

I 日本語の意味を表わすように英文を完成させる時、(あ) および (い) に入る最も適切なものの組み合わせを①～⑨よりそれぞれ選び、その番号をマークしなさい。

1 A : 君の時計、少し進んでるよ。
B : わざと 5 分進めてあるんだよ。

A: Your watch is a little (あ).
B: I set it (い) by five minutes on purpose.

- | | | | | | |
|-----------|---------|-----------|---------|-----------|----------|
| ① あ fast | い above | ② あ fast | い ahead | ③ あ fast | い beyond |
| ④ あ quick | い above | ⑤ あ quick | い ahead | ⑥ あ quick | い beyond |
| ⑦ あ soon | い above | ⑧ あ soon | い ahead | ⑨ あ soon | い beyond |

2 A : この問題が解けないんだ。助けてよ。
B : できたよ。簡単さ。
A : ありがとう！
B : 貸しだよ。

A: I can't solve this problem. Please help me.
B: This is it. It's a piece of (あ).
A: Thanks!
B: You owe me (い).

- | | | | | | |
|---------------|--------|---------------|-----------|---------------|-------|
| ① あ breakfast | い hand | ② あ breakfast | い nothing | ③ あ breakfast | い one |
| ④ あ cake | い hand | ⑤ あ cake | い nothing | ⑥ あ cake | い one |
| ⑦ あ ease | い hand | ⑧ あ ease | い nothing | ⑨ あ ease | い one |

3 A : バーゲンに行こうよ。
B : おすすめは？
A : 渋谷でバッグのクリスマスセールやってるよ。
B : すぐ行こうよ！

A: Let's go bargain hunting.
B: Where do you (あ)?
A: There's a great Christmas sale on handbags in Shibuya.
B: What are we (い) for?

- | | | | | | |
|-------------|----------|-------------|----------|-------------|-----------|
| ① あ inform | い asking | ② あ inform | い paying | ③ あ inform | い waiting |
| ④ あ offer | い asking | ⑤ あ offer | い paying | ⑥ あ offer | い waiting |
| ⑦ あ suggest | い asking | ⑧ あ suggest | い paying | ⑨ あ suggest | い waiting |

4

A: 君のアイディアを盗んだなんて、よくも僕を責められるね。

B: そんなことは言ってないわ。

A: あのね、僕にはそう聞こえたんだけど。

B: まったくの誤解よ。

A: (あ) dare you accuse me of stealing your ideas?

B: I didn't say that.

A: Well, it sure (い) like that to me.

B: You're getting it all wrong.

① あ How い heard

② あ How い listened

③ あ How い sounded

④ あ What い heard

⑤ あ What い listened

⑥ あ What い sounded

⑦ あ Who い heard

⑧ あ Who い listened

⑨ あ Who い sounded

5

A: 家から出て生活することは、自立の決め手になると思うよ。

B: 日本の多くの十代の若者はそんなゆとりなどないと思うけど。

A: そうだけど、アメリカの若者は17歳で高校を卒業したら家を出て、自立することを前向きなこととして重視してるよ。

A: I think moving away from home is the decisive step in establishing your independence.

B: I don't think many Japanese teenagers can (あ) to do that.

A: Yeah, but in the U.S. more kids leave home when they graduate from high school at the age of 17. They value (い) their independence as a positive thing.

① あ afford い becoming

② あ afford い gaining

③ あ afford い standing

④ あ allow い becoming

⑤ あ allow い gaining

⑥ あ allow い standing

⑦ あ room い becoming

⑧ あ room い gaining

⑨ あ room い standing

6

A: 欧米の人は日本人の方が健康的な生活を送っていると思っているよ。

B: 彼らがなんとなく従来の西洋医学に幻滅していると君は考えているの?

A: そうじゃなくて、多くの人がストレスや高血圧などに悩んで、最善の対処法を知らないだけさ。

B: 多くの場合、原因は座っていることが多い生活様式じゃないかな。

A: Western people imagine that the Japanese lead healthier lives than they do.

