

2021年度一般選抜前期A日程（1月25日実施）

# 英 語 問 題

（1ページ～10ページ）

**I**

次の文を読んで、あとの問いに答えなさい。(~~~~~のついた語句は文末に注があります。)

Designer Hiroko Takahashi's kimonos feature modern patterns and defy conventional views of the garment, but she says her success **A** much to following customs and <sup>(1)</sup>listening to traditional craftsmen. Elegant circles and lines decorate the kimonos she produces for both men and women. Photos of Takahashi wearing a kimono and standing with her feet apart reflect her intention to break with the idea that women should modestly walk pigeon-toed in the long-established garment. "Kimono should be enjoyed more freely," said Takahashi, 42. Her mix of modernity and tradition has developed as a result of her many years of studying the garment industry.

Takahashi was born in Asaka, Saitama Prefecture, to a family that were good with their hands. Her father is a plasterer while her mother and grandmother have proved skillful at dressmaking and knitting. After watching a TV Tokyo Corp. program themed on fashion items, Takahashi decided to pursue a **B** as a clothing designer. She enrolled in the clothes and accessories design course at Saitama Prefectural Niiza General Technical High School for a chance to train at a sewing company. She wanted to improve her sewing skills to a level at which she herself could produce commercially sold products. She later majored in dyeing and weaving at Tokyo University of the Arts, where she first engaged in kimono design.

After receiving her diploma from the university's graduate school, Takahashi started working at a major apparel company as a designer. But developing mass-produced items was not what she wanted to do, so she <sup>(2)</sup>**C** the job after half a year. Takahashi said she decided that "thoroughly researching kimono will enable me to create things different from those made by designers outside Japan." She returned to the graduate school to study the traditional garment. When she set up her own kimono-producing company, her requests for fabrics were often rejected by craftsmen who were used to old-fashioned patterns. They said that her designs were not **D** for kimono.

Takahashi returned to studying. She completely surveyed <sup>(3)</sup>the craftsmen's past works before making her orders and improved communications with them. "Novel products might be created despite a lack of understanding of the techniques and skills used to design kimono," Takahashi said. "But that usually makes it difficult to proceed smoothly." An effect

of her honest stance toward craftsmanship is that others make efforts to understand the intentions and techniques behind Takahashi's designs. Cooperation with craftsmen is also essential for Takahashi's expanded range of products, such as "yukata" casual kimono, <sup>(4)</sup> "furoshiki" wrapping cloth and porcelain. "Restrictions offer an opportunity to develop fresh articles," she said.

Takahashi's kimonos are currently receiving E around the world. One of her creations is featured in the permanent collection of the Victoria and Albert Museum, which exhibits important design works and other artistic productions, in Britain. Takahashi also plans to return to school. In April, she is scheduled to be appointed <sup>(5)</sup> as a visiting professor at the Department of Industrial, Interior and Craft Design of Musashino Art University. She said she will focus more on nurturing junior designers.

(Adapted from *The Asahi Shimbun*)

- 注 garment : 衣服  
 craftsmen : 職人たち  
 pigeon-toed : 内またの  
 plasterer : 左官  
 sewing : 縫製  
 dyeing and weaving : 染織  
 diploma : 学位  
 graduate school : 大学院  
 porcelain : 磁器

問1 空欄 A ~ E に入れるのに最も適当なものを、それぞれの中から1つずつ選び、番号をマークしなさい。

- |    |              |            |            |             |   |
|----|--------------|------------|------------|-------------|---|
| A. | ① counts     | ② deserves | ③ owes     | ④ weighs    | ア |
| B. | ① career     | ② method   | ③ span     | ④ treatment | イ |
| C. | ① discovered | ② envied   | ③ offered  | ④ quit      | ウ |
| D. | ① active     | ② direct   | ③ suitable | ④ ultimate  | エ |
| E. | ① attention  | ② excuses  | ③ fault    | ④ miracles  | オ |

