

経済学部 A 方式 I 日程・社会学部 A 方式 I 日程・現代福祉学部 A 方式

1 限 英 語 (90 分)

〈注意事項〉

1. 試験開始の合図があるまで、問題冊子を開かないこと。
2. 解答はすべて解答用紙に記入しなさい。
3. マークシート解答方法については以下の注意事項を読みなさい。

マークシート解答方法についての注意

マークシート解答では、鉛筆でマークしたものを機械が直接読みとって採点する。したがって解答は HB の黒鉛筆でマークすること(万年筆、ボールペン、シャープペンシルなどを使用しないこと)。

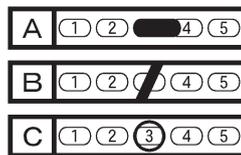
記入上の注意

1. 記入例 解答を 3 にマークする場合。

(1) 正しいマークの例



(2) 悪いマークの例



枠外にはみださないこと。

○でかこまないこと。

2. 解答を訂正する場合は、消しゴムでよく消してから、あらためてマークすること。
3. 解答用紙をよごしたり、折りまげたりしないこと。
4. 問題に指定された数よりも多くマークしないこと。

4. 問題冊子のページを切り離さないこと。

〔 I 〕 つぎの問 1～15の各文の空欄に入る最も適切なものを， a～dの中からそれぞれ一つ選び，その記号を解答欄にマークしなさい。

問 1) It's a nice day! Let's go for a walk, _____?

- a. shall we b. won't we c. will we d. shan't we

問 2) Curtis is not sure _____ he will be able to attend the meeting next week.

- a. whom b. whether c. which d. what

問 3) _____, we couldn't solve the problem.

- a. However we tried hard b. No matter ever we tried
c. No matter we tried hard d. However hard we tried

問 4) It's high time he _____ for his mistake.

- a. is apologized b. had been apologized
c. apologized d. will apologize

問 5) Make sure to turn off the lights _____ leaving the room.

- a. before b. from c. until d. since

問 6) He went to the library _____ he could study in peace.

- a. other than b. except for
c. so that d. sooner than

問 7) I can't find my keys. I _____ them at your place. Did you see them?

- a. must have left b. might leave
c. must leave d. might be left

問8) It's raining _____ outside, and I forgot my umbrella.

- a. like a fish
- b. cats and dogs
- c. chicken and eggs
- d. like a horse

問9) I don't have any money. If I _____, I would lend you some.

- a. will have
- b. have
- c. would have
- d. had

問10) This is the restaurant _____ I ate the best hamburger of my life.

- a. what
- b. when
- c. where
- d. which

問11) The new office building _____ by the end of next year.

- a. will be completed
- b. has completed
- c. will have completed
- d. has been completed

問12) The national conference has been postponed _____ further notice due to the pandemic.

- a. for
- b. until
- c. with
- d. by

問13) Each of the boys _____ own idea.

- a. have his
- b. has their
- c. has his
- d. have their

問14) A: I am feeling overwhelmed with work. This project is taking forever.

B: Take it one step at a time. Remember, "_____."

- a. All roads lead to Rome
- b. Rome wasn't built in a day
- c. When in Rome, do as the Romans do
- d. What happens in Rome, stays in Rome

問15) A: I'm really surprised that guy passed the job interview.

B: Well, he really hit a _____ run with that one.

- a. long b. family c. short d. home

〔Ⅱ〕 つぎの英文を読んで下の問いに答えなさい。

When I was young, I hated art in school. Growing up, I was not able to get higher than an E in my final exams. I wasn't too bothered. I thought I wasn't going to pursue it as a career.

By the time I was about four, I started sleepwalking — walking around while sleeping. At night, I used to go under the stairs and scribble* on the wall. I have a distinct memory of sitting in the doctor's waiting room, aged seven, to get checked out. The doctor insisted that there was nothing to worry about, and advised my parents to “let the kid get on with it”.

When I was 15, I would still be getting up to make art in the middle of the night — even if I was staying over at a friend's house. By this point, I was no longer just scribbling. I was sketching anything from portraits of Marilyn Monroe to abstract shapes and fairies.

I showed some to my art teachers. They said: “Why can't you do this in class?” It was something I struggled to understand myself. I tried so hard to draw when I was awake, practising and using the same tools. But no what I did, I was unable to reproduce the drawings.

