very low. There are few secrets and many rumors; I've had a number of people, male and female, sit across the kitchen table from me and say, "I can tell you this, because you're from outside; there's nobody I could say this to here, it would be all over the village in an hour..."

To a person arriving from "outside," however, there are some pleasing aspects to this after years spent in cities where one could die in June and nobody notice until Christmas. Not long after moving to East Tumbrial, but long enough to have established a pattern of my lights going out at eleven, I went to bed one night at ten-fifteen. Some ten minutes later the telephone rang and it was Vaughn Nixon across the road. Bill had been dreadfully worried, she said, and had begged her to call. Had my lights gone out early because I was sick? Was I all right? Did I need anything?

I assured her that I was fine, just tired, and went to bed a little startled but chuckling\*. It was as if I had moved into a village of invisible lines crossing and crisscrossing to provide a network of support. And it was a network, as I came to realize over and over again. Perhaps this was why I never felt any unease at living there alone, which surprised me, because as a child I'd been afraid of the dark, and with the sort of imagination I have I can turn innocent shadows into monsters.

But perhaps, too, it was the incredible silence of the nights, into which an

alien footstep would scream its arrival, a silence uninterrupted unless for the foghorn\* on a foggy night, or a car passing. I would turn out my lights at bedtime and look out of the window in my living room and when there was moonlight, no matter how faint, I could see the path's black shadow cutting a wound through the long grass, and then I would glance across the harbor and far off to my right I would see the lights of West Tumbiril, another fishing village, with its red and green wharf\* lights followed by a long chain of white lights reflected in the black water.

And then of course from the opposite window I could see the Nixon's house. "When I go to bed," Bill would tell me, "every night I look to see if your lights are still on."

That's simply the way it is in East Tumbiril.

- |                         |                      |
|-------------------------|----------------------|
| 注 *enclosure 囲われた土地     | *interwoven 編み込まれた   |
| *lobstering ロブスター漁      | *veer off 向きを変える     |
| *job pool 共同の労働要員       | *eclectic 折衷的な       |
| *kingpin 重要人物           | *backhoe 掘削機の一つ      |
| *gravel pit 砂利採取場       |                      |
| *mink 毛皮目的で飼育されたイタチ科の動物 |                      |
| *gas money ガソリン代        | *tapestry 文様のある織物    |
| *herring ニシン            | *trawler 底引き網漁船      |
| *nubbin 未熟者, 新入り        | *warp and woof 縦糸と横糸 |
| *mores 慣習, 道德規範         | *jalopy おんぼろ車        |
| *chuckling くすくす笑いながら    | *foghorn 霧笛          |
| *wharf 波止場              |                      |

1. According to the author, a Nova Scotia village has \_\_\_\_\_
  - ① a strong bond among people living there.
  - ② a hidden place for people who like to be alone.
  - ③ a church, a military base and a post office.
  - ④ a field where sheep are kept as the common property.
  
2. The characteristic of professions in the village is that \_\_\_\_\_
  - ① there is such a limited variety of them that people always complain about it.
  - ② people try every kind of job so that they can share their skills.
  - ③ it is easy even for a stranger to know who is an expert and who is not.
  - ④ people choose their professions according to their family tradition.
  
3. Frank accepts payments for his plowing only when \_\_\_\_\_
  - ① he needs money for his mink farm.
  - ② his situation is pressing.
  - ③ he spends so much money on gas.
  - ④ he is satisfied with his work.
  
4. The author explains the life of lobstermen as "the most colorful" because \_\_\_\_\_
  - ① they have a better eyesight than the land-based villagers do.
  - ② their fishing outfits are colorful like those of the ancient warriors.
  - ③ their work is varied and sometimes can be dangerous.
  - ④ they catch buckets of lobsters whose color is bright red.

