

平成30年度個別学力試験問題

英 語

(経済学部)

解答時間 100分

配 点 200点

注意事項

1. 試験開始の合図があるまで、この問題冊子の中を見てはいけません。
2. 受験番号を解答用紙の所定の欄に記入してください。
3. 解答は解答用紙の指定された解答欄に記入してください。
4. 試験時間中に問題冊子及び解答用紙の印刷不鮮明、ページの落丁及び汚損等がある場合は、手を挙げて監督者に知らせてください。
5. 問題冊子は持ち帰ってもかまいません。

1 次の英文を読んで、あとの問いに答えなさい。

It is a fall day in 1999, and a crowd of children gathers excitedly by a window at Los Angeles International Airport (LAX airport). Gazing at the runway in front of them, they are charmed by a 747 aircraft just landing from Japan that has been magically transformed into a huge flying monster toy. Cartoonishly¹⁾ drawn down the side of the aircraft is a figure recognizable even by adults: yellow-bodied and red-cheeked *Pikachu*, the well-known fantasy creature from the biggest kids' craze²⁾ of the decade, *Pokémon*. Known for its cuteness and electric powers, *Pikachu* is one of the original 151 *pokémon* (short for "pocket monsters"; there are now more than 300) that live in an imaginary world. This world is crafted onto a media-mix entertainment complex of electronic games, cartoons, cards, movies, comic books, and so on. By 1999, what had started modestly as a Game Boy³⁾ game in Japan three years earlier has become one of the most desired items for children. Given the popularity and spread of the *Pokémon* phenomenon, it is hardly surprising that children would be excited at the sight of its popular character *Pikachu* painted on the side of what otherwise would be just a vehicle of transport. More remarkable is that an airline, a business that usually promotes the "seriousness" of its service to adults, would willingly turn itself into an advertisement and carrier for children's pop-culture.

For the children looking through the window at LAX airport, excitement comes from seeing a familiar pop figure extended onto what is a new and unexpected playing field: a passenger plane. Yet for those traveling inside the carrier, the encounter goes much further than its appearance; it is, in fact, the entire flight experience. Attendants dress in *pokémon*-printed aprons, and passengers are surrounded by images of the pocket monsters on everything from headrests to napkins to food containers and cups. While on board, there are also *Pokémon* movies and videos. Additionally, when getting off the plane, passengers receive a bag filled with *Poké*-treats—a notebook, a badge, a tissue container and a comb. To fly on an All Nippon Airways (ANA) *Pokémon* jet is similar to visiting a theme park: it means total submergence⁴⁾ in *Poké*-mania, from the body of the plane to one's own meal and entertainment time. According to an ANA ad aimed at Japanese children, such an atmosphere promises not only recreation but also friendliness and warmth: "It's all *Pokémon* inside the plane and your happy *Pokémon* friends are waiting for you all!!!" Play and travel become one on a *Pokémon* decorated jet.

Another ad, directed as much to adults as to kids, stimulates similar emotions. An image in the ad shows a huge smiling figure of *Pikachu* set against a background of a blue sky with white clouds. Flying into *Pikachu*'s tummy⁵⁾ is an ANA plane that looks as if it is trying to cuddle up⁶⁾ to the monster. The cartoon plane has a large head and a small tail that flips up⁷⁾ cutely as if it were a baby bird practicing its flying technique. Against what is a playful image, the

message reads across the top, “Enjoy Japan!” or “Make Japan fun!” Here the meaning of “fun” has changed; Pokémon jets are not only fun but also a way by which Japan can be advertised and experienced. ^(D) By using *Pikachu*, this ad not only sells domestic travel around Japan for ANA airlines but also carries another message about the importance of Japanese play industries in a national economy that has suffered a terrible recession⁸⁾ since the bursting of the Bubble in 1991.

Exports in entertainment goods have increased greatly in the last decade, providing ^(E) much-needed financial assistance and making Japan a leading producer of fun in the global marketplace today. Douglas McGray, an American reporter, has referred to this as Japan’s GNC (Gross National Cool)⁹⁾, noting how the stock in Japanese cultural goods has recently gone up sharply (the *Pokémon* empire alone has sold 15 billion dollars in products worldwide). Here the selling of “play” has become a national resource and cultural capital for Japan.

(注)

- 1) cartoonishly: 漫画のように
- 2) craze: 夢中になるもの
- 3) Game Boy: 携帯型ゲーム機の名前
- 4) submergence: どっぷりとはまること
- 5) tummy: おなか
- 6) cuddle up: ぴったりと寄り添う
- 7) flip up: 跳ね上がる
- 8) recession: 不景気
- 9) GNC: その国の文化の格好良さ(=クールさ)を表す略語

問 1 下線部(A)のキャラクターが日本の市場に登場したのは西暦何年ですか。

問 2 下線部(A)が描かれた航空機について、筆者が「より注目すべきこと」として挙げていることを60字以内(句読点を含む)の日本語で答えなさい。

問 3 下線部(B)の内容を3点にまとめて日本語で箇条書きにしなさい。

問 4 筆者は下線部(C)をどのようなたとえを用いて表現していますか。日本語で答えなさい。

問 5 下線部(D), (E)を和訳しなさい。

2 次の空所(1)~(10)の中に補うべき最も適当な語を(ア)~(コ)の中から選び、記号で答えなさい。ただし、同一の語を2度以上使用してはいけません。

In 2009, with the help of grants, loans and crowdfunding¹⁾, Amber Lambke bought the old Somerset County jail in Maine²⁾ for \$65,000. The restored jail has been converted into the Somerset Grist Mill, which produces stone-milled flour and rolled oats³⁾ and (1) them across Maine as far south as New York City. It's also home to a community radio station, a wool shop and a cafe that serves local foods.