B: Do you think they're (あ) with traditional Western medicine for some reason, then?

A: Well no, I just think so many people suffer from things like stress and high blood pressure, and nobody really knows the best ways to deal with them.

B: It's their sedentary lifestyle that's (い) in many cases, isn't it?

① あ disillusioned い reasonable

② あ disillusioned い reliable

③ あ disillusioned い responsible

④ あ dreamed い reasonable

⑤ あ dreamed い reliable

⑥ あ dreamed い responsible

⑦ あ fascinated い reasonable

⑧ あ fascinated い reliable

⑨ あ fascinated い responsible

II (1) 英語による記述が指す1語となるように、破線部（破線の数は文字数を表わす）を補充する際に に
入る2文字を①～⑩よりそれぞれ選び、その番号をマークしなさい。各選択肢は2回以上使ってよい。

7 A page or series of pages showing the days, weeks, and months of a particular year: c _ _ _ _ _

8 A room or building used for scientific research, experiments, testing, etc.: l _ _ _ _ _ y

9 Add a number to itself a particular number of times: m _ _ _ ly

① al ② ar ③ el ④ er ⑤ le ⑥ ol ⑦ or ⑧ re ⑨ ul ⑩ ur

(2) 英語による記述が指す1語となるように、破線部（破線の数は文字数を表わす）を補充する際に に
入る2文字を①～⑩よりそれぞれ選び、その番号をマークしなさい。各選択肢は2回以上使ってよい。

10 A place where young children and babies are taken care of while their parents are at work: n _ _ _ _ _

11 Give one's good wishes to another when something special or pleasant has happened to them: co _ _ _ _ _ te

12 The institution in some countries that makes laws and discusses important national affairs: P _ _ _ _ ent

① la ② le ③ li ④ ll ⑤ lr ⑥ ly ⑦ ra ⑧ ri ⑨ rl ⑩ ry

III 英文が日本語の意味を表わすように [] 内の語(句)を並べ換える時、(あ)(い)(う)に入るものの組み合わせを①～⑩よりそれぞれ選び、その番号をマークしなさい。ただし [] には余分なものが1つ含まれている。(なお、文頭に来る語も小文字で示されている)

13 マイクは病気を克服するまで、復学できなかった。

() was (あ)()(い)()(う)()() .

defeated from he his disease Mike not prevented returning to school until

- | | | | | | |
|-------------------------|-----------------------|---------------|-------------------------|-----------------------|------------|
| ① あ defeated | い he | う his disease | ② あ defeated | い Mike | う from |
| ③ あ defeated | い until | う prevented | ④ あ not | い his disease | う he |
| ⑤ あ not | い until | う prevented | ⑥ あ prevented | い from | う until |
| ⑦ あ prevented | い returning to school | う he | ⑧ あ prevented | い returning to school | う until |
| ⑨ あ returning to school | い he | う his disease | ⑩ あ returning to school | い until | う defeated |

14 言葉ではなく写真が内容説明となるのは良い広告だ。

()()(あ)(), ()(い), ()()(う) .

advertisements but good let not pictures story tell the words

- | | | | | | |
|----------|------------------|------------------|----------|------------------|------------------|
| ① あ but | い advertisements | う story | ② あ but | い advertisements | う tell |
| ③ あ but | い story | う advertisements | ④ あ but | い words | う advertisements |
| ⑤ あ let | い pictures | う words | ⑥ あ let | い story | う words |
| ⑦ あ let | い words | う story | ⑧ あ tell | い pictures | う advertisements |
| ⑨ あ tell | い pictures | う story | ⑩ あ tell | い story | う words |

15 当時のヨーロッパでは名声や地位はある程度家柄に左右されていた — アメリカでは家柄はそれほど重要視されなかったのだが。

Prestige and status in Europe at that time depended partly on family, ()()(あ)()(い)()(う)() .