問2 線(1)～(5)の意味に最も近いものを、それぞれの中から1つずつ選び、番号をマークしなさい。

- |                 |              |             |               |   |
|-----------------|--------------|-------------|---------------|---|
| (1) ① lists     | ② fashions   | ③ opinions  | ④ shapes      | カ |
| (2) ① big       | ② evident    | ③ new       | ④ traditional | キ |
| (3) ① abolished | ② exposed    | ③ invented  | ④ inspected   | ク |
| (4) ① helpful   | ② necessary  | ③ serious   | ④ precious    | ケ |
| (5) ① employed  | ② celebrated | ③ performed | ④ praised     | コ |

問3 次の文を読んで、本文の内容と合っているものには①を、合っていないものには②をマークしなさい。

- (1) Hiroko Takahashi spent many years studying the garment industry and produces kimonos featuring modern patterns. サ
- (2) Hiroko Takahashi had decided to create kimonos featuring a mix of modernity and tradition before she entered Saitama Prefectural Niiza General Technical High School. シ
- (3) It was at Tokyo University of the Arts that Hiroko Takahashi first became involved in designing kimono. ス
- (4) Hiroko Takahashi asked craftsmen to create fabrics, but they rejected her requests and never communicated with her again. セ
- (5) Hiroko Takahashi thinks that restrictions prevented her from developing fresh articles, such as “yukata”, “furoshiki”, and porcelain. ソ

**II**

次の文を読んで、あとの問いに答えなさい。(~~~~~のついた語句は文末に注があります。)

Elementary school children in Japan have used traditional school satchels, or randoseru, for over a century. The square design is <sup>(1)</sup>instantly recognizable and creates feelings of nostalgia for many people in the country. In recent years, makers have introduced a wide range of colors, materials, and styles to the design, **A** today's children a variety of choices unimaginable to their parents' generation. But at the same time, prices have soared and the bag has become unaffordable for some.

A quick online search of "randoseru" <sup>(2)</sup>yields a colorful array of results, a dramatic departure from the time when the only options were red and black. But the prices are also unrecognizable, with some selling for 200,000 yen, or over 1,800 dollars. These premium randoseru, by longtime maker Miki House, are made with high-grade leather. The material is handmade by expert craftsmen and is produced from two pieces of hide from a single horse. The color options are traditional—wine red and black—but quantity is extremely limited, with only 30 bags available in each. "The biggest buyers of these randoseru are grandparents who want to get something special for their grandchild entering school," says a Miki House official. "They want to give a gift that will **B** all six years of elementary school."

But the big price tags aren't limited to the premium models. In recent years, the average cost of randoseru has been rising across the board. According to recent research, the average price for a randoseru was 52,300 yen, or about 475 dollars, as of January-February 2019. This is up from 29,900 yen, or just over 270 dollars, during the same period in 2006. In other words, the price of the average randoseru has nearly doubled in the past 13 years. A senior researcher at NLI Research Institute, Naoko Kuga, says there are two reasons for this increase. "To begin with, the number of children per family is decreasing, which means the amount of money that can be spent on each child is increasing," Kuga says. "And then, there are also more financial sources available to pay for the randoseru. A lot of children have two parents and four grandparents. So families are now **C** to spend more money on randoseru and the market is reacting."

The Randoseru Association says the tradition of the Japanese school bag started at an educational institute in Tokyo called Gakushuin. The institute was <sup>(3)</sup>founded in 1877 on an

ideal of classroom equality and its charter stated that no student should be able to rely on family advantage to get a leg up on their peers. In 1885, the school banned students from arriving in horse-drawn carriages or having family employees carry their bags for them. <sup>(4)</sup>

To make it easier for students to carry their materials all the way to school, Gakushuin introduced a military-style knapsack. Unlike most bags at the time, this one was worn on the user's back, allowing  use of the hands. Eventually, it became known as the randoseru, from the Dutch word for backpack, "ransel." Two years later, in 1887, then Prime Minister Hirobumi Ito presented a randoseru to Prince Yoshihito. The future Emperor Taisho was starting school at Gakushuin. It is believed that this  the moment when the randoseru, until then just an element of one school's uniform, became an item of widespread cultural significance. A decade later, Gakushuin created a standardized size and shape for the randoseru. This design has stayed largely the same ever since. <sup>(5)</sup>

