

## 英 語

## 注 意

1. 問題は全部で16ページである。
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。
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	<input checked="" type="radio"/>	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7	<input type="radio"/> 8	<input type="radio"/> 9	<input type="radio"/> 0
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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。

- I 次の英文を読み、続く設問文1～10について、内容から考えて最も適切な答えをそれぞれの選択肢①～④の中から1つずつ選び、記号をマークしなさい。

British vlogger (video blogger) Zoella has just reached the milestone of 10 million subscribers to her main YouTube channel, but she has a long way to go to catch its most popular creator PewDiePie, who is about to pass 42 million. They're just two of the most prominent YouTube stars. Online-video tracking firm Tubular Labs reported that there were more than 17,000 YouTube channels with more than 100,000 subscribers, and nearly 1,500 with more than one million. How have these YouTubers become so popular? It can seem baffling to people outside their main viewing demographic. Yet the top YouTube stars aren't just popular: they are genuinely influential figures for their young fans. A fact that entertainment industry magazine *Variety* has been confronting its readers with since 2014.

That year, it published a survey of 13-18 year-olds in the U.S. conducted by the University of Southern California, asking them to rate the 10 most popular English-language YouTubers and 10 of the most popular traditional celebrities across a range of qualities representing "influence." YouTubers took the top five places in the resulting chart, with Smosh, the Fine Bros, PewDiePie, KSI and Ryan Higa deemed more influential than Paul Walker, Jennifer Lawrence, Katy Perry and other celebrities. When the university ran the same survey again in 2015, YouTubers took the top six slots, ahead of stars including Bruno Mars and Taylor Swift.

The surveys provided some useful evidence on why the online stars are so popular. "YouTubers were judged to be more engaging, extraordinary and relatable than mainstream stars, who were rated as being smarter and more reliable. In terms of sex appeal, the two types of celebs finished just about even," explained the survey's sponsor in 2014. "Looking at survey comments and feedback, teens enjoy an intimate and authentic experience with YouTube

celebrities, who aren't subject to image strategies carefully orchestrated by PR professionals. Teens also say they appreciate YouTube stars' more candid sense of humour, lack of filter and risk-taking spirit, behaviours often forbidden by Hollywood handlers."

That's one of the key things to understand about the popularity of YouTubers, if you're struggling to see it in their content—for their fans, the contrast with stars from the world of music, film and television has been a big factor in their rise. Their very ordinariness—their relatability—is what makes them so appealing. The “girl or boy next door” who is “just like us” is not an unusual trope in the entertainment world but on YouTube, it's heightened. *Variety's* 2015 study suggested that teenagers' emotional attachment to YouTube stars is “as much as seven times greater than that toward a traditional celebrity” for these reasons. Many YouTube stars foster this sense of connection in the way they talk to their fans in videos, from Zoella vlogging about her experience of anxiety attacks to PewDiePie addressing speculation about his earnings.

There are technical aspects to this too. By necessity, vlogging started out as a format with a person talking into a webcam—and thus directly to the viewer—often close to the camera and filming in their bedroom. It created a sense of intimacy, and one that many YouTube stars have managed to maintain even as they got better cameras and editing kit.

Music industry analyst Mark Mulligan explained to record labels why teenagers seemed to care more about YouTubers than musicians. He suggested that teenagers struggle to “find music that they can own, that their mum and dad aren't going to sing along to too”—but have realized that their parents probably won't be quite as open to YouTubers. “With no music subculture to cling to, the young generation has instead gravitated to YouTube stars,” wrote Mulligan. “A kid trying to explain to his mum why Stampy Does Minecraft is worth watching hours on end is simply a 21st century rerun of

kids trying to convince their parents of the musical worth of Elvis, the Beatles, the Sex Pistols and so on. That is the entire point of a youth culture—older generations aren't meant to get it," he added.

To summarize, then: to their fans, YouTube stars feel more authentic and relatable than many traditional celebrities, and that's something that is key to the videos they publish. The fact that this may annoy or confuse non-fans—parents in particular—is part of the appeal.

It may also be a danger in waiting, though, for any YouTubers whose fans perceive them to be drifting away from that authentic, relatable status. Staying relatable when you're earning a high six- or even seven-figure annual income is one challenge, albeit hardly unfamiliar from the traditional entertainment world. But there are other trends that could change the relationship some YouTubers have with their audiences. Many are working more with brands to sponsor their videos, for example. The risk is less that fans think they've sold out<sup>(B)</sup>—many YouTubers are refreshingly honest about their reasons for taking the cash—and more that some may end up making bad branded videos that turn their viewers off.

The key thing to understand about YouTube stars is that the content of their videos—whether it's Let's Play game commentaries, makeup tutorials or personal vlogs—is less than one half of their appeal. The connection to their audiences is the rest: they have grown up with the tools to forge and strengthen that connection, and many will use that as their anchor to keep their feet on the ground.