Once I left school, I became a hospital nurse, mainly helping people with brain injuries. I also met my partner. We have been together for 23 years, and he was and still is incredibly supportive of my art and sleepwalking habits. He often films me as I work. Watching videos of myself painting is very strange, as I have no of it. I often wake up feeling as if I have done something in my sleep, but I can never quite remember what. I paint with both hands, but when I'm awake I'm only right-handed.

I will leave my art supplies in my drawers and when I'm asleep I'll know where to go. At a friend's place, I drew on a wall using chicken bones and coal left over from a barbecue we'd had in the garden. I'll use any tools

I can find, sometimes knives and forks. That's the only thing that worries my partner — that I'll accidentally hurt myself. But it hasn't happened so far.

I have gone to various sleep clinics to try to get to the C of what's happening. They've seen the videos and observed me as I slept. I've had my heart rate monitored overnight and have been kept awake for 36 hours for experiments, but nothing out of the ordinary was found health-wise. Alcohol or lack of sleep does bring the sleepwalking on more, though, so I am careful about that.

I have learned to embrace my unusual talent and set up my first art exhibition in 2007 at my local library to raise money for cancer research. I bought £1 frames, cut out my artwork and stuck them to the walls. Within a week, I had 160 calls from different media outlets and organisations wanting to hear about my art. I was over the D. I then decided to leave my very fulfilling job in nursing and become a full-time artist.

People sometimes assume I'll always paint a fully developed work of art during the night. In truth, my success ratio is more like one in 50. I've ruined stuff in my sleep before. Sometimes I will do random scribbles or lines, only to go back three months later and complete them. Now that I'm actually selling my work as a career, there can be pressure to produce more.

Sometimes I go months without drawing or painting anything, and every now and then I'll do something I'm proud of. I've had to learn to go with the E, which helps make me relaxed enough to produce more work. I usually end up doing about 20 pieces a year.

Some people have tried to link my abilities with childhood trauma, which doesn't apply to me personally. Others have questioned whether I'm genuine. Neither worries me. I really enjoy what I do. I do feel a bit guilty that there are people who spend their whole lives studying art and then I come along and do it in my sleep. I'm lucky my subconscious** has

given me a career that makes me truly happy. Considering that, this is the advice that I would give to my younger self: .

*scribble 訳のわからないものを描く

**subconscious 潜在意識

Adapted from an article by Lee Hadwin, *The Guardian*, 2 December 2022

問1) 学校に通っていた頃の筆者について、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The author wasn't good at drawing but enjoyed art classes.
- b. The author's sleepwalking habits disappeared for a while.
- c. The author became able to produce proper paintings while sleeping.
- d. The author thought about having a career as a professional artist in the future.

問2) 空欄 ～ に入る最も適切な単語を、つぎの a～e の中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。ただし、各単語は一度のみ使えるものとする。

- a. moon
- b. bottom
- c. memory
- d. flow
- e. matter

問3) 筆者の“partner”について、本文の内容に合う最も適切なものを、つぎの a～dの中から一つ選び、その記号を解答欄にマークしなさい。

- a. The partner and the author met each other while they were working at the same hospital.
- b. The partner has supported the author in recovering from sleep problems.
- c. The partner and the author share common interests in art and films.
- d. The partner is concerned that the author might get injured while sleepwalking.

問4) 筆者の医療面での体験について、本文の内容に合う最も適切なものを、つぎの a～dの中から一つ選び、その記号を解答欄にマークしなさい。

- a. The doctors couldn't find any medical problems causing the author's sleepwalking.
- b. The author received various treatments for sleepwalking from a very young age.
- c. For an examination, the author had to stay awake for several days and nights.
- d. The author had to go to various clinics before identifying the cause of the sleepwalking.

問5) 筆者の最初の展覧会について、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The exhibition was organised as part of a campaign to support the local library.
- b. The profit made at the exhibition was to be used for medical purposes.
- c. The author left nursing in order to focus on preparing for the exhibition.
- d. The exhibition attracted a lot of media attention but wasn't successful financially.

問6) 筆者の作品制作について、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. It usually takes the author a single night to complete a painting.
- b. The ratio of the author successfully selling a painting is about one in 50.
- c. Despite being right-handed, the author can also paint left-handed while sleeping.
- d. The author is proud of being able to constantly produce quality work under pressure.

