

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。

問題 I 次の英文を読み、設問 1～10 のそれぞれについて、最も適切な選択肢を①～④からひとつずつ選び、その番号を解答欄にマークしなさい。

Knowledge of classical Greece spread through Western European thought from the Renaissance onwards. Certainly scholars in the nineteenth century were fully informed about the works of Homer, Herodotus, Euripides and Sophocles*, all of whom explicitly referred to the harmonious association of art and sport. There was familiarity with the description of athletes in Greek art, who were held to represent ideals of beauty. In classical Greek culture there was also widespread appreciation of the importance of sporting competitions, with sporting and artistic contests an integral part of religious ritual and ceremony. The most important sporting events were the four festivals that had emerged as prestigious gatherings by the sixth century BC, attracting Greeks from around the Mediterranean world. These were the Olympic Games at Olympia, the Pythian Games at the religious shrine at Delphi, the Isthmian Games in the Isthmus of Corinth and the Nemean Games near Mycenae. Of these, the Olympic and the Pythian took place every four years, while the Isthmian and the Nemean took place biannually.

The Olympics were the oldest and most prominent of the four cycles of Games, with the first victors' list dating from 776 BC. They grew from a simple festival involving foot races to incorporate other athletic and horse riding events. By the fourth century BC, for example, they included running races, the pentathlon*, wrestling, boxing and horseracing with competitions for boys as well as men. Sport itself was surrounded by ritual supervised by the religious authorities, with athletes and trainers bound by oaths and a truce* to enable people to assemble freely at the appointed time. The festival spread over five days with a set programme of sporting competitions, prayers, parades, singing, music, animal sacrifice, feasting, a ceremony on the last day for crowning victors, a final banquet and celebrations.

In reality, the conditions at Olympia probably presented athletes and visitors alike with a notoriously unpleasant experience, characterised by noise, congestion, smell, blood, slaughter, flies and heat. However, historians favoured a romanticised vision: a picture of athletes, artists and scholars, coming together in a beautiful setting surrounded by the glory of classical architecture decorated by great art. It was this vision that inspired Coubertin's* ideas of beauty, harmony and the arts and their combination in the modern Games. In 1904 he announced that it was time 'to restore the Olympiads to their original beauty' and bring art and sport together.

Coubertin summed up his concept of the renovated Games in terms of *Olympism*, which the Olympic Charter defines as:

a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example and respect for universal fundamental ethical principles.

Olympism influenced the cultural construction of the revived Games. Coubertin had realised that restoring the outward form of the Games was comparatively easy, since it only involved restarting the four-year cycle of Olympiads, but re-establishing their deeper meaning was more difficult. For the ancient Greeks, this meaning centred on the power of religious observance and athleticism to honour the gods. Coubertin had a utopian belief in the significance of athleticism, but recognised that giving the modern Games a spiritual component was difficult in a world of competing religions. Instead, he suggested using the idea of 'modern patriotism', symbolised by the national flag being raised on the pole of victory to honour the winning athlete.

Olympism would provide the new Games with notions of beauty and

harmony. This required suitable ceremonial expressions to communicate its essence both to spectators and participants. The diverse array of elements, intended to lend dignity to the Games, evolved over time with that objective in mind. Certain elements, like the release of pigeons or doves, were part of the ceremony from the outset; others, such as the judges' oath, did not appear until 1972. Some aspects, such as the anthem, were developed specifically for the Olympics; others, such as the competition motto, were taken from elsewhere.

Classical models played an important part in shaping these practices, although more from inventive adaptation of ancient Greek custom than from direct copying. Perhaps the most revealing combination of a classical model with invented tradition was the physical relaying of the torch to the host stadium and the lighting of the flame, probably the most impressive aspect of the Opening Ceremony. Certainly, the flame had an ancient forerunner that burned on the altar of Zeus* at Olympia for the duration of the Games, and torch races, staged at night with winners needing to complete the course with their torches still alight, were features of classical Greek sporting competitions. Yet although members of the IOC often referred to the 'Olympic flame', initially they used the expression metaphorically, as being like the Olympic spirit. It was only at Amsterdam 1928 that the practice of having a physical flame reappeared. The torch relay from Olympia was a wholly invented addition to the ritual, introduced at Berlin 1936 on the suggestion of Carl Diem, General Secretary of the German Olympic Committee.