America as count did for in not so much which

- | | | | | | |
|-------------|-----------|------|-------------|-----------|-----------|
| ① あ America | い not | う as | ② あ America | い not | う so much |
| ③ あ did | い count | う as | ④ あ did | い count | う so much |
| ⑤ あ did | い so much | う in | ⑥ あ for | い not | う America |
| ⑦ あ for | い so much | う in | ⑧ あ not | い for | う as |
| ⑨ あ not | い for | う in | ⑩ あ not | い so much | う America |

IV 次の各文章において下線部分が入るべき最も適切な位置を①～⑥または①～⑧よりそれぞれ選び、その番号をマークしなさい。

16 varying

The moon doesn't shine by its own ① light in the night sky. It reflects the ② sun's light toward Earth. Depending on where the moon is in its ③ orbit, we see ④ portions of the illuminated half of the moon. The different shapes of the ⑤ moon are ⑥ called lunar phases.

17 of which

A roughly triangular mountainous area ① known as the Central Highlands ② occupies the south-central region of Sri Lanka and ③ is the heart of the country. This highland mass ④ is surrounded by a diverse plain, the general elevation ⑤ ranges from sea level to about 1,000 feet (300 meters). This plain ⑥ covers about five-sixths of the country's total area.

18 room

Rain forests cover only two percent ① of the earth's surface, but more ② than half of all plants and animals live there. The largest ③ tropical rain forest surrounds the Amazon River in South America. The human population of the region is growing ④ fast. To make ⑤ for farming, ranching, and other activities, people cut ⑥ or burn down the forest. Some experts estimate ⑦ that 149 acres of rain forest are ⑧ destroyed each minute.

19 fell

As the amount of agricultural labor required ①, the Industrial Revolution absorbed ② unskilled workers. Industrialization fed back ③ into farming with new machinery and steel ploughs. By 1850, Britain's population was ④ 16.6 million, with an unprecedentedly low 22 percent ⑤ working on farms. As Britain became a dominant economic and military force ⑥, other nations applied ⑦ these techniques, with generally beneficial short-term results ⑧.

20 : that of William Shakespeare

For any Englishman①, there can never be any discussion as to who is the world's greatest poet and greatest dramatist ②. Only one name can possibly suggest itself to him③. Every Englishman has some knowledge④ of the work of our greatest writer. All of us use words⑤, phrases and quotations from Shakespeare's writings that have become part of the common property of English-speaking people⑥. Most of the time we are probably unaware of the source of the words we use⑦, rather like the old lady who was taken to see a performance of Hamlet⑧ and complained that "it was full of well-known proverbs and quotations!"

V 次の英文を読んで、以下の設問に答えなさい。

Asking questions to learn is not something we need to be taught—at least not initially. Young children interact with the world 70 percent to 80 percent of the time with questions. Anyone who has either had a toddler or spent time around one knows that a [21] stream of *Why? Why? Why?* is the norm.

The scientific method—a basic [22] to learning in all contexts—begins with a question. It helps us identify what our exploration is [23] to answer. For example, Alexander Fleming was not searching for a way to prevent bacterial infections when he noticed something odd on a petri dish colonized by *Staphylococcus* bacteria. However, when he saw that mold was growing on one dish and that no bacteria were in that area, he started asking questions. He didn't know those questions would lead to the discovery of penicillin. When we ask questions, we fill in the blanks in our own [24].

Several years ago, I heard Joe Kennedy, then the CEO of the online music service Pandora, illustrate this [25] with the story of Thomas Edison and *The Great Train Robbery*. In the early twentieth century, the motion picture industry was at a crossroads—largely because there wasn't really a motion picture industry. The invention of camera technology to capture a moving picture had [26] observers in the late 1800s. After the initial shock wore off, it wasn't clear that the technology would lead to a business. In general, it was viewed as a novelty. But why watch a show in flickering black and white and without sound when one could have a more vivid experience in a [27] theater?