問7) 筆者は“sleepwalking”についてどう思っているか。本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The author suspects that childhood trauma is the cause of the sleepwalking.
- b. The author is not bothered by the sleepwalking, and happy to live with it.
- c. The author is convinced that sleepwalking is a sign of a serious health problem.
- d. The author considers sleepwalking to be good proof of a genuine artist.

問8) 空欄

ア

 に入るものとして、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. Do your art exam while you are sleeping
- b. Find a partner who supports your dream
- c. Hard work and practice make a successful artist
- d. Nothing is more important than your health

問9) 本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. The author's sleepwalking habits happen only when sleeping at home.
- b. The author's art skill improved during class after the sleepwalking started.
- c. The author impressed friends at a barbecue by drawing with chicken bones and coal.
- d. The author got a job that was unrelated to art immediately after graduating.

〔Ⅲ〕 つぎの英文を読んで下の問いに答えなさい。

I love books. If I go to the bookstore to check a price, I walk out with three books I probably didn't know existed before. I buy second-hand books by the bagful at the library sale, while explaining to my wife that it's for a good A. Even the smell of books grips me. The problem is that my book-buying habit is faster than my ability to read them. This leads to worry that I'm missing out on something and occasional guilt over the unread volumes lining my shelves. Sound familiar?

But it's possible this guilt is unnecessary. According to author Nassim Nicholas Taleb, these unread volumes represent what he calls an "antilibrary," and he believes our antilibraries aren't signs of lack of intellect. Quite the opposite.

Taleb laid out the concept of the antilibrary in his best-selling book. He starts with a discussion of the author and scholar Umberto Eco, whose personal library housed an incredible 30,000 books.

When Eco hosted visitors, many would marvel at the size of his library and assumed it represented the host's knowledge — which, make no mistake, was great. But a few visitors realized the truth: Eco's library wasn't so huge because he had read so much; it was huge because he desired to read so much more.

Doing a quick calculation, Eco found he could only read about 25,200 books if he read one book a day, every day, between the ages of ten and 80. Much to his disappointment, this is a drop in the bucket compared to the million books available at any good public library.

Drawing from Eco's example, Taleb explains: "Read books are far less valuable than unread ones. Your library should contain as much of what you do not know as your financial means and living space allow you to put there. You will accumulate more knowledge and more books as you grow

B, and the growing number of unread books on the shelves will call to you quietly. Indeed, the more you know, the larger the rows of unread books. Let us call this collection of unread books an antilibrary.”

Taleb’s argument shows that our tendency is to overestimate the value of what we know, while underestimating the value of what we don’t know. Taleb’s antilibrary flips this tendency on its head.

The antilibrary’s value stems from how it provides a constant reminder of all we don’t know. The titles lining my own home remind me that I know little to nothing about code-breaking, the evolution of feathers, Italian folklore, and whatever entomophagy is (don’t tell me; I want to be

C).

Some have connected Taleb’s antilibrary concept to a loanword from Japan: *tsundoku*. *Tsundoku* is the Japanese word for the stacks of books you’ve purchased but haven’t read. The term combines *tsunde-oku* (letting things pile up) and *dokusho* (reading books), and today the word carries no negative nuance in Japanese culture. As such, it differs from the English word bibliomania, which is the unhealthy collecting of books for the sake of collection.

There are some boastful bibliomaniacs out there who are happy to own collections comparable to a small national library without ever cracking a cover. Even so, studies have shown that owning books and reading typically go hand in hand to great effect. One such study found that children who grew up in homes with between 80 and 350 books showed improved literacy, math skills, and information technology skills as adults. Exposure to books, the researchers suggested, D these abilities by making reading a part of life’s routines and practices.

Many other studies have shown reading habits relay a host of benefits. They suggest reading can reduce stress, satisfy social connection needs, and strengthen social skills. And that’s just fiction! Reading nonfiction is

correlated with success and high , and helps us better understand ourselves and the world.

Whether you prefer the term antilibrary, *tsundoku*, or something else entirely, the value of an unread book is its power to get you to read it.

Adapted from an article by Kevin Dickinson, *Big Think*, 22 October 2018

問1) 空欄 ~ に入る最も適切な単語を、つぎの a ~ e の中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。ただし、各単語は一度のみ使えるものとする。

- a. surprised b. achievement c. cause
d. older e. boosts

問2) Umberto Eco の library について、本文の内容に合う最も適切なものを、つぎの a ~ d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. Eco boasted that he would be able to read every book in his library.
b. Eco aimed to read a lot, which had resulted in his large library.
c. Eco was frustrated that his already large library kept growing larger.
d. Eco was jealous of his visitors whose libraries were larger than his.