5. The life of the lobstermen is hard: for example, \_\_\_\_\_
- ① they often lose their way at sea and cannot get to the next port.
  - ② they often dive to the bottom of the sea to retrieve heavy lobster pots.
  - ③ some of them have lost their fingers or arms in accidents while working.
  - ④ they go out in pairs to enjoy racing against high waves.
6. When a herring-fisherman lost at sea was confirmed alive, \_\_\_\_\_
- ① no one could pull him up onto the ship because of a wild storm.
  - ② the news of his safety was passed along through villages to his wife.
  - ③ someone out on Cape Island had a chat with him on the short-wave radio.
  - ④ he could not reach his home because the radio batteries were too weak.
7. According to the author, there are demerits of the village life; for example, \_\_\_\_\_
- ① people consider privacy as precious and they know little about each other.
  - ② people are suspicious of "independent" women, who own cars of their own.
  - ③ people tend to avoid strict rules and difficult circumstances to get along well.
  - ④ people must work on farms throughout the year despite the low wages.

8. "I can tell you this, because you're from outside; there's nobody I could say this to here, it would be all over the village in an hour..." (paragraph 7) means that \_\_\_\_\_
- ① "nobody believes what I say, because the villagers hate rumors."
  - ② "you cannot understand what I say, because you are a foreigner."
  - ③ "I can tell you this secret, because you won't tell anyone else."
  - ④ "all the villagers are good people and eager to help if you have any trouble."
9. When the author turned off the light earlier than usual, \_\_\_\_\_
- ① the neighbor telephoned the author to ask if she was alright or she needed any help.
  - ② the neighbor called up the author to tell that it was only ten-fifteen yet.
  - ③ the neighbor noticed the author's habit of turning on and off the lights irregularly.
  - ④ the neighbor, Vaughn Nixon, got worried and begged her husband to call the author.
10. The author never felt any unease at living alone in the village because \_\_\_\_\_
- ① there were invisible people out there watching her all the time.
  - ② she gradually realized that the village people cared and protected her.
  - ③ there was a provider of social network service in the village.
  - ④ she could enjoy herself even in the dark using her rich imagination.



11. What the author seems to appreciate about life in the fishing village is \_\_\_\_\_

- ① that it was so silent that a stranger in the village could not easily be found.
- ② that even on a foggy night she could enjoy the moonlight through the window.
- ③ the rarely interrupted silence of the nights and the peaceful harbor-view.
- ④ the lively atmosphere of another fishing village full of colorful wharf lights.

12. According to the author, a sense of community \_\_\_\_\_

- ① is deeply rooted in the village life and can be easily achieved by the outsiders.
- ② can only be achieved through the jobs based on one's own talent or skills.
- ③ kills the monsters that a child can create with his or her innocent imagination.
- ④ is hard to find in cities where people don't care if neighbors are dead or alive.

問題Ⅱ 次の英文を読んで、設問に答えなさい。

We begin with a question that might seem silly, or even insulting. Why erect a monument to the victims of 9/11? The answer seems self-evident: the event was one of the most traumatic in the nation's history; a monument would give recognition where recognition is due; it would help Americans, especially those most directly affected by the tragedy, heal.

Yet until relatively recently this logic would have seemed ( 13 ), or at least novel. In the nineteenth century, when public monuments became commonplace, disaster monuments were essentially unknown. Public monuments did not commemorate victims. If victimization is a state of powerlessness, "when action is of no avail," monuments celebrated its very opposite. They reaffirmed, over and again, the beneficial presence of human (more properly, male) agency in society. They told the stories of men who had acted decisively upon their world, by transforming it for the better or saving it from peril. It goes without saying that more than a few of these men were actually victimizers — conquerors, killers, slave owners — but typically, monumental rhetoric ignored (or made obscure) their ( 14 ).

Dedicated as they were to heroism, public monuments were not meant to be therapeutic. They were intended to teach, condensing the moral lesson of the hero or the event for future generations. Their message was assumed to be as permanent and unchanging as their ( 15 ) form. In this way monuments functioned as a concrete sign of the permanence of the nation and of the individual agency that guaranteed the nation's progress. Thus, fires, mine collapses, hurricanes, epidemics, shipwrecks, or other traumas, no matter how devastating, did not merit commemoration in monumental form.

