

2025 年度 入学試験問題

公募制推薦入試

2024 年 11 月 9 日 (第 1 日)

第 3 限

英 語 【英語コミュニケーション I・II】

注 意 事 項

- 1 試験開始の合図があるまで、この問題冊子を開いてはいけない。
- 2 この問題冊子は 13 ページである。
- 3 解答番号は 1 から 35 までである。
- 4 解答用紙には、受験番号、受験科目および氏名を正しく記入・マークすること。
- 5 解答は解答用紙の解答欄にマークすること。
- 6 試験中にページの脱落等に気付いた場合は、手を挙げて監督者に知らせること。
解答用紙の汚れ等に気付いた場合も同様である。
- 7 問題冊子は試験終了後、持ち帰ること。

問 7 to hold or have within itself or as a part

7

- ① sustain ② contain
③ explain ④ obtain

問7 There were gifts left. We should have bought more.

- ① only few
- ② only a few
- ③ only little
- ④ only a little

問8 us were excited about the baseball game last night.

- ① Both of
- ② Both
- ③ Neither
- ④ Either

問9 I talked with a woman brother knows you very well.

- ① who
- ② whom
- ③ whether
- ④ whose

問10 Some coffee beans are twice as they were last year.

- ① more expensive
- ② much expensive
- ③ so expensive
- ④ as expensive

Ⅲ 次の会話文を読んで、設問に答えよ。

Leah and Nancy are in a forest.

Leah: I can't believe we didn't bring a map with us. Now we're lost in the woods.

Nancy: And our phones don't work out here in the middle of nowhere. Is that a path over there?

Leah: No, it's not. You're imagining things. But don't panic. People often see things that aren't there when they panic. Trust me. I was in a hiking club in high school and I remember the advice they gave us. Do you hear that stream in the distance? We should find it.

Nancy: Why? So we'll have enough to drink?

Leah: No, it's that people tend to build towns and cities near water, so if we follow it downhill we'll come to someplace soon.

Nancy: Are you sure we shouldn't just wait here for someone to find us? I'm worried we might get even more lost.

Leah: I remember from the maps we looked at before leaving that we're not very far away from a town in any direction, so we don't need to worry much. 23, does anyone even know we're out here? I told my sister I was going for a hike today, but I didn't say where.

Nancy: I didn't tell anyone, either.

Leah: I'd 24 not sit here for days hoping someone finds us.

Nancy: Okay, you've convinced me. I've got some nuts and water, so we should be fine for a while as we walk. Do you want some?

Leah: Let's save those for later, just in case. Okay, let's start walking.

Ⅳ 次の Café (*kissaten*) についての英文を読んで設問に答えよ。*印のついた語及び句には文末に注がある。英文の左にある (1) ~ (5) は段落の番号を表している。

(1) One man, in the sales division of his company, finds his position at the middle level one in which he must listen constantly to his superiors, and listen to his clients as well. When he goes to a café, he said, he needs a place to 26 . He says things at the café that he can't say to his bosses or workmates at the office — ideas about innovation, critical views of the world we live in. If he did say these things at work, he would be taken as “strange”; even his wife, he said, ⁽⁷⁾ finds his ideas “dangerous” and warns him about talking this way in public settings. His ideas about human communication and social change seem to an outsider innocuous* enough, but in the context of a Japanese organization, where predictability* is more valuable and safer than innovation, he finds it hard to express any ideas at all. The café, he said, is the place where he can be this other self, the one who can communicate his real feelings, even if only to himself.

(2) For a boss, whose words are taken seriously at the office, the conversation at the *kissaten* is a relief. Here, he said, there is no emphasis on an object, a product, or any responsibility for the talk. Here your conversation is important, but not for any “goal.” A ⁽¹⁾ teacher, on the other hand, finds the café a place to listen: she teaches all day long, speaking and listening to students, and wants a chance to listen to others. For hard-working people who feel sometimes the meaninglessness* of their daily jobs, the “real conversation” of the *kissaten* supports them: to them the café is the “real world.” The café where this teacher often goes, not far from Doshisha University in Kyoto, has an interesting group of “hobbyist intellectuals,” as she

called them, people who speak their minds and in the exchanges themselves create new ideas.