問3) 下線部(ア) a drop in the bucket の意味として、本文の内容に合う最も適切なものを、つぎの a ~ d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. a small number b. a bad situation
c. an unfair thing d. a confusing idea

問4) Nassim Nicholas Taleb は *antilibrary* についてどう思っているか。本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. An antilibrary shows us that the person is intellectually lazy and full of guilt.
- b. An antilibrary is a good reminder to us that we have learned everything we need to know.
- c. As you learn more, the number of books in your antilibrary will decrease.
- d. The unread books of your antilibrary are more valuable than the books already read.

問5) *Tsundoku* について、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. Bibliomania and *tsundoku* mean the same thing.
- b. *Tsundoku* will eventually lead to negative health effects.
- c. Contemporary Japanese do not object to *tsundoku*.
- d. Younger people enjoy *tsundoku* more than older people.

問6) 下線部(イ) cracking a cover の意味として、本文の内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. solving a mystery
- b. breaking a shell
- c. opening a book
- d. giving up reading

問7) 本文の内容に合う最も適切なものを, つぎの a ~ d の中から一つ選び, その記号を解答欄にマークしなさい。

- a. Reading books when you are young can improve your adult math skills.
- b. Owning too many unread books can cause social stress and bibliomania.
- c. Umberto Eco went to the antilibrary and read a book a day until he was 80.
- d. As a general rule, a public library should contain no more than 30,000 books.

問8) この英文のタイトルとして, 最も適切なものをつぎの a ~ d の中から一つ選び, その記号を解答欄にマークしなさい。

- a. An Obsessive Passion: The Japanese Collection of Best-Selling Books
- b. The Importance of Owning More Books than You Can Read
- c. Personal Libraries: The Way to Strong Social Connection
- d. For Your Health, Please Stop Reading Books

〔IV〕 つぎのインタビューを読んで下の問いに答えなさい。

Writing is the skill with which second-language learners perhaps
^(ア)struggle the most. Research has shown that the expectations and conventions of writing differ across languages and cultures, and recognizing and adapting to these differences can be extremely challenging. The study of writing differences between languages is called contrastive rhetoric. Professor Smith, a researcher and in the field of second-language writing, discusses the importance of contrastive rhetoric in language learning.

Interviewer: Could you explain contrastive rhetoric?

Professor Smith: Certainly. Contrastive rhetoric identifies similarities and differences in the languages organize and express ideas in writing by comparing the organizational and other structural patterns of those languages.

Interviewer: So why is that important?

Professor Smith: Research has shown that your first language can influence the writing and communication styles of the language that you are learning. Contrastive rhetoric attempts to make a language learner aware of the expectations and strategies of their own language as well as the target language. This awareness is very important because it helps them realize that many of the assumptions that they have in their own language might not apply to another.

Interviewer: Could you give us an example?

Professor Smith: Sure. Let's say that a native Japanese speaker is learning English as a second language. Generally

speaking, the Japanese language tends to be digressive^(ウ) whereas English is more straight to the point. A Japanese writer will tend to make a variety of general points that circle around a more specific point. An English writer, エ, usually starts with the main point and then goes on to the more general before coming back to the main point again at the end. So, in English, if you don't state your main point and make it clear at the very beginning, it can be a bit confusing for readers.

Interviewer: I see. So if a Japanese native speaker wrote English in the Japanese pattern, English speakers wouldn't understand it. Is that right?

Professor Smith: It isn't so much that a native English speaker wouldn't understand it but more that they would feel the text is not well organized or logical—they'd have difficulty making sense of it because the main point wouldn't be clear to them. Now, please keep in mind, I am simplifying things here. There are C other things that affect writing patterns and the choices we make in how we organize our ideas. But what is important is to be aware that such differences exist.

Interviewer: Could you maybe (1)(2)(3) of (4)
(ウ) (5)(6) that you mentioned?

Professor Smith: The first would be the individual. This includes things like your D, your age, your educational background, your experience in writing—all of these things can influence how you write and organize your ideas.

Interviewer: So someone who has a college degree and many years of

experience writing would be a better writer than, say, a younger, less experienced person?

Professor Smith: We have to be careful not to speak in absolutes when it comes to language learning. There are numerous variables that should be taken into account. But, generally speaking, yes. An older, higher educated, and more experienced person will be a better writer than one who is younger, less educated, and less experienced in writing. That person is also more likely to be able to adapt to the patterns and expectations of the second language.