Wars, of course, did. In the U.S., after the Civil War\*, soldier monuments for the first time began to appear in large numbers. It would be anachronistic\*, however, to think of these as disaster monuments, or even monuments to

victims. In their own time they asserted that they had a right to commemorate their moral triumph, not their trauma. The soldiers and their loved ones deserved permanent recognition in a public monument not because they had suffered so much but because they ( 16 ) themselves, or their loved ones, for the good of the nation, for the triumph of right over wrong. Even the monuments to Confederate\* soldiers, who failed to save their nation, asserted their own moral triumph.

The early twentieth century brought some exceptions to this pattern. In New York City, the astonishing loss of more than a thousand people — almost all from the same German neighborhood in lower Manhattan — aboard a steam ship carrying them to a Sunday-school picnic led to a memorial fountain in Tompkins Square, then a German-speaking area. This is called the Slocum Memorial (1906). It featured a relief panel of two children looking out over the water, and the words “They were earth’s purest children, young and fair.” ( A ) Surrounded by a working-class neighborhood, the monument’s audience and impact remained localized, despite the enormous scale of the human loss which in its own time rivaled that of 9/11. ( 17 ), the *Titanic* shipwreck of 1912, with 500 more deaths than the Slocum disaster, was quickly accepted by the media as a national tragedy of epic proportions, and a campaign for a national monument in Washington, D.C., emerged almost immediately. However, both the campaign and the monument as built (on the shore of the Potomac\* in 1931) dedicated the memorial not to the victims as such, but to the noble self-sacrifice of the male passengers, “who gave their lives that women and children might be saved.” ( B )

After the catastrophe of World War I, soldier monuments began to acknowledge more openly the fact of mass slaughter and the grief of those who survived it. The naming of the dead, which had been only occasionally practiced before World War I, now became a standard feature of war memorials, and in Europe, figures of dead soldiers or grieving family members

became more common. Many of these monuments were, a critic once wrote, "the work of individuals and groups brought together not by the state but by the need to speak out and grieve." This claim is exaggerated, ( 18 ). The state was profoundly involved in the process of war memorialization. In that process, official "top-down" memory and more localized "bottom-up" memory intertwined and overlapped. On occasion the two forces could crystallize into opposing stances, but ( 19 ) their interests merged. Veterans and their families were deeply interested in the way in which the state remembered the war, just as the state was deeply interested in acknowledging their loss. In the U.S., where the impact of the war was far less traumatic, the memorials were more obviously following the traditional soldier-monument type. But even in Europe, most war memorials (and indeed most collective rituals of mourning) followed the demands of the state and its citizen elites to impose a moral pattern on the war experience. While a few monuments, either proposed or built, did emphasize victimization, the more typical monuments confirm the moral righteousness of the nation and the honor of those men who died defending it. If they do not usually assert their righteousness too loudly, they make their moral stance clear. To cite one famous example, Lutyens's Cenotaph in London\* dedicates itself to "Our Glorious Dead," and its elevated, altar-like form unmistakably asserts the nobility of their sacrifice. ( C )

As the scale and cruelty of victimization intensified with the Second World War, commemorative plans struggled to find a language that could in some way speak to the new reality. The relentless slaughter of noncombatants by both Axis and Allied forces\*, culminating in the U.S.'s A-bomb attack on Japan, and the Nazis' genocidal campaign to exterminate the European Jews, has of course reshaped the image of war in the contemporary world. Yet traditional commemorative expectations slowed down innovation. One of the earliest and best-known Holocaust monuments, Nathan Rapoport's Warsaw Ghetto Monument\* (1948), revived the image of the heroic male defender. ( D ) In the U.S., Holocaust memorials did not begin appearing until the mid-1980s.