The Mill also (2) a farmers' market every week that has encouraged collaboration⁴⁾ among local farmers, and the business uses locally grown grains from area growers. At the same time as the Somerset Grist Mill has created a market for locally grown grains, this access to locally grown grains has allowed and (3) others to start new businesses—such as Bigelow Brewing Co., which produces beer from the grains purchased at the Mill, and The Maine Barkery, which uses the grains to create all-natural dog food.

Even if one considers its ripple effects⁵⁾ on other Maine businesses, this movement is still not the answer to rural Maine's problems. Indeed, this cannot terminate⁶⁾ the (4) of the population and the economic slowdown in Maine's rural areas. Unfortunately, the opening of these new plants and businesses has not been enough to replace the jobs lost by the closure of a big paper mill. However, by putting together the positive attitudes of local business people and spreading can-do attitudes throughout rural Maine, the (5) of progress can be planted. "Is the key resource that we need the (6) that it is possible?" asked Leah Cook, who has grown Crown O' Maine Organic Cooperative into a business with more than \$2 million in sales each year.

Part of the challenge in promoting the use of local products to improve businesses in Maine is to overcome the attitude of pessimism⁷⁾ that has been (7) conversations about the outlook for rural Maine. "The biggest problem in these communities is that they don't have a sense of positive direction," said Paul Costello, whose organization has worked with rural communities in Maine.

Another challenge is to (8) the feeling of individualism in people in rural Maine. If multiple farmers come together, for example, they will have a better chance at supporting a processing plant for the chickens they raise.

In addition to that, if customers choose to support their local farmers and buy their products, they can contribute to the viability⁸⁾ of agriculture in their communities. "What makes us Mainers is our collectivism⁹⁾," said the founder of a company which (9) solar panels and heat pump systems in a neighboring town. "What if everyone in Maine chose to spend \$10 a

week on a jar of jam locally grown and made?” asked the owner of an organic farm in another town. “It would help if people made a personal investment through a (10) to buy Maine food.”

There’s no single answer to turning around rural Maine. But it will require something from everybody.

(注)

- 1) crowdfunding: インターネットなどを通じて多数の支持者から少しずつ資金を集め、目的を達するもの
- 2) Maine: アメリカ合衆国の最東北部に位置する州
- 3) rolled oats: 押し麦
- 4) collaboration: 共同作業
- 5) ripple effects: 波及効果
- 6) terminate: 終わらせる
- 7) pessimism: 悲観主義
- 8) viability: 生き残る可能性
- 9) collectivism: 集団主義

- | | | | |
|----------------|-----------------|--------------|--------------|
| (ア) seeds | (イ) distributes | (ウ) overcome | (エ) installs |
| (オ) decline | (カ) commitment | (キ) hosts | (ク) inspired |
| (ケ) dominating | (コ) belief | | |

3

次の文章中の下線(A)~(C)の日本語を英語で表現しなさい。

Have you ever seen a car without a driver? It sounds crazy, but these computer-driven driverless cars will soon be filling roads near you.

So how do they work? The cars have sensors¹⁾ all around which can detect other cars and obstacles in the road. Sensors on the wheels also help when parking, so the car knows how far it is from the curb²⁾ or other parked cars. 道路標識はカメラで読まれ、衛星測位システム (satellite navigation systems) が使われるので、^(A)車はどうやって目的地に着くかを知っているのです。 All you have to do is type in the address! Finally, a central computer system takes in all the information it receives from the sensors and cameras and processes this to work out when to accelerate, brake and steer.

Sound like your idea of perfection? Sitting back, looking out of the windows and even watching a film or reading a book while ‘driving’ would be possible with this new technology. あなたは、どこへ行くのかという道順を覚えておく必要はありません。 In addition, computers ^(B) are generally more efficient drivers than humans, meaning emissions³⁾ would be reduced. They would also drive more safely than people: they don’t get distracted⁴⁾ by music or friends, they would obey the speed limit and they have quicker reaction times in case of an emergency.

However, there are many drawbacks⁵⁾ of driverless cars. コンピューターが適切な決断を下すのは、ひょっとすると難しいかもしれません。 ^(C) If a child ran into the road, would the computer choose to hit the child or swerve⁶⁾ and potentially kill the car’s passengers? Moreover, I personally find driving fun—I’d miss never being behind the wheel myself. There would also be many legal issues to be considered—should children, or drunk people, be allowed in a driverless car by themselves? Or would there need to be a responsible adult with a driving license in the car at all times?

(注)

- 1) sensor: 感知装置, センサー
- 2) curb: 縁石
- 3) emission: 排出
- 4) distract: そらす, まぎらす
- 5) drawback: 欠点
- 6) swerve: ハンドルを急にきる