(3) As a place where one might indulge fantasies or engage a hobby, the café fills definite needs in people's lives. The café is not-work, not-home, in its very definition as a place apart. Cafés are places where you are 31 from the way you must be elsewhere. A young man wildly garrulous* at the café is silent at work; an older widower under the thumb of his daughter-in-law at home engages in good-humored barrages of invective* at his *kissaten*; and a young housewife sits and draws cartoons for manga at a café during her children's school hours.

(4) Café-sitting may replace that work with a new kind of focus. One retired man's hobby, he said, is cafés themselves: he has a life list* rather like that of a birdwatcher, but mornings find him always in the same one. This one, he says, is where he is off-duty, even from his hobby. It is not a "capture" for his list*; he has no category for it. It is home base.

(5) A hobby (*shumi*) in Japanese practice is undertaken quite as seriously as, and more passionately than, work itself. When a person declares that an activity is a hobby, he is saying both that it is a serious matter and that it is his choice, as well as that he will give as much of himself to it as possible. We have seen the owner of a café say that he left "work" — a salaried job — to pursue the hobby-dream of running his own *kissaten*. In his case, the hard work he spends on his feet and working late hours is mitigated* by the fact of his 34 for the work — making it, he said, his hobby. Working hard at your favorite hobby is not a contradiction in Japan.

[Adapted from Mary White, *Coffee Life in Japan*, (2012)]

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注 : innocuous	あたりさわりのない
predictability	予見性
meaninglessness	意味のないこと
garrulous	よくしゃべる
barrages of invective	悪口の連続
life list	人生でやり遂げたいこと
capture for his list	すでに得たもの・やり遂げたこと
mitigate	和らげる

問1 空欄 に入れるのに最も適当なものを、次の①～④のうちから一つ選べ。

- ① talk
- ② drink
- ③ eat
- ④ listen

問2 下線部(ア)の he would be taken as “strange” の理由として最も適当なものを、次の①～④のうちから一つ選べ。

- ① What he says would be too obvious to everyone in the café.
- ② What he does in the café would have nothing to do with his real self that he shows at work.
- ③ What he says in the café would be very different from the thoughts and opinions shared in his company.
- ④ What he does would be unusual for other people in the café.

問3 第1段落の内容と一致するものを、次の①～④のうちから一つ選べ。

28

- ① In cafés, some people feel it safe to say what they cannot say at their workplace.
- ② Cafés in Japan are full of people who prefer traditional ideas and beliefs.
- ③ Some people go to cafés to talk with their bosses and workmates.
- ④ Being different from others in the company is often respected and appreciated.

問4 下線部(イ)の but not for any “goal.” の表す意味に最も近いものを、次の①～④のうちから一つ選べ。

29

- ① but you do not forget the goals of the conversation.
- ② but you do not talk to each other for a particular purpose.
- ③ but you do not choose topics of conversation.
- ④ but you do not forget to answer your friends' questions.

問5 第2段落の内容と一致するものを、次の①～④のうちから一つ選べ。

30

- ① A *kissaten* must be a place for everyone to talk.
- ② People go to a *kissaten* to achieve a balance between work and life.
- ③ A *kissaten* is a “real world” to people who do not work seriously.
- ④ People go to a *kissaten* to question the meaning of life.

問9 空欄

34

 に入れるのに最も適当なものを、次の①～④のうちから一つ選べ。

34

- ① look
- ② love
- ③ time
- ④ need

問10 第5段落の内容と一致するものを、次の①～④のうちから一つ選べ。

35

- ① Many Japanese people fiercely criticize those who are devoted to work.
- ② Not many people work very hard to make time for their hobbies in Japan.
- ③ In Japan, owning a café is a dream job for many people at a late age.
- ④ In Japan, people regard hobbies as a serious part of life.

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第 3 限

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- 7 問題冊子は試験終了後、持ち帰ること。

問 6 to inquire deeply in order to find out more details

6

① excite

② explore

③ expect

④ express

問 7 the standard that defines the characteristics or value of something

7

① quality

② quantity

③ query

④ quarter

問 6 sent me this letter 10 years ago and I still have it with me.

- ① One of my students ② One of my student
③ One students of mine ④ My students of one

問 7 That clock over there is not as old it looks.