- 注 \*the Civil War (アメリカ合衆国の)南北戦争  
\*anachronistic 時代錯誤な  
\*Confederate 南部連合国の  
\*the Potomac (アメリカ合衆国の首都ワシントンを通る)ポトマック川  
\*Lutyens's Cenotaph in London ロンドンの官庁街にある, イギリスの建築家サー・エドウィン・ラチェンズが設計した世界大戦戦没者記念碑  
\*Axis and Allied forces (第二次世界大戦時の)枢軸国軍と連合国軍  
\*Nathan Rapoport's Warsaw Ghetto Monument ポーランドのワルシャワ・ゲットー記念広場にある, 彫刻家ナタン・ラポポルトが制作したゲットー英雄記念碑

設問1 13から19の( )に入る最も適切なものをそれぞれ①～④の中から一つ選び, 解答欄のその数字をマークしなさい。

13. ① even  
② odd  
③ old  
④ proper
14. ① heroic acts  
② great contributions  
③ evil deeds  
④ bad strategies
15. ① consecutive  
② material  
③ religious  
④ psychological

16. ① sincerely promised

② eagerly praised

③ flatly rejected

④ willingly risked

17. ① In short

② In detail

③ In contrast

④ In conclusion

18. ① however

② neither

③ too

④ whatever

19. ① still less

② for ever

③ no longer

④ more often

設問2 以下のA・Bに答えなさい。

A) 第一次世界大戦後に建てられた記念碑について、本文の内容と一致しないものを①～④から一つ選び、解答欄  のその数字をマークしなさい。

- ① Plates with the names of dead soldiers became quite common in World War I memorials.
- ② Most of the monuments showed the dead soldiers less as victims than as heroic defenders of their nation.
- ③ World War I memorials were built exclusively in response to the demands from the grieving family members of dead soldiers.
- ④ Lutyens's Cenotaph in London pays sincere respect to the dead soldiers in a quiet way.

B) 第二次世界大戦後に建てられた記念碑について、本文の内容と一致しないものを①～④から一つ選び、解答欄  のその数字をマークしなさい。

- ① After the World War II, people tried not to speak about the plans to build memorials.
- ② While new issues emerged during World War II, old ideas about memorials remained.
- ③ The image of war was changed by the fact that civilians on both sides were brutally killed.
- ④ Nathan Rapoport's 1948 monument featured an image of a male hero in a traditional pose.

設問3 以下の英文は文中の空欄(A)～(D)のいずれかに入る。最も適切な箇所を選び、解答欄 

22
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 のその数字をマークしなさい。

This monument features a male body in the shape of a cross — producing a very clear symbol of male sacrifice, and emphasizing the textual message.

- ① A
- ② B
- ③ C
- ④ D



<余 白>

問題Ⅲ 次の英文を読み、23～39の( )に入る最も適切なものをそれぞれ①～④の中から一つ選び、解答欄のその数字をマークしなさい。

Writing is an unnatural act. As Charles Darwin observed, “Man has an instinctive tendency to speak, as we see in the babble of our young children, ( 23 ) no child has an instinctive tendency to bake, brew, or write.” The spoken word is older than our species, and the instinct for language allows ( 24 ) in articulate conversation years before they enter a schoolhouse. But the written word is a recent invention that has left no trace in our genome\* and ( 25 ) throughout childhood and beyond.

Speech and writing differ in their mechanics, of course, and that is one reason children must struggle with writing: it takes practice to reproduce the sounds of language with a pencil or a keyboard. But they differ in another way, which makes the acquisition of writing a lifelong challenge even after the mechanics have been mastered. Speaking and writing involve very different kinds of human relationship, and only the one associated with speech comes naturally to us. Spoken conversation is instinctive because social interaction is instinctive: we speak to those ( 26 ) we are on speaking terms. When we engage our conversational partners, we have a hint of what they know and what they might be interested in learning, and as we chat with them, we monitor their eyes, their face, and their posture. If they need clarification, or cannot swallow an assertion, or have something to add, they can break into the conversation or follow up ( 27 ).