In the 1960s and 1970s host cities (Tokyo, Mexico City, Munich and Montreal) began introducing folkloric* elements into the Opening and Closing Ceremonies to soften the Western military tradition and add some local distinctiveness. The advent of live television transmission turned the ceremonies from a stadium event into global entertainment, providing a vehicle for cities quite literally to perform on a world stage. Moscow 1980 provided no less than an hour of artistic programming in their Opening Ceremony and a

further 30 minutes in the Closing Ceremony to reflect the various aspects of the life and culture of the Soviet people. Los Angeles 1984 responded with a show intended to make Moscow's efforts look insignificant. From this point, organizers employed an ever-increasing vocabulary of music, dance, lights, lasers and fireworks effects to create spectacle ending up, in the case of Athens 2004, with the creation of a lake in the centre of the stadium, and at Beijing 2008 with the dramatic precision of 14,000 performers representing China's inventiveness and civilisation. Spectators too are drawn into these performances by giving them cards, lights, masks, bells, pipes, whistles and even clothing to create special effects.

The idea of festivities beyond the stadium to accompany the Games was willingly adopted by the organizers of Athens 1896. The Reception Committee, charged with accommodation and hospitality for athletes and visitors, initially came up with plans to recreate the ancient festival. While lack of funds and fears over creating a 'parody of Antiquity' led to the abandonment of these schemes, the organizers provided music, theatre and torchlight processions. In that sense, the Greeks did not need Coubertin's advice about the value of festive accompaniments to the Games, since they already regarded such festivities as an integral part of how such events should be staged.

〈注〉

Homer, Herodotus, Euripides and Sophocles : 古代ギリシアの人名

pentathlon : 五種競技

truce : 停戦協定

Coubertin : 近代オリンピックおよび国際オリンピック委員会 (IOC) の創設者

altar of Zeus : ゼウスの神殿

folkloric : 民俗的な

1. Knowledge of classical Greece became widespread in Western Europe. . .
 - ① at the beginning of the twentieth century.
 - ② in the nineteenth century.
 - ③ in the sixth century BC.
 - ④ starting with the Renaissance.

2. According to the text, in classical Greek culture, sport was. . .
 - ① a kind of gambling.
 - ② a kind of leisure activity.
 - ③ considered more important than art.
 - ④ intimately related to religion.

3. According to the author, one of the characteristics of the Olympic Games at Olympia was that. . .
 - ① they remained a festival that only had races.
 - ② they were composed of various kinds of events.
 - ③ they were held for four years in a row.
 - ④ the organisers were not interested in holding an award ceremony for victors.

4. When Coubertin made the concept of the modern Games, he drew inspiration from. . .
 - ① his own visit to Olympia.
 - ② rather idealised images of Olympia.
 - ③ surveys of visitors to Olympia.
 - ④ the experience of athletes he knew personally.

5. What is not mentioned in the Olympic Charter is . . .
- ① respect for moral values.
 - ② the balance of body, will and mind.
 - ③ the harmony of sport, culture and education.
 - ④ the restoration of the original Olympics.
6. The influence of Coubertin on the modern Games can be found in . . .
- ① an educational system centred on athleticism.
 - ② the denial of the form of a four-year cycle of Olympiads.
 - ③ the policy of separating sport from daily life.
 - ④ the shift of emphasis from religion to nation.
7. Ceremonial expressions were necessary for the Olympics in order to . . .
- ① call for more participants.
 - ② release pigeons or doves into the sky.
 - ③ sing the anthem together.
 - ④ transmit the beauty and harmony of Olympism.
8. About the ceremonial torch relay from Olympia, the author says that . . .
- ① it was a feature of classical Greek sporting competitions.
 - ② it was a modern invention.
 - ③ it was introduced at Amsterdam 1928.
 - ④ it was invented by Coubertin.

9. According to the text, the Opening and Closing Ceremonies of Los Angeles 1984 were noteworthy because. . .

- ① they concentrated on Western military tradition instead of emphasising local aspects.
- ② they denied the significance of live television transmission.
- ③ they influenced the development towards more and more spectacular ceremonies.
- ④ they introduced artistic programming for the first time.

10. The last paragraph suggests that. . .

- ① accommodation and hospitality were not taken into consideration in the Games of Athens 1896.
- ② the Games of Athens 1896 was the exact revival of the ancient festival.
- ③ the organizers for Athens 1896 and Coubertin had the same idea about the importance of the festivities beyond the stadium.
- ④ the Reception Committee of Athens 1896 planned the Games against the advice of Coubertin.

