

I 次の対話文の空所に入れるのに最も適当なものを、それぞれア～エから一つ選べ。

[A]

A: I'm collecting money for Jun's birthday party. Can I ask you for 500 yen?

B: Oh, I'm sorry. _____ 1 _____

A: No problem. Can you give it to me by the end of this week?

B: Sure. How about at university tomorrow during second period?

A: I'm not going tomorrow or the next day, but I'll be there Wednesday, Thursday, and Friday.

B: OK. Let's meet before lunch on Thursday. I'll give it to you then.

A: I can't. I have classes in the morning, _____ 2 _____ .

B: Perfect. How about 2:45 in front of the chemistry building?

A: That sounds good. Do you have time to find a cake shop with me afterward?

B: Sure, but why don't we just _____ 3 _____ ?

A: That's a great idea! I've heard him say that he loves it.

B: I know. I've seen him there several times with his girlfriend.

1. ア. I canceled it because not enough people wanted to go.

イ. I don't get paid until Thursday of next week.

ウ. I don't have any money on me right now.

エ. I gave it to Sachiko after the meeting two days ago.

2. ア. and I have to help my mother after I finish classes

イ. and I'm going shopping with Jun right after that

ウ. but I could meet you here first thing Tuesday instead

エ. but I'll be free in the afternoon for a few hours

3. ア. ask Jun which one he'd prefer to have
イ. get my mom and sister to make us a chocolate one
ウ. order one from that shop across from the station
エ. search online for one that is very popular

[B]

A: Mom, how old was Erika when she got a desk in her room?

B: I guess she was probably around twelve.

A: Well, I'm almost twelve. Can I get one in my room, too?

B: _____ 4 _____

A: OK. I just need to make my bed, put away my books, and throw away some stuff.

B: Well, trash day is tomorrow. You can get started right now if you'd like.

A: _____ 5 _____

B: I can't right now. I'm leaving shortly to pick up your brother.

A: How about when you get back? Will you have time then?

B: This is your project. Do you want me to get you some trash bags before I leave?

A: Actually, _____ 6 _____ .

B: Well, that's OK, but let me know when you're ready, and I'll get them for you.

4. ア. Don't you want to wait until you're a little older?
イ. If you want a desk, you'll have to clean your room first.
ウ. Wouldn't you rather study downstairs in the kitchen?
エ. You can always use the one in your brother's room.
5. ア. Can I just ask you to use the one sitting in Erika's room?
イ. Can I just put everything in your closet for now?
ウ. You mean you don't think I should keep any of that stuff?
エ. You mean you're not going to help do this with me?

6. ア. I don't think I want to clean my room right now
イ. I finished cleaning and took the trash out
ウ. I think I have some in my room already
エ. I think I'll start cleaning right away

II 次の英文の空所に入れるのに最も適当な語を、ア～クから選べ。ただし、同じものを繰り返し用いてはならない。

In the modern world, we often tell each other how busy we are. Many people are annoyed by this because it (7) like “busy-bragging.” That is, busyness can almost be considered a way of showing off how important you are, because it (8) that you are juggling a high-status job, a family, household, and hobbies.

Even people who do not “busy-brag” feel (9) with the number of tasks they have to complete. In the past, when most people worked on farms or in other physical jobs, the amount we could do in a day was limited by our physical (10). In contrast, these days, when so many people work with infinite information and constant connectivity, there is no limit to the amount we can do. As a result, we find ourselves getting stuck in a “busyness trap” that is hard to get out of.

The first step to get out of this is to (11) what busyness really is. Although modern people always feel busy, (12) suggests that we actually have far more leisure time than the generations before us. The feeling of busyness, therefore, is just that—a feeling.