We enjoy none of this give-and-take when we send a letter or email out into the world. The recipients are invisible and mysterious, and we have to make them understand what we are saying ( 28 ) knowing much about them or seeing their reactions. At the time that we write, the reader exists only in our imaginations. Writing is an act of pretense. We have to visualize ( 29 ) in some kind of conversation, or correspondence, or speech, or

monologue, and put words into the mouth of the little avatar\* who represents us in this simulated world.

The key to good style, far more than obeying any list of rules, is to have a clear conception of the imaginary world in which you're pretending to communicate. There are many possibilities. A person thumb-typing a text message can write as if he is taking ( 30 ) a real conversation. A college student who writes a term paper is pretending that he\* knows more about his subject than the reader and that his goal is to supply the reader with information she needs, although in reality his reader typically knows more about the subject than he does and has no need for the information, the actual goal of the exercise ( 31 ) to give the student practice for the real thing. An activist composing a manifesto, or a minister drafting a sermon, must write as if they are standing in front of crowd and stirring up their emotions.

Which simulation should a writer concentrate on ( 32 ) for a more generic readership, such as an essay, an article, a review, an editorial, a newsletter, or a blog post? The literary scholars Francis-Noël Thomas and Mark Turner ( 33 ) one model of prose as an aspiration for such writers today. They call it classic style, and explain it in a wonderful little book called *Clear and Simple as the Truth*.

The guiding metaphor of classic style is seeing the world. The writer can see ( 34 ), and he orients the reader's gaze so that she can see it for herself. The purpose of writing is presentation, and its motive is disinterested truth. It succeeds when it matches language with the truth, the proof of success being clarity and simplicity. The truth can be known, and is not the same as the language that reveals it; prose is a window onto the world. The writer knows the truth before ( 35 ) it into words; he is not using the occasion of writing to sort out what he thinks. ( 36 ) the writer of classic prose have to argue for the truth; he just needs to present it. That is because the reader is competent and can recognize the truth when she sees it, as ( 37 ) as she is

given an unobstructed view. The writer and the reader are equals, and the process of directing the reader's gaze takes the form of a conversation.

A writer of classic prose must simulate two experiences: showing the reader something in the world, and engaging her in conversation. The nature of each experience shapes the way ( 38 ) classic prose is written. The metaphor of showing implies that there is something to see. The things in the world the writer is pointing to, then are *concrete*: people (or other animate beings) who move around in the world and interact with objects. The metaphor of conversation implies that the reader is *cooperative*. The writer can count on her to read ( 39 ), catch his drift, and connect the dots, without his having to spell out every step in his train of thought.

注 \*genome ゲノム(生物の基本的な遺伝子情報)

\*avatar アバター(インターネット上でのユーザーの分身)

\*he 本文では, 実際の性別に関わりなく, 書き手には he/his/him, 読み手には she/her が使われている。

23. ① because            ② whereas            ③ if            ④ provided

24. ① engage children            ② children are engaged  
③ to engage children            ④ children to engage

25. ① must be laboriously acquired  
② should not have laborious acquisitions  
③ may have labored in the acquisition  
④ has to acquire it laboriously

26. ① in which            ② for what            ③ with whom            ④ at that

27. ① on the turn      ② out of turn      ③ in turn      ④ to a turn
28. ① without      ② withhold      ③ within      ④ withstand
29. ① us      ② yourself      ③ ourselves      ④ own
30. ① it badly      ② part in  
       ③ the trouble to      ④ the liberty of
31. ① were      ② been      ③ be      ④ being
32. ① when composing a piece      ② how to compose a piece  
       ③ that piece is composed      ④ a piece is being composed
33. ① are singled out      ② have singled out  
       ③ singles out      ④ to single out
34. ① nothing that the observer has found until now  
       ② anything that the editor has never written  
       ③ everything that the critic has still kept in mind  
       ④ something that the reader has not yet noticed
35. ① to put      ② put      ③ putting      ④ puts
36. ① Nor does      ② Or does  
       ③ Either does      ④ So does
37. ① long      ② for      ③ if      ④ such