1. Which of the following statements about YouTube channels agrees with the contents of the first paragraph?
- ① Over seventeen thousand channels have over one hundred thousand subscribers.
  - ② PewDiePie's channel has four hundred and twenty thousand subscribers.
  - ③ Zoella has half the number of subscribers as PewDiePie has.
  - ④ Zoella has more subscribers to her channel than PewDiePie.
2. To what does the underlined word 'it' in the second paragraph refer?  
(A)
- ① A survey.
  - ② The University of Southern California.
  - ③ *Variety* magazine.
  - ④ YouTube.
3. What did the surveys of 2014 and 2015 reveal?
- ① Mainstream stars were judged to be more slim.
  - ② Traditional stars were thought to have more sex appeal.
  - ③ YouTubers were especially popular among older adults.
  - ④ YouTubers were thought to be less concerned about their image.
4. According to the writer, Zoella vlogging about her experience of anxiety attacks is an example of which of the following?
- ① YouTube stars' careful image strategy.
  - ② YouTube stars' lack of authenticity.
  - ③ YouTube stars' lack of filter.
  - ④ YouTube stars' traditional celebrity.

5. What does the writer say about YouTube channels' technical aspects?

- ① Better technology does not necessarily reduce intimacy.
- ② The technology of the channels has not changed over time.
- ③ Viewers now use better cameras and kit to access YouTube.
- ④ YouTubers should stop talking into a webcam.

6. Why does Mark Mulligan mention Elvis, the Beatles and the Sex Pistols?

- ① They are examples of acts that kids like to watch on YouTube.
- ② They are examples of acts that parents like to watch on YouTube.
- ③ They represent a cultural disagreement between generations.
- ④ They represent a type of generation gap unrelated to youth culture.

7. What does the writer say about YouTubers' earnings?

- ① Some YouTubers are paid six or seven times per year.
- ② Some YouTubers have similar earnings to traditional entertainers.
- ③ YouTubers have not yet found a way to make a lot of money.
- ④ YouTubers make most of their money by selling items online.

8. Which is closest to the meaning of the underlined phrase 'sold out' in the eighth paragraph?  
(B)

- ① YouTube stars have quit their YouTube channels.
- ② YouTube stars have sold all of the goods on their channels.
- ③ YouTube stars refuse to accept sponsors.
- ④ YouTube stars take money to promote brands.

9. What does the writer believe is the strongest reason for the popularity of YouTube stars?

- ① The excellent content on YouTube stars' channels.
- ② The fact that YouTube stars avoid risk.
- ③ YouTube stars' ability to connect with their viewers.
- ④ YouTube stars' technical know-how.

10. What is the most appropriate title for this text?

- ① Traditional celebrities resist attack from YouTube stars.
- ② YouTube stars become heroes across generations.
- ③ YouTube stars continue to fascinate younger people.
- ④ YouTube stars yet to find fame.

- II 次の英文を読み、下線部⑪～⑳と最も意味の近い語句をそれぞれの選択肢①～④から1つずつ選び、記号をマークしなさい。

On the night of October 10, 1975, 18-year-old Bradley T. VanDamme of Fulton, Illinois, was involved in a serious accident. As he lay unconscious in the front seat, the rear of his vehicle burst into flames. By the time bystander Billie Joe McCullough reached the car, the fire had spread into the front of the passenger compartment. McCullough crawled into the car and, with great difficulty and at obvious risk to his own life, pulled VanDamme free. Moments later the entire car exploded into flames. Although VanDamme suffered extensive injuries and was badly burned, he eventually recovered.

McCullough, a 22-year-old laborer, was later awarded the Carnegie Medal, an honor given for outstanding acts of selfless heroism performed in the United States and Canada. To be considered for a Carnegie Medal, an act must meet these four criteria: (i) it must be voluntary; (ii) the actor must risk his or her own life to an extraordinary degree; (iii) the actor must not be directly related to the victim; and (iv) the actor must not be in an occupational role (such as police or life-guards) in which duty would have required the act.

There were 56 medals awarded in 1977, eight of them posthumously. The emergencies included twenty instances of drowning, sixteen of burning in automobiles or buildings, six suffocations from smoke or fumes, four rock falls, three cases of electric shock, two oncoming trains, two attacking animals, one shooting, one falling sheet of metal, and one fall from a tree. Because opportunities to perform such acts are extremely rare, 56 awards in one year seems a very large number.

The 48 persons who survived to receive their medals in 1977 undoubtedly enjoyed lifelong respect and admiration from their communities. Even so, the criteria for the awards appear to rule out self-interested motives. Kin selection cannot be at work here since the victim cannot have been a relative.



Moreover when the chances of dying during a rescue attempt are 1 in 7, it appears unlikely that mutual assistance could be significant motives. Acts of heroism often come at such cost that not even society's highest awards could possibly compensate. The Congressional Medal of Honor, our highest military honor, has often been awarded posthumously to soldiers who threw themselves atop live grenades to save their comrades. Surely not even the most dedicated rationalist would pretend that these soldiers somehow figured to come out ahead.