問題Ⅱ

以下の設問に答えなさい。

A. 次の11～15の定義に最も近い意味をもつ語句を①～⑤からひとつずつ選び、その番号を解答欄にマークしなさい。

11. careful about doing something accurately and exactly

- ① though ② thought ③ thorough
④ through ⑤ throw

12. producing the result that is wanted

- ① barely ② effective ③ inadequate
④ insufficient ⑤ nearly

13. a point or limit where two things become different

- ① area ② boundary ③ opposite
④ similar ⑤ various

14. an amount that is far more than normal

- ① common ② extent ③ extreme
④ level ⑤ regular

15. the degree to which something is good or bad

- ① quality ② quantity ③ quarantine
④ quarrel ⑤ quarter

B. 英語の表現や用法を説明する 16～20 の文の空所に入れるのに最も適切な語句を①～⑤からひとつずつ選び、その番号を解答欄にマークしなさい。

16. If you want to say that you like all fruit, but you don't like bananas, you can say "I like all fruit _____ bananas".

- ① accept ② etcetera ③ except ④ instead ⑤ upset

17. These days it is not socially correct to use gender-based job terms such as air hostesses or businessmen. It is more acceptable to use the term _____ to describe employees.

- ① staff ② staffed ③ staffs ④ stuff ⑤ stuffing

18. Often expressions using animals are used to intensify the description of something. For example "He's as quiet as a mouse" means that he is very quiet. "He's as strong as _____" means that he is very strong.

- ① a butterfly ② a fly ③ an insect
④ a goldfish ⑤ an ox

19. There are many differences between British and American English. In Britain we would say "Please put your luggage in the boot", but in the U.S. they would say "Please put your baggage in the _____".

- ① bonnet ② hood ③ tailpipe
④ trunk ⑤ windshield

20. Often companies like to advertise how long they have been in business. If we want to know when a business was first started we can look for the phrase "_____ in 1963".

- ① closed down ② established ③ implanted
④ perished ⑤ resumed

問題Ⅲ

次の21～25のカッコの中に①～⑤を埋めて英文を構成する場合、どのような順序で並べるのが適切ですか。最も適切な順序に並べたときに(*)の中に入る選択肢を①～⑤からひとつずつ選び、その番号を解答欄にマークしなさい。なお、選択肢では、文頭に置かれる単語も最初の文字を小文字で表記してあります。

21. () you () (*) (), () will see the Tokyo Sky Tree in the distance.

- ① ahead ② if ③ look ④ straight ⑤ you

22. I thought about faking an illness so as to miss the midterm (), () () (*) ().

- ① but ② decided ③ exam ④ not ⑤ to

23. The burglar sneaked all the () () () hardly (*) ().

- ① a ② downstairs ③ sound
④ way ⑤ with

24. The happiness of the islanders was () () () (*) () kept smiling.

- ① evident ② from ③ the ④ they ⑤ way

25. I have been feeling a little stressed these days, but I am trying to let () () () (*) () with my life.

- ① and ② get ③ go ④ it ⑤ on

問題IV 次の26～40の英文の下線部に入る最も適切な語句を①～④からひとつずつ選び、その番号を解答欄にマークしなさい。

26. _____ read a biography of Franz Kafka, I already knew that his novels were always about his feelings towards his father.

- ① After ② Being ③ Having ④ To

27. My sister has _____ of being famous.

- ① ambitious ② dreamy ③ visions ④ wishful

28. The doctor can tell at a _____ what kind of serious illness you are affected with.

- ① glance ② glass ③ grace ④ ground

29. Don't forget to _____ me a line when you land at Heathrow Airport.

- ① drip ② drop ③ trap ④ trip

30. As team captain, she immediately won the _____ of all the players.

- ① accent ② conference ③ confidence ④ continent

31. Lucy is a kind person, but she is sometimes _____ to her younger brothers.

- ① bean ② jean ③ lean ④ mean

32. In the American version of *Doraemon*, sweet snacks are replaced _____ apples, because obesity is a serious problem in the United States.

- ① against ② back ③ in ④ with

33. Delivery is free of _____ for orders greater than ¥5,000.
① chance ② change ③ charge ④ chase
34. Did you break your racket? Leave it to me. I'll get it _____.
① fix ② fixation ③ fixed ④ fixing
35. We have got a good _____ on booking a room with an ocean view.
① deal ② dean ③ dear ④ deed
36. I was disappointed to see the new film of my favorite director. I'm afraid he _____ out of steam.
① flew ② ran ③ spoke ④ walked
37. I lost my ID card last night, but I didn't _____ it till this afternoon.
① hide ② look ③ miss ④ show
38. It is very _____ of you to invite me to attend the lecture on the redevelopment of the Shibuya area.
① consider ② considerable ③ considerate ④ considering
39. I insisted that something _____ done for the people affected by the disaster.
① be ② go ③ have ④ should
40. She stopped talking about her boyfriend and went on _____ me about mine for the first time.
① ask ② asked ③ asking ④ to ask

