

平成 25 年度 入学者選抜学力検査問題

英 語

注 意 事 項

- 1 試験開始の合図があるまで、問題冊子及び解答用紙の中を見てはいけません。
- 2 解答用紙は 2 枚あります。
- 3 試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁及び解答用紙の枚数の過不足や汚れ等に気がついた場合は、手を挙げて監督者に知らせてください。
- 4 試験開始後、すべての解答用紙に受験番号、志望学部及び氏名を記入してください。受験番号の記入欄は各解答用紙に 2 箇所あります。
- 5 解答はすべて解答用紙の指定された解答欄に記入してください。
- 6 問題冊子の余白は適宜使用してください。
- 7 各問題の配点は 200 点満点としたときのものです。
- 8 試験終了後、問題冊子は持ち帰ってください。

I Read the following text and answer the questions in English. (配点 43)

Our main coping mechanism on public transport is a form of what psychologists call 'denial': we try to avoid acknowledging that we are among a scary crowd of strangers, and to maintain as much privacy as possible, by pretending that they do not exist — and, much of the time, pretending that we do not exist either. The denial rule requires us to avoid talking to strangers, or even making eye contact with them, or indeed acknowledging their presence in any way unless absolutely necessary. At the same time, the rule imposes an obligation to avoid drawing attention to oneself and to mind one's own business.

It is common, and considered entirely normal, for English commuters to make their morning and evening train journeys with the same group of people for many years without ever exchanging a word. The more you think about this, the more utterly incredible it seems, yet everyone I spoke to confirmed the story.^①

'After a while,' one commuter told me, 'if you see the same person every morning on the platform, and maybe quite often sit opposite them on the train, you might start to just nod to each other when you arrive, but that's about as far as it goes.' 'How long is "a while"?' I asked. 'Oh, maybe a year or so — it depends; some people are more outgoing than others, you know?' 'Right,' I said (wondering what definition of "outgoing" she could possibly have in mind).^② 'So, a particularly "outgoing" person might start to greet you with a nod after seeing you every morning for say, what, a couple of months?' 'Mmm, well, maybe,' my informant* sounded doubtful, 'but actually that would be a bit, um, forward* — a bit pushy; that would make me a bit uncomfortable.'^③

This informant — a young woman working as a secretary for a PR agency in London — was not an especially shy or retiring person. In fact, I would have described her as quite the opposite: friendly, lively and gregarious. I am quoting her here because her responses are typical — almost all of the commuters I interviewed said that even a brief nod constituted a fairly drastic escalation of

intimacy, and most were highly cautious about progressing to this stage, because, as another typical commuter explained, 'Once you start greeting people like that — nodding, I mean — unless you're very careful, you might end up starting to say "good morning" or something, and then you could end up actually having to *talk* to them.'

(Kate Fox, *Watching the English: The Hidden Rules of English Behaviour*, 2004.)

***Notes**

informant: a person who gives information

forward: too friendly

Questions

1. Fill in the blank in the following passage.

In the first paragraph, the author writes that talking to strangers and drawing attention to oneself are examples of behaviour which _____
_____.

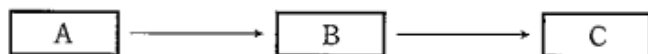
2. Fill in the blank in the following passage.

The underlined phrase ①'the story' means that people going to and from work often _____
_____.

3. Choose the answer that best describes how the author feels when she says 'Right' (underlined word ②).

- A) She feels completely in agreement with the informant.
- B) She feels in need of further explanation by the informant.
- C) She feels she must stop the informant from talking.
- D) She feels pleased with the answer provided by the informant.

4. Describe the behaviour that would make the informant 'a bit uncomfortable' (underlined phrase ③).
5. The text describes three types of communication that can escalate and lead from one to another in a series (see diagram below).



Complete the following sentence in English, using at most three words in each blank.

to other commuters can lead to , which can lead to to them.

Ⅱ 次の英文は、現在は画家となった日本人の「私(マスジ)」が、少年時代を回想した一節です。これを読んで後の設問に日本語で答えなさい。(配点 61)

Throughout my years I have preserved the sense, instilled* in me by my father, that the reception room of a house is a place to be revered*, a place to be kept unsoiled by everyday trivialities*, reserved for the receiving of important guests, or else the paying of respects at the Buddhist altar*. Accordingly, the reception room of my house has always had a more solemn atmosphere than that to be found in most households; and although I never made a rule of it as my ^①own father did, I discouraged my children while they were young from entering the room unless specifically* bidden to do so.

My respect for reception rooms may well appear exaggerated, but then you must realize that in the house I grew up in—in Tsuruoka Village, a half-day's train journey from here—I was forbidden even to enter the reception room until the age of twelve. That room being in many senses the centre of the house, curiosity compelled me to construct an image of its interior from the occasional glimpses I managed to catch of it. Later in my life I was often to surprise colleagues with my ability to realize a scene on canvas based only on the briefest of passing glances; it is possible I have my father to thank for this skill, and the inadvertent* training he gave my artist's eye during those formative years*. In any case, when I reached the age of twelve, the 'business meetings' began, and then I found myself inside that room once every week.