Thomas Edison recognized that if film technology was to lead to a [28] business, the question of what film could do differently needed to be asked. In answer, the director Edwin S. Porter and his team helped create what we now think of as a motion picture. They filmed at actual locations and switched between cameras for the same scenes—close-ups and long shots—and across scenes [29] at the same time, known as crosscutting. A simple question sparked the creation of the first American action film and, through the innovation of others, an entirely new [30].

(注) petri dish: シャーレ (微生物培養などに用いる) *Staphylococcus*: ブドウ球菌

(出典 Bradley R. Staats. *Never Stop Learning: Stay Relevant, Reinvent Yourself, and Thrive*. Boston: Harvard Business Review Press; 2018 一部改変)

[21] [22] [23] [24] [25] [26] [27] [28] [29] [30] に入る最も適切なものを①～⑩よりそれぞれ選び、その番号をマークしなさい。ただし、各選択肢は1回しか使えない。

- | | | | | |
|-------------|-------------|---------------|-------------|---------------|
| ① approach | ② astounded | ③ beautifully | ④ constant | ⑤ industry |
| ⑥ knowledge | ⑦ live | ⑧ meant | ⑨ occurring | ⑩ sustainable |

a～cの記述について、本文の内容に合致するものを正、しないものを誤とする時に得られる組み合わせを①～⑧より選び、その番号を [31] にマークしなさい。

- Questions young children ask do not need to be answered, at least not at first.
- The accidental findings during the experiment triggered questions from Alexander Fleming.
- Thomas Edison's company was not very successful mainly because it created few motion pictures.

- | | | | | | |
|---------|-------|-------|---------|-------|-------|
| ① a — 正 | b — 正 | c — 正 | ② a — 正 | b — 正 | c — 誤 |
| ③ a — 正 | b — 誤 | c — 正 | ④ a — 正 | b — 誤 | c — 誤 |
| ⑤ a — 誤 | b — 正 | c — 正 | ⑥ a — 誤 | b — 正 | c — 誤 |
| ⑦ a — 誤 | b — 誤 | c — 正 | ⑧ a — 誤 | b — 誤 | c — 誤 |

VI 次の英文を読んで、以下の設問に答えなさい。

“I am an excellent sleeper,” says Freud in *The Interpretation of Dreams*. Not everyone is so lucky. At least one in three adults complains of lack of sleep, and the prescription of sleeping pills has been increasing dramatically over the past few decades. Sleep clinics, which were once 32 , are now a feature of most major hospitals, and in the United States can even be found in shopping malls and spas. People take pills not only to sleep but then to stay awake the next day, just as so many of us rely on coffee and energy drinks to maintain an artificial state of 33 during our waking hours. Once considered a natural state, sleep has now become a commodity, something that we must fight to acquire and イ we are never quite sure of possessing.

Almost every day, newspapers, internet sites and TV shows spotlight some new story about sleep: how much of it we need, what will happen if we don't get it, how much 34 loses through tired workers. Sleep experts broadcast their advice and opinions, as if some new philosopher's stone has been found. Basic aspects of the human condition such as anxiety, sadness and failure are now presented as the consequences of a lack of nourishing sleep. Rather than seeing sleeplessness, for example, as the result of a depressive state, causality is inverted: □ .

Facts about sleep that have been known for more than a hundred years are now being marketed as cutting-edge research. The link between sleep and memory was studied carefully in the nineteenth century, yet the old theories are back as if they have only just been discovered. This new excitement around sleep science will no doubt fade with time, yet we need to ask why it is happening now. Are we just ハ desperate to find some kind of universal explanation for our problems that we turn to the one part of human life that can't answer back? Or is there a new epidemic of sleep problems caused by the digital age we inhabit?

As we lie in bed, emails, texts and social media posts stack up, and it seems as if the demands of the outside world are limitless. Many people check their phones before going to sleep—and even during their sleep—and then reach for them again at the moment of waking. Sleep science tells us that the blue light from our screens will interfere with the process of falling asleep, but it is surely the demands themselves that have a greater effect. There is no let-up. We are continually being told things, shown things, asked things, obliged to do things—and reminded when we have failed to. Like the “sleep mode” on our phones—which is a form of being “ ホ ”—we are now never really able to be “ ヘ .