ア. evidence

イ. implies

ウ. mean

エ. overwhelmed

オ. pleasant

カ. realize

キ. resources

ク. sounds

20. Tom has not been to London before and () has Mary.

ア. neither イ. nothing ウ. nowhere エ. so

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IV 次の各英文の意味に最も近いものを、ア～エから一つ選べ。

21. Everyone was opposed to my idea, and I was at my wits' end.
- ア. Everyone was opposed to my idea, and I was embarrassed.
 - イ. Everyone was opposed to my idea, and I was frustrated.
 - ウ. Everyone was opposed to my idea, and I was surprised.
 - エ. Everyone was opposed to my idea, and I was suspicious.
22. Ex Corp. is currently planning to take over Chirp Inc.
- ア. Ex Corp. is currently intending to assume control of Chirp Inc.
 - イ. Ex Corp. is currently intending to distribute resources to Chirp Inc.
 - ウ. Ex Corp. is presently making arrangements to compete with Chirp Inc.
 - エ. Ex Corp. is presently making arrangements to partner with Chirp Inc.
23. We can leave out the plan to visit the castle if the schedule is too tight.
- ア. If the itinerary is too full, we can skip our plan to visit the castle.
 - イ. If the schedule is too tight, we can postpone our plan to visit the castle.
 - ウ. We can go now to visit the castle if the schedule is too tight.
 - エ. We can shorten the plan to visit the castle if the itinerary is too full.

24. The museum visitors were told to help themselves to the informational pamphlets.

ア. The museum visitors were told to order the informational pamphlets.

イ. The museum visitors were told to purchase the informational pamphlets.

ウ. The museum visitors were told to read the informational pamphlets.

エ. The museum visitors were told to take the informational pamphlets.

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29. (a) a reason or cause for doing something

(b) Developing the character's () is very difficult in writing a crime story.

ア. aspiration イ. conflict ウ. judgment エ. motive

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VI 次の [A]~[D] の日本文に合うように、空所にそれぞれア~カの適当な語句を入れ、英文を完成させよ。解答は番号で指定された空所に入れるもののみをマークせよ。なお、文頭に來る語も小文字にしてある。

[A] 成功を目前にしてジョーが退任したことは、まことに残念であった。

() () (30) () (31) () should have resigned on the eve of his success!

- | | | |
|-----------|---------|---------|
| ア. a pity | イ. is | ウ. it |
| エ. Joe | オ. that | カ. what |

[B] アランは彼女が喫茶店に入るために道路を渡るところを見たことを思い出した。

Alan remembered () () (32) () (33) () a coffeehouse.

- | | | |
|-------------|-------------|--------|
| ア. crossing | イ. enter | ウ. her |
| エ. seeing | オ. the road | カ. to |

[C] 幼い子供を相手にする人なら誰でも、怒りすぎることが間違いであることにすぐに気がつく。

() (34) () () () (35) too much anger is a mistake.

- | | | |
|--------------|------------|-------------------|
| ア. deal with | イ. has to | ウ. soon learns |
| エ. that | オ. whoever | カ. young children |

[D] このスマートフォンよりも役立つものにこれまで出会ったことはない。

Never (36)()()(37)()() useful as
this smartphone.

ア. a tool that

イ. found

ウ. have

エ. I

オ. so

カ. was

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VII 次の英文を読み、あとの問いに答えよ。

At the peak of her career in the 1950s, Maria Callas was among the world's most famous opera singers. At a time when few of the finest opera singers also valued acting ability, Callas was hailed as the most enthralling singer-actress in memory.

Maria Callas was born to Greek immigrant parents in New York City in 1923. She returned to Greece at the age of 13, and was taken under the wing of Elvira de Hidalgo, an inspirational singing teacher. The teenage Callas was a particularly awkward-looking adolescent—tall, overweight, and extremely nearsighted—but she studied tenaciously* and made a number of professional appearances in Greece during the World War II German occupation.

In 1945, Callas returned to New York, but her singing career did not blossom until she appeared at the Verona Arena in 1947 and then elsewhere in Italy. In 1951, Callas made her debut at Milan's La Scala in Verdi's *I Vespri Siciliani*. Her many subsequent triumphs at that venue led to a clamor** for her presence at opera houses around the world. She created a sensation with her portrayals of such tragic heroines as Puccini's Tosca and Verdi's Violetta in *La Traviata*. But it was her emotionally charged performance in the title role of Bellini's *Norma* that perhaps best displayed her prowess as opera's most accomplished tragedienne.

As her career blossomed, Callas' off-stage life had to be lived more and more in the public gaze. In 1954, she shed 70 pounds, enabling her to rival Hollywood's glamorous stars. But she also acquired a reputation for tempestuousness***. Her feuds and displays of bad temper made for lurid newspaper reports, as did her stormy relationship with Greek

shipping tycoon, Aristotle Onassis, which began in 1959.