'Masuji and I will be discussing business tonight,' my father would announce during supper. And that would serve both as my summons* to present myself after the meal, and as a warning to the rest of the family to make no noise in the vicinity* of the reception room that evening.

My father would disappear into the room after supper, and call me some fifteen minutes later. The room I entered would be lit by a single tall candle standing in the centre of the floor. Within the circle of light it cast, my father

would be sitting cross-legged on the tatami before his wooden 'business box'. He^③
would gesture for me to sit opposite him in the light, and as I did so, the
brightness of the candle would put the rest of the room into shadow. Only
vaguely would I be able to discern* past my father's shoulder the Buddhist altar
by the far wall, or the few hangings adorning the alcoves*.

My father would then begin his talking. From out of his 'business box' he
would produce small, fat notebooks, some of which he would open so that he
could point out to me columns of densely packed figures. All the while, his
talking would continue in a measured, grave tone, to pause only occasionally
when he would look up at me as though for confirmation. At these points, I
would hurriedly utter: 'Yes, indeed.'

Of course, it was quite impossible for me to follow what my father was
saying. Employing jargon*, recounting* his way through lengthy calculations, he
made no concessions* to the fact that he was addressing a young boy. But it
seemed equally impossible for me to ask him to stop and explain. For as I saw
it, I had been allowed into the reception room only because I had been deemed*
old enough to understand such talk. My sense of shame^④ was matched only by a
terrible fear that at any moment I would be called upon to say more than 'Yes,
indeed' and my game would be up. And although month after month went by
and I was never required to say anything more, I nevertheless lived in dread of
the next 'business meeting'.

(Adapted from Kazuo Ishiguro, *An Artist of the Floating World*, 1986.)

*注

instil: 教え込む

triviality: ささいなこと

specifically: 特に

formative years: 発達時期

vicinity: 付近

alcove: 床の間

recount: 詳しく話す

deem: 思う

revere: 崇拝する

Buddhist altar: 仏壇

inadvertent: 何気ない

summons: 呼び出しの合図

discern: 見分ける

jargon: 専門用語

concession: 配慮

設 問

1. 下線部①を日本語に訳しなさい。
2. 下線部②の‘this skill’はどのようなものを説明しなさい。
3. 下線部③を日本語に訳しなさい。
4. 当時の「私」の考えに即し、下線部④の ‘My sense of shame’ を抱いた理由について、以下の説明文を完成させなさい。

父は私のことを _____
_____ にもかかわらず、
私は _____ ため。

Mary: I hope you're good at lighting fires because I'm hopeless at that. And, we'll have to remember to ③ _____ for the food before the party. Otherwise, if the park keepers see us with money, they might say we are breaking rule three.

Tom: Yes. We can make the members do that when we all meet the day before the party. And likewise, ④ _____ in advance, so that we can obey rule number two.

Jane: The supermarket near the park sells big ones.

Mary: Yes, that's right, Jane. ... So, what are we going to do after the meal?

Tom: Well, we can chat.

Jane: But most of the club members will hardly know each other, so I think that we, party organizers, ⑤ _____. That's our job.

Tom: Yes, but what? ... I've got an idea! How about a game?

Mary: But, rule five says that ⑥ _____.

Tom: That's true, but there are other types of games.

Mary: What, for example?

Jane: How about disk golf?

Tom: What is that?

Jane: It is like golf except that you play with a Frisbee and aim to hit a target.

Tom: Do you think that the park keepers will allow that?

Mary: I'm not so sure, so ⑦ _____? I have a pen and paper with me now.

Jane: Yes, Mary, good suggestion, and anyway we must do that to obey rule six.

Tom: I can deliver it when I pass by the park tomorrow. Oh, and I'd like to ask about 'dusk' too. The word is not clear.

Jane: And, can you ask what happens if we go on a bit too long?

Mary: Sure.

Ⅲ-2 Ⅲ-1 の会話の後で、Mary が公園の管理人に手紙を書いています。以下の

①～④の内容にそった英語を対応する空欄に書き入れ、ていねいな言葉づかいの手紙を完成させなさい。(配点 40)

- ① 約 30 人でパーティーを開催したいという連絡
- ② フリスビーの使用が 5 番目の公園規則に反するかどうかについての問い合わせ
- ③ 'dusk' という言葉が指している当日の閉園時間についての問い合わせ
- ④ 閉園時間後の使用を許可してもらうお願い

Dear Park Keeper,

Our club ① _____ on June 12th. If this is acceptable, please be so kind as to reply regarding the following.

② _____

③ _____

In case the party should go on a little too long, ④ _____

We look forward to hearing from you.

Sincerely,

Mary Wilson

Secretary of the Outdoor Club

Dunbridge University