11. rear

- ① back                      ② hood                      ③ roof                      ④ seat

12. bystander

- ① attendant                ② participant              ③ passenger                ④ witness

13. extensive

- ① broad                      ② exclusive                ③ tended                    ④ untreatable

14. voluntary

- ① as needed    ② free of charge  
③ given freely    ④ needless

15. degree

- ① cost                        ② danger                    ③ extent                    ④ risk

16. victim

- ① attacker                    ② casualty                    ③ loser                      ④ viewer

17. suffocations

- ① burning
- ② inability to breathe
- ③ losing mobility
- ④ suspending

18. compensate

- ① catch up with
- ② cooperate
- ③ recover
- ④ repay

19. posthumously

- ① after death
- ② by mistake
- ③ by post
- ④ later in life

20. comrades

- ① children
- ② citizens
- ③ peers
- ④ supervisors

<余 白>

**III**

次の会話文を読み、空欄 21～25 に最も適切な語句を、それぞれの選択肢①～④から 1 つずつ選び、記号をマークしなさい。

Iain: I've been offered two different jobs. Can you believe it? One of the jobs is in New York and the other is in Washington.

Robin: Wow! ( 21 ) the current economy, so many students would love to be in your position. Have you decided which one to accept?

Iain: Both jobs are great, so I'm in two ( 22 ) about which one to choose.

Robin: If both jobs are fine, why don't you just trust your ( 23 )? Do you have a more instinctive feeling about one over the other?

Iain: Well the New York job would be really great as I already know some people who work there, whereas the Washington one might have potential in terms of promotion.

Robin: Well, if you are trying to determine which job is right for you, I suppose you have to weigh up all the pros and cons. But it seems to me that one job might benefit your future ( 24 ) more than the other, don't you agree?

Iain: Yes, I get your message! Perhaps Washington would be the best choice. I have to consider ( 25 ) like promotion and suchlike really seriously.

- |                   |                 |
|-------------------|-----------------|
| 21. ① Considering | ② On behalf of  |
| ③ Representing    | ④ To exaggerate |
| 22. ① brains      | ② heads         |
| ③ hearts          | ④ minds         |

23. ① blood

③ gut

② flesh

④ throat

24. ① anxiety

③ prospects

② discontent

④ rejection

25. ① appeals

③ figures

② factors

④ treaties

**IV**

次の対話を読み、空欄に最も適切な単語を①～⑩から1つずつ選び、記号をマークしなさい。ただし同じ単語を2回以上用いてはいけません。

26. A : That concert was fantastic!  
B : You can (            ) that again.
27. A : How do you (            ) with pressure and stress?  
B : I usually watch movies.
28. A : When did the revised election law in Japan (            ) effect?  
B : In 2016. I cast my ballot for the first time.
29. A : I'm glad I helped you!  
B : Yes! Thanks a lot. It's great to have a friend to (            ) back on.
30. A : Don't (            ) ill of any of your friends.  
B : I know, but sometimes it's difficult not to!
31. A : The explanation is going to be quite complicated, so (            ) with me, OK?  
B : Alright, I will.
32. A : Let's try a new restaurant!  
B : Well, I don't want to (            ) out too much money on it.
33. A : When will I be able to (            ) that car over there?  
B : Well, first you need to stop spending so much money on clothing!

34. A : I am wondering how to (            ) progress in my career.  
B : Try to do your best every day, and things will work out well.
35. A : Smartphones are great!  
B : I agree. But they can (            ) you or hurt you. Let's make proper use of them.

- ① afford      ② bear      ③ cope      ④ fall      ⑤ fork  
⑥ help      ⑦ make      ⑧ say      ⑨ speak      ⑩ take

## V

次の空欄に入る最も適切な語句をそれぞれの選択肢①～④から1つずつ選び、記号をマークしなさい。

36. I found it hard getting back ( ) studying after the winter vacation.

- ① by                      ② in                      ③ to                      ④ up

37. During the workshop, I realized that we ( ) before.

- ① had met              ② have met              ③ meet                      ④ will meet

38. Taro doesn't speak good Mandarin, but he can make himself ( ).

- ① to understand                      ② understand  
③ understanding                      ④ understood

39. Why don't we ( ) it a day? It's late and we worked enough.

- ① call                      ② cool                      ③ fall                      ④ roll

40. Never mind. Put all the errors ( ) you and look forward to the next game.

- ① ahead                      ② back                      ③ before                      ④ behind

41. I don't suppose you could give me a ride, ( )?

- ① could you              ② couldn't you              ③ do I                      ④ don't I

42. Be quiet! Please don't talk ( ) such a loud voice.

- ① for                      ② in                      ③ of                      ④ out

43. ( ) you may disagree, I think she is a good boss.

- ① Although              ② Because              ③ If                      ④ Unless



44. Just (            ) I'm your sister doesn't mean you can keep asking me to babysit.

- ① as                      ② because                      ③ now                      ④ only

45. (            ) odd the way you know what I'm thinking.

- ① It's                      ② What's                      ③ Which is                      ④ Who's