38. ① when                    ② that                    ③ where                    ④ why

39. ① under the lines                    ② on top of the lines

③ besides the lines                    ④ between the lines

<余 白>

問題Ⅳ 次の40～47のそれぞれのA・Bの空欄には同じ語句が入る。空欄に入る最も適切な語句をそれぞれ①～④の中から一つ選び、解答欄のその数字をマークしなさい。

40. A You are requested to ( ) in this entry form.  
B I am afraid I have no cash on ( ).  
① yen                      ② fill                      ③ hand                      ④ trust
41. A We can't afford a bicycle, ( ) alone a car.  
B Could you please ( ) him study at the chemical laboratory?  
① let                      ② allow                      ③ have                      ④ make
42. A The rain prevented me from ( ) to the office.  
B I usually don't like ( ) out for dinner.  
① to come                      ② to go                      ③ coming                      ④ going
43. A George Avenue ( ) east from Main Street.  
B Mr. Williams ( ) a construction company.  
① goes                      ② owns                      ③ manages                      ④ runs
44. A If Tom ( ) studying harder, I wouldn't scold him.  
B There ( ) many swans on the lake.  
① are                      ② were                      ③ is                      ④ was
45. A They are among the ( ) players on the field.  
B Bug killers are the ( ) source of pollution in this area.  
① loudest                      ② main                      ③ popular                      ④ large



46. A They ( ) him as their leader.

B What do you have to say in ( ) to this matter?

- ① think            ② regard            ③ short            ④ concern

47. A We have school ( ) July.

B Could you please look ( ) this composition?

- ① through            ② over            ③ at            ④ for

問題V 次の英文 48～55 の下線部に最も意味の近い語句をそれぞれ①～④の中から一つ選び、解答欄のその数字をマークしなさい。

48. I want you to stay away from Bill, because he might have a bad influence on you.

- ① awake                      ② avenge                      ③ avoid                      ④ avert

49. Excuse me for cutting in, but may I introduce this gentleman to you?

- ① interrogating                      ② interrupting  
③ interpreting                      ④ interrelating

50. The movie I saw yesterday was very moving and I had to fight back my tears.

- ① control                      ② contract                      ③ contact                      ④ content

51. The radio reported heavy weather approaching, so the weekly game was called off.

- ① was ceased                      ② was caused  
③ was canceled                      ④ was concealed

52. I need to work out at a gym to lose weight.

- ① expand                      ② exempt                      ③ exhaust                      ④ exercise

53. I do not know what ASAP stands for.

- ① repeats                      ② regrets                      ③ represents                      ④ regulates

54. I would like to stand behind the new strategy announced by the government recently.

- ① consult                      ② support                      ③ oppose                      ④ decline

55. Please feel free to drop in anytime.

① ask

② fall

③ visit

④ sink



カ This lecture will be open to the public (     ) ( 66 ) (     )  
(     ) (     ) ( 67 ) the argument.

- ① anyone                      ② can                      ③ in  
④ participate                  ⑤ so                      ⑥ that

キ Advances in modern medicine have helped to increase the lifespan  
(     ) (     ) ( 68 ) (     ) ( 69 ) (     ).

- ① an                              ② astonishing              ③ extent  
④ humans                      ⑤ of                      ⑥ to

ク I am going to keep ( 70 ) (     ) (     ) (     ) ( 71 )  
(     ) the answer to this problem.

- ① can                              ② figure                      ③ I  
④ out                              ⑤ trying                      ⑥ until

ケ The client wanted to know how (     ) (     ) ( 72 ) (     )  
( 73 ) (     ) to be fixed.

- ① the car                      ② for                      ③ it  
④ long                              ⑤ take                      ⑥ would

コ After so many (     ) ( 74 ) (     ), (     ) (     ) ( 75 )  
for granted now.

- ① bad                              ② happened                  ③ I  
④ nothing                      ⑤ take                      ⑥ things