Interviewer: Interesting. So your first-language skills can transfer to your second language?

Professor Smith: Yes. There has been a lot of research to show that a learner who is good at one skill in their first language will likely become good at that skill in their second language as well.

Interviewer: What other things influence how we write?

Professor Smith: Genre* would be another one. Writing a love letter, for example, is very different from writing a business letter. If you wrote a business letter in the style of a love letter, you would probably soon find yourself out of a job.

Interviewer: Yes, I can see how that would not be good. Do you have anything else that you would like to say?

Professor Smith: Well, this is exactly what contrastive rhetoric is about. The reason it would not be good to write a business letter in the style of a love letter is because your boss expects to read a certain style of writing when receiving letters or emails from her employees. If you veer from that ^(*)

expectation, communication problems arise. Similarly, native speakers expect certain things when reading their language. This is what contrastive rhetoric attempts to help language learners with—writing in such a way that the expectations of the native speakers of that language are met. In doing so, the language learner will become a much more effective communicator in the second language. And that is really the ultimate

E

 of any language learner: to communicate.

*genre 形式, ジャンル

問1) 下線部(ア) Writing is the skill with which second-language learners perhaps struggle the most. の理由として, インタビューの内容に合う最も適切なものを, つぎの a ~ d の中から一つ選び, その記号を解答欄にマークしなさい。

- a. Every language learner has different expectations when learning a new language and culture.
- b. Unlike speaking, it is okay for there to be grammatical mistakes in writing because readers expect there to be such mistakes.
- c. Language learners should change their writing style and make it more similar to the language that they are learning.
- d. While it is possible to identify the rules of research writing, there are too many cultural differences for language learners to fully understand.

問2) **Contrastive rhetoric** の説明として、インタビューの内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. research that compares writing characteristics across languages to better understand what is expected in those languages
- b. the study of how Japanese native speakers learn to speak English fluently despite their educational background
- c. research that compares the patterns of different styles of writing when writing letters for job applications
- d. the study of how assumptions about language learning can influence a learner's ability to write in a second language

問3) 空欄 に入る最も適切な単語を、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. manager b. learner c. candidate d. expert

問4) 空欄 ～ に入る最も適切な単語を、つぎの a～e の中からそれぞれ一つ選び、その記号を解答欄にマークしなさい。ただし、各単語は一度のみ使えるものとする。

- a. gender b. many c. goal
- d. ways e. both

問5) 下線部(ウ) **digressive** の意味として、インタビューの内容に合う最も適切なものを、つぎの a～d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. irregular b. indirect c. continuous d. plain

問6) 空欄 エ に入る最も適切なものを, つぎの a ~ d の中から一つ選び, その記号を解答欄にマークしなさい。

- a. in spite of the fact
- b. furthermore
- c. otherwise
- d. on the other hand

問7) 下線部(オ) Could you maybe (1) (2) (3) of (4) (5) (6) that you mentioned? の(1) ~ (6) に入る最も適切な単語を, つぎの a ~ f の中からそれぞれ一つ選び, その記号を解答欄にマークしなさい。ただし, 各単語は一度のみ使えるものとする。

- a. some
- b. other
- c. the
- d. elaborate
- e. influences
- f. on

問8) 下線部(カ) We have to be careful not to speak in absolutes when it comes to language learning. の理由として, インタビューの内容に合う最も適切なものを, つぎの a ~ d の中から一つ選び, その記号を解答欄にマークしなさい。

- a. There are many things that can have an effect on language learning.
- b. The word “absolutes” is considered a rude word for language learners.
- c. We shouldn't say bad things about language learners who cannot write well.
- d. The language-learning experience tends to be the same for most people.

問9) 下線部(キ) veer from の意味として、インタビューの内容に合う最も適切なものを、つぎの a ~ d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. meet with
- b. go against
- c. turn toward
- d. carry on

問10) インタビューの内容に合う最も適切なものを、つぎの a ~ d の中から一つ選び、その記号を解答欄にマークしなさい。

- a. There is no connection between your abilities in your first language and your abilities in your second language.
- b. Having an educational background in business will make it easier for you to write love letters.
- c. You will probably be a strong reader in a second language if you are able to read well in your native language.
- d. Younger second-language learners do not need as much education as older second-language learners.