(出典 Darian Leader. *Why Can't We Sleep?* London: Hamish Hamilton; 2019 一部改変)

32 , 33 , 34 に入る最も適切なものを①～④よりそれぞれ選び、その番号をマークしなさい。ただし、各選択肢は1回しか使えない。

- ① arousal ② the economy ③ a rarity ④ values

イ に入る最も適切なものを①～⑤より選び、その番号を 35 にマークしなさい。

- ① because ② if ③ which ④ while ⑤ why

□ に入る最も適切なものを①～⑥より選び、その番号を 36 にマークしなさい。

- ① we are depressed because we haven't slept
 ② we are depressed though we haven't slept
 ③ we are depressed unless we haven't slept
 ④ we haven't slept because we are depressed
 ⑤ we haven't slept though we are depressed
 ⑥ we haven't slept unless we are depressed

ハ に入る最も適切なものを①～⑤より選び、その番号を 37 にマークしなさい。

- ① as ② like ③ not ④ so ⑤ too

ニ let-up の意味に最も近いものを①～⑤より選び、その番号を 38 にマークしなさい。

- ① dreaming ② excusing ③ ordering ④ pausing ⑤ reasoning

ホ に入る最も適切なもの、および ヘ に入る最も適切なものの組み合わせを①～④より選び、その番号を 39 にマークしなさい。

- ① ホ on ヘ on
② ホ on ヘ off
③ ホ off ヘ on
④ ホ off ヘ off

a～c の記述について、本文の内容に合致するものを正、しないものを誤とする時に得られる組み合わせを①～⑧より選び、その番号を 40 にマークしなさい。

- a. More than two thirds of adults are not satisfied with their sleep.
b. New attention is being paid to what has been known about the relation of sleep with memory.
c. The blue light from the screens of our phones most greatly affects how we go to sleep.

- | | | | | | |
|---------|-------|-------|---------|-------|-------|
| ① a — 正 | b — 正 | c — 正 | ② a — 正 | b — 正 | c — 誤 |
| ③ a — 正 | b — 誤 | c — 正 | ④ a — 正 | b — 誤 | c — 誤 |
| ⑤ a — 誤 | b — 正 | c — 正 | ⑥ a — 誤 | b — 正 | c — 誤 |
| ⑦ a — 誤 | b — 誤 | c — 正 | ⑧ a — 誤 | b — 誤 | c — 誤 |

VII 次の英文を読んで、以下の設問に答えなさい。

Silence has been seen as evidence of powerlessness, and doing most of the talking can seem synonymous with dominating. Researchers have counted numbers of words spoken, or timed how long people have talked, to demonstrate that men talk more than women and thereby dominate interactions. Undoubtedly, there is truth to this observation in some settings. But the association of talkativeness with dominance does not 41 all people, all settings, and all cultures. Silence can also be the privilege of a higher-ranking person, and even an instrument of power. Imagine, for example, an interrogation in which the interrogator does little of the talking but holds much of the power.

For people in a work setting, it is often the case that the higher-ranking people talk more, but not always. At a meeting, the high-ranking person may dominate discussion, or may sit silently, taking it all in and keeping the others guessing about the impression they are making. In one company, I observed a man who influenced the direction a meeting took even though he spoke little. The fact that he was British may well have played a role in how little he spoke. It was sometimes hard for him to find a way into American conversations, which were faster-paced than those he was used to. Indeed, one day when I was shadowing him, he conducted a telephone conversation with another Englishman on the speaker phone, so I could 42. The slow pace and long pauses that characterized their conversation surprised me. I frequently thought that pauses I heard were pre-closings, indicating that the conversation was イ, but it kept on going. When the call ended, I asked his impression of the interchange, and he said it had been very comfortable, just the right pace for a pleasant conversation. Hearing those nice long pauses, I could easily see why he would have a hard time □ getting the floor in American conversations that leave no gap for him to step into.