- ① to ② of
③ as ④ for

問 8 My mother told me that she has at least friends in Canada who can show me around.

- ① few ② little
③ a few ④ a little

問 9 I like studying languages so I have decided to major linguistics at university.

- ① at ② for
③ of ④ in

問 10 I have always dreamed of becoming an artist. may object to it, I will pursue my dream.

- ① Whoever ② Who
③ Whatever ④ Whom

Ⅲ 次の会話文を読んで、設問に答えよ。

Alice and Natsuko are two friends in a café having a conversation.

Alice: Natsuko, have you ever been to the museum downtown? I've heard it's stunning.

Natsuko: Oh yes! I've been there many times. The exhibits are beautiful. The ancient pottery, samurai armor, and delicate kimonos are wonderful. It is like traveling back in time.

Alice: Those things are exactly what I want to see! I feel like I don't know enough about the history of Japan and I want to learn more. How about going this weekend?

Natsuko: Actually, I was hoping to view cherry blossoms with you this weekend at the park near my house that is very popular on the Internet. Maybe we could go to the museum next weekend.

Alice: That sounds good, but I've wanted to go to this museum for so long. I hear they have an extensive collection of ukiyo-e prints. I love them and the idea of seeing some up close is so exciting.

Natsuko: I understand how you feel, but because you came to Japan in July last year, you haven't seen any cherry blossoms yet, and I don't want you to miss out.

Alice: I know, but I've already read up on the museum's history.

Natsuko: I love that you're so interested in Japanese history, but cherry blossoms are the opposite of museums. They're only here for a couple of days, and then they're gone forever. This weekend is the only time we can see them. Museums will be there for years and years and we can go anytime.

Alice: I can't really 24 with that. OK, let's go this Saturday to

問9 会話の内容と一致するものを、次の①～⑧のうちから二つ選べ。ただし、

回答の順序は問わない。

26

27

- ① Alice and Natsuko are discussing how to spend their weekend.
- ② Alice and Natsuko disagree about Japanese history.
- ③ Alice teaches Natsuko about ukiyo-e prints.
- ④ Alice feels confident about her knowledge of Japanese history.
- ⑤ Alice already saw cherry blossoms last year.
- ⑥ Natsuko teaches Alice the history of cherry blossoms in Japan.
- ⑦ Natsuko notes that the cherry blossoms will be gone soon.
- ⑧ Natsuko thinks that Alice needs to know more about Japanese history.

Ⅳ 次の英文を読んで，設問に答えよ。*印のついた語句には文末に注がある。なお，英文の左にある(1)～(6)は段落の番号を表している。

- (1) Leonardo Da Vinci's painting the Mona Lisa, also called La Gioconda, is perhaps the most famous painting in the world. Art lovers believe that it's the painting's beauty and artistic merit that make it so popular. But it's also likely that the mystery surrounding the identity of the sitter*, and the 1911 theft and subsequent conspiracy theory are what have catapulted* the piece into the popular imagination.
- (2) ⁽⁷⁾ The Mona Lisa was commissioned by wealthy cloth merchant Francesco del Giocondo in the early 1500's. The mysterious woman in the painting is in fact Giocondo's wife, Lisa Gherardini. For some reason, however, the Florentine* merchant never received his wife's portrait. Instead, Da Vinci took the unfinished piece with him to France, 29 to visit by the King of France himself. Francis I⁽⁴⁾ decided to buy the painting, presumably for more than the Giocondos had originally offered, and it remained in the possession of the rulers of France until after the French Revolution, when it was relocated to the Louvre Museum. It has remained in the museum's possession ever since — with the exception of two very important years.
- (3) In 1911, an Italian employee at the Louvre, Vincenzo Perugia,⁽⁵⁾ stole the Mona Lisa by slipping the painting under his clothing in the middle of the night and simply walking out of the museum the next day. The location of the famous artwork remained 33 until 1913, when Perugia contacted Italian art dealer Alfredo Geri offering to bring the Mona Lisa to Florence* in exchange for a reward from the Italian government. Apparently, Perugia believed that the painting

had been stolen from Florence by Napoleon and that he was doing his patriotic duty by returning it to its true home in Italy.