In 1968, Onassis abandoned Callas for the widowed Jacqueline Kennedy. Callas had not sung on stage for several years by that time, and a final brief concert tour in 1973-74 was inevitably a great disappointment. Her remarkable voice—hugely powerful yet paradoxically fragile—had been overworked from an early age and strained by the demands of so many arduous roles.

Callas was not without her critics. Her dramatic brilliance was universally recognized, but her soprano voice was far from perfect. It was often unsteady, veering off into shrillness at the upper end of her range, and there could be dramatic breaks as she descended to the lower end. But these faults were offset by her flawless technique, and by the emotional depth that she conveyed through her roles.

Callas died at age 53 in 1977, the great years far behind. She is widely acclaimed as an outstanding interpreter of operatic music in the 20th century.

*tenaciously 「辛抱強く」

**clamor 「大きな要求の声」

***tempestuousness 「気性の激しさ」

問1 本文の第1段落の内容に合うものとして最も適当なものを、ア～エから一つ選べ。(38)

ア. About seventy years ago, Maria Callas was not yet globally recognized as an opera singer.

イ. Even at the height of her career, few people recognized the talent of Maria Callas.

ウ. Few opera singers performing in Maria Callas' time saw reason to master acting.

エ. Maria Callas failed to achieve fame for her voice and singing performances.

問2 本文の第2段落の内容に合わないものを、ア～エから一つ選べ。(39)

ア. Callas did not start earning money for performing on stage until she left Greece.

イ. Callas performed more than once during the German occupation of Greece.

ウ. Elvira de Hidalgo was an influential teacher and undertook the guidance of Callas.

エ. Unlike her parents, Callas was born in the United States and moved back to her parents' native country.

問3 本文の第3段落の内容に合うものとして最も適当なものを、ア～エから一つ選べ。(40)

ア. Callas achieved instant success upon her return to the United States.

イ. Callas' only performance in Milan was memorable enough to spark her stardom.

ウ. Callas' performances at the Verona Arena and elsewhere in Italy triggered her widespread fame and popularity.

エ. Callas' various supporting roles best defined her career and demonstrated her skill as a singer.

問4 本文の第4段落の内容に合わないものを、ア～エから一つ選べ。(41)

ア. After her dramatic weight loss, Callas could compete with Hollywood stars of her day.

イ. After she achieved fame as an opera singer, Callas lived a very quiet life.

ウ. Aristotle Onassis' relationship with Callas was not considered peaceful.

エ. Callas was frequently featured in newspaper stories for her sensational behavior.

問5 本文の第5段落の内容に合うものとして最も適当なものを、ア～エから一つ選べ。(42)

ア. Because she was singing for the first time in a long time, her voice was strained.

イ. Callas' last stage appearances were not as well received as her previous performances.

ウ. Callas' voice was remarkable because it was not fragile and very powerful.

エ. Onassis never separated from Callas even after he became involved with Jacqueline Kennedy.

問6 本文の第6段落の内容に合うものとして最も適当なものを、ア～エから一つ選べ。(43)

ア. Although her soprano voice was excellent, Callas' performances were ordinary.

イ. As Callas' singing voice went low, it gradually got smoother and clearer.

ウ. It was obvious to audiences that Callas put rich emotions into the parts she performed.

エ. Throughout her career, no reviewers ever disapproved of Callas' talent.

問7 本文の内容と合うものを、ア～キから二つ選び、(44)と(45)に一つずつマークせよ。ただし、マークする記号（ア、イ、ウ、…）の順序は問わない。

ア. Fans of opera did not recognize Callas' acting ability during her career.

イ. Callas had no trouble with her eyesight, nor was she troubled by physical shortcomings.

ウ. Callas' multiple performances in Milan led to her widespread popularity.

エ. From 1947, Callas had few opportunities to demonstrate her singing voice.

オ. As Callas achieved more success, she gained fame for her gentle nature.

カ. Callas balanced her imperfect soprano voice with her technique and the emotional depth she exhibited in her roles.

キ. Callas was unsuccessful in interpreting opera music in a way that could help her achieve worldwide fame.

(以下余白)