問題 V 次の英文の空所(41)～(50)に入れるのに最も適切な語句を①～④からひとつずつ選び、その番号を解答欄にマークしなさい。

It is significant that the first chapter of the postwar constitution, although it was originally drafted by Americans, was apparently inspired by a draft constitution prepared by Kenpo Kenkyukai (Constitutional Research Association), a group of very prominent Japanese intellectuals. The first five articles of the Kenpo Kenkyukai draft (41) with the corresponding provisions* in the original SCAP* draft (shown in italics) read as follows:

1. The sovereignty of Japan is in the (42) of the Japanese people.

Article I. The Emperor shall be the symbol of the State and of the Unity of the People, deriving his position from the sovereign will of the people, and from no other source.

2. The Emperor does not rule state affairs. The supreme responsibility (43) state affairs rests with the Cabinet.

Article III. [third sentence] He shall have no governmental powers, nor shall he assume or be granted such powers.

Article III. [first sentence] The advice and consent of the Cabinet shall be required for all acts of the Emperor in matters of state, and the Cabinet shall be responsible therefor.*

3. The Emperor chiefly (44) charge of national ceremonies; he is commissioned to do so by the Nation.

Article III. [second sentence] The Emperor shall perform only such state functions as are provided for in this Constitution.

Article III. [fourth sentence] The Emperor may delegate his functions in such manner as may be provided by law.

4. The accession* of an Emperor to the throne must be approved in the Diet.

Article II. Succession to the Imperial Throne shall be dynastic and in (45) with such Imperial House Law* as the Diet may enact.*

5. The appointment of a Regent* is decided on in the Diet.

Article IV. When a regency is instituted in conformity with the provisions of such Imperial House Law as the Diet may enact, the duties of the Emperor shall be performed by the Regent in the name of the Emperor; and the limitations on the functions of the Emperor contained herein shall apply with equal force to the Regent.

Thus the first four articles of the SCAP draft constitution in both their entirety and details clearly reflected the spirit of the first five articles written by a committee of prominent Japanese intellectuals.

In a detailed evaluation of the Kenpo Kenkyukai draft (46) for SCAP's chief staff on January 11, 1946, Lt. Col.* Milo E. Rowell of the Government Section listed as one of its outstanding liberal provisions the point that "sovereignty of the people is acknowledged."

All of this is significant because it appears to trace the origin of the explicit declaration of popular sovereignty* in the postwar Japanese constitution to an indigenous source. Rowell and other Americans (47) in drafting the Japanese constitution insist that popular sovereignty was *implicit* in the objectives of the Potsdam Declaration. However, the *explicit* statement of popular sovereignty was not required in Secretary of State James F. Byrnes' instructions to SCAP's political adviser, George C. Atchson, Jr., in October 1945 or in Atchson's suggestions to Prince Konoe Fumimaro.

(48), SWNCC-228*, which stated American interdepartmental policy on the Japanese constitution, did not insist on an explicit statement of popular

sovereignty. Rowell's own detailed "Report of Preliminary Studies and Recommendations of Japanese Constitution," of December 6, 1945, which was a documentary forerunner of the SCAP draft constitution, did not, (49) all its very liberal provisions, call for an explicit statement of popular sovereignty.

Although it is undeniable that General MacArthur's headquarters provided the basic draft for the present Japanese Constitution, it would be a gross overstatement, in light of the evidence, to assert that the principle of popular sovereignty in the constitution was solely the result of a foreign imposition. It was, as we have seen, suggested to highly receptive SCAP officials by prominent Japanese intellectuals at a time (50) instructions from Washington were not demanding such a statement.

〈注〉

provision : 条項

SCAP = Supreme Commander for the Allied Power : 連合軍最高司令官

therefor = for that purpose (therefore ではない)

accession : 即位, 継承

dynastic : 王家の

Imperial House Law : 皇室典範

Regent : 摂政

Lt. Col. = Lieutenant Colonel : 中佐

popular sovereignty : 国民主権, 主権在民

SWNCC-228 : 日本の憲法改正への指針となる米国の文書。「日本の統治体制の改革」

41. ① assign ② like ③ make ④ together
42. ① hands ② necks ③ throats ④ stomachs
43. ① as ② by ③ for ④ with
44. ① at ② finds ③ in ④ takes
45. ① accordance ② comparison ③ order ④ terms
46. ① compared ② deleted ③ discarded ④ prepared
47. ① affected ② disrupted ③ excluded ④ involved
48. ① Anymore ② Furthermore ③ Needless ④ Regardless
49. ① even ② first of ③ for ④ not
50. ① what ② when ③ who ④ whom