This example shows that the amount people talk can result from style differences rather than their individual intentions. Pacing and pausing is an element of conversation that differs greatly depending on regional, cultural, and subcultural background. When you talk to others who leave longer pauses than you expect, you become uncomfortable and start speaking to fill in the pauses, with the result that you do all the talking—and blame them for not doing their part. When you talk to others who leave shorter pauses than you expect, then they start speaking to fill what they perceive as comfortable silence, and you 43 not speaking at all—and blame them for monopolizing the floor.

Yet another apparent sign of power is the question of who raises the topics that get discussed. This too can result from style differences, ハ()(あ)()(い)()(う)(). A speaker who thinks the other has no more to say on a given topic may try to keep the conversation afloat by raising another topic. But a speaker who was intending to say more and had simply paused for breath will feel that the floor was taken away and the topic aggressively switched. This could also occur if one speaker is overlapping cooperatively, but is perceived to be interrupting. In other words, any style difference that results in an interruption can also result in two speakers polarizing into a talkative one and an untalkative one, and in the apparent interrupter controlling choice of topics. Yet again, the ニ of dominance might result from style differences.

(注) interrogation: 取り調べ

(出典 Deborah Tannen, *Talking from 9 to 5*. New York, NY: HarperCollins; 1994 一部改変)

41, 42, 43 に入る最も適切なものを①～④よりそれぞれ選び、その番号をマークしなさい。
ただし、各選択肢は1回しか使えない。

- ① end up ② get on ③ hold for ④ listen in

イ に入る最も適切なものを①～⑤より選び、その番号を 44 にマークしなさい。

- ① beyond control
② set up
③ stepping aside
④ under way
⑤ winding down

□ getting the floor の意味に最も近いものを①～⑤より選び、その番号を 45 にマークしなさい。

- ① having long pauses enough times
- ② keeping the interchange going
- ③ listening to people from England
- ④ speaking up on the phone
- ⑤ taking the opportunity to speak

ハ()(あ)()(い)()(う)()に、文脈に合うように set since speaks first tends the topic to whoever 内の語(句)を並べ換える時、(あ)(い)(う)に入るものの組み合わせを①～⑩より選び、その番号を 46 にマークしなさい。

set since speaks first tends the topic to whoever

- | | |
|--|---|
| ① あ speaks first い the topic う set | ② あ speaks first い to う the topic |
| ③ あ tends い the topic う speaks first | ④ あ tends い set う the topic |
| ⑤ あ the topic い tends う speaks first | ⑥ あ the topic い to う whoever |
| ⑦ あ to い set う speaks first | ⑧ あ to い the topic う whoever |
| ⑨ あ whoever い tends う set | ⑩ あ whoever い the topic う to |

二 に入る最も適切なものを①～⑤より選び、その番号を 47 にマークしなさい。

- ① comparison
- ② function
- ③ impression
- ④ intention
- ⑤ reaction

a～c の記述について、本文の内容に合致するものを**正**、しないものを**誤**とする時に得られる組み合わせを①～⑧より選び、その番号を 48 にマークしなさい。

- a. The author points out that people of a higher rank may use silence to show their power.
- b. The man the author observed directed the meeting in a low voice, unlike other high-ranking people.
- c. The British man's episode shows that how much people talk in conversation has to do with style differences.

- | | |
|------------------------|------------------------|
| ① a— 正 b— 正 c— 正 | ② a— 正 b— 正 c— 誤 |
| ③ a— 正 b— 誤 c— 正 | ④ a— 正 b— 誤 c— 誤 |
| ⑤ a— 誤 b— 正 c— 正 | ⑥ a— 誤 b— 正 c— 誤 |
| ⑦ a— 誤 b— 誤 c— 正 | ⑧ a— 誤 b— 誤 c— 誤 |