(4) This two-year absence made all the difference for the Mona Lisa's popularity. Immediately after the theft, newspapers around the world reprinted pictures of the famous painting and speculated as to its whereabouts*. Even after its return speculation continued. Where had Perugia kept the painting and why did he keep it for so long? Why, after getting away with the theft, had he simply offered it back to Italy for the relatively low price of 500,000 lire*?

(5) Many people questioned whether or not the painting had ever 35 at all and chalked the whole thing up to an attempt to drum up interest in the piece. One of the lingering* theories is that during the two years that the painting was in his possession, Perugia had made a copy of the painting, either keeping the original for himself or selling to a wealthy buyer for their private collection. This theory was strengthened by the fact that a well-known forger* and art thief named Eduardo de Valfierno admitted to being the mastermind* behind the Mona Lisa's theft. Valfierno claimed that the main purpose of the theft was to create multiple forgeries* of the famous painting and sell them to unsuspecting art collectors and that Perugia had double crossed him by returning the painting to Italy.

(6) There is no evidence that Valfierno's tale is anything but the product of his own imagination. Even after multiple expert authentications* of the painting, the mystery surrounding the Mona Lisa's authenticity and meaning persists.

[Adapted from Lynn Brown, *The Mystery of the Mona Lisa* (2017),
<https://daily.jstor.org/mona-lisa-mystery/>]

注 : sitter	(肖像画・写真などのために) ポーズをとる人, モデル
catapult	突然 (ある状態に) 至らせる
Florentine	フィレンツェの
Florence	フィレンツェ (イタリアの都市)
whereabouts	行方, ありか
lire	リラ (ユーロ導入以前のイタリアの通貨単位)
lingering	長引いた, なかなか消えない
forgery	偽造者, 詐欺師
mastermind	立案者, 黒幕
forgery	偽造品, 贋 (がん) 作
authentication	(正統性の) 証明, 認証

問1 下線部(ア)の The Mona Lisa について最も適当なものを, 次の①~④のうちから一つ選べ。 28

- ① She is Leonardo Da Vinci's model.
- ② She is Giocondo's wife.
- ③ It is the art piece sold to a wealthy merchant.
- ④ It is the art piece sold to Francis I.

問2 空欄 29 に入れるのに最も適当なものを, 次の①~④のうちから一つ選べ。 29

- ① having been inviting
- ② having been invited
- ③ have been inviting
- ④ have been invited

問3 下線部(イ)の Francis I の言い換えとして最も適当なものを、次の①～④のうちから一つ選べ。

30

- ① Leonardo Da Vinci
- ② Francesco del Giocondo
- ③ Lisa Gherardini
- ④ The King of France

問4 第1段落から第2段落の内容と一致するものを、次の①～④のうちから一つ選べ。

31

- ① The Mona Lisa is famous solely for its beauty and artistic merit.
- ② Da Vinci had finished painting the Mona Lisa before he moved to France.
- ③ The King of France probably offered more money to Da Vinci than Giocondo.
- ④ The Mona Lisa has stayed in the Louvre Museum since Da Vinci finished painting it.

問5 下線部(ウ)の Vincenzo Perugia について最も適当なものを、次の①～④のうちから一つ選べ。

32

- ① He worked in the Louvre Museum.
- ② He was found and arrested in 1911.
- ③ He gave the Mona Lisa to the Italian government for free.
- ④ He believed that Napoleon had stolen the Mona Lisa from France.

問10 第5～6段落の内容と一致するものを，次の①～④のうちから一つ選べ。

37

- ① Multiple experts at the Louvre Museum denied the authenticity of the Mona Lisa.
- ② Perugia was suspected of being the boss of Eduardo de Valfierno.
- ③ Valfierno claimed that he planned to make copies of the Mona Lisa and sell them for money.
- ④ Perugia betrayed both Valfierno and the Italian government and went to the police.

問11 本文のタイトルとして最も適当なものを，次の①～④のうちから一つ選べ。

38

- ① The Mona Lisa's Effect on International Diplomacy
- ② The Mona Lisa's Rise to Fame
- ③ The Life of the Model for the Mona Lisa
- ④ The Destruction of the Mona Lisa