(Adapted from *NHK WORLD-JAPAN*)

注 array : 陳列

premium : 高級な

hide : 皮

across the board : 一律に

charter : 憲章

get a leg up : 優位に立つ

問1 空欄  ~  に入れるのに最も適当なものを、それぞれの中から1つずつ選び、番号をマークしなさい。

- |    |             |              |            |            |                                |
|----|-------------|--------------|------------|------------|--------------------------------|
| A. | ① borrowing | ② exercising | ③ forcing  | ④ offering | <input type="text" value="ア"/> |
| B. | ① appear    | ② dominate   | ③ last     | ④ relate   | <input type="text" value="イ"/> |
| C. | ① reluctant | ② cautious   | ③ unlikely | ④ willing  | <input type="text" value="ウ"/> |
| D. | ① free      | ② initial    | ③ similar  | ④ tense    | <input type="text" value="エ"/> |
| E. | ① charged   | ② enjoyed    | ③ marked   | ④ waited   | <input type="text" value="オ"/> |

問2 線 (1) ~ (5) の意味に最も近いものを、それぞれの中から1つずつ選び、番号をマークしなさい。

- |                   |               |              |              |   |
|-------------------|---------------|--------------|--------------|---|
| (1) ① formally    | ② immediately | ③ solely     | ④ tightly    | カ |
| (2) ① appreciates | ② evaluates   | ③ provides   | ④ tracks     | キ |
| (3) ① established | ② gained      | ③ intended   | ④ supported  | ク |
| (4) ① determined  | ② ordered     | ③ allowed    | ④ prohibited | ケ |
| (5) ① activity    | ② background  | ③ importance | ④ tradition  | コ |

問3 次の文を読んで、本文の内容と合っているものには①を、合っていないものには②をマークしなさい。

- (1) Recently, randoseru makers have introduced various colors, materials, and styles to the design at low prices. サ
- (2) Most often, premium randoseru are bought by grandparents who want to get something special when their grandchild enters elementary school. シ
- (3) Recent research shows that the average randoseru costs almost twice as much as it did 13 years before. ス
- (4) The Dutch “ransel” is named after the randoseru, a knapsack that students use in elementary school in Japan. セ
- (5) The shape of the randoseru has been nearly unchanged since Gakushuin standardized its shape. ソ

**Ⅲ**

次のA、Bの問いに答えなさい。

A. 次の各文の空欄 **ア** ~ **オ** の中に入れるのに最も適当なものを、それぞれの中から1つずつ選び、番号をマークしなさい。

(1) Please **ア** to your order number when you contact our customer service.

- ① mention      ② refer      ③ tend      ④ utter

(2) In Japan, **イ** people know their blood types.

- ① almost      ② almost of      ③ most      ④ most of

(3) How **ウ** does it take from here to the airport?

- ① far      ② long      ③ much      ④ near

(4) The movie was much more exciting than **エ**.

- ① it was      ② they had been      ③ we did      ④ we had expected

(5) I will have finished my homework by the time you **オ** back.

- ① came      ② come      ③ to come      ④ will come



B. 次の単語の定義として最も適当なものを、下の選択肢の中からそれぞれ1つずつ選び、番号をマークしなさい。ただし、同じ番号を2回以上使うことはできません。

- |               |                            |
|---------------|----------------------------|
| (1) accompany | <input type="checkbox"/> カ |
| (2) convey    | <input type="checkbox"/> キ |
| (3) maintain  | <input type="checkbox"/> ク |
| (4) persuade  | <input type="checkbox"/> ケ |
| (5) undergo   | <input type="checkbox"/> コ |

- ① to make something longer or wider
- ② to make thoughts, feelings, or ideas known to someone
- ③ to convince someone to do something by giving them good reasons for doing it
- ④ to say that you are unhappy or not satisfied about someone or something
- ⑤ to go somewhere with someone
- ⑥ to experience something that is unpleasant
- ⑦ to make something continue at the same level

## IV

次の日本文と英文を対照させつつ、あとの問いに答えなさい。

多くの日本人は、秋の風景と言えばススキを連想します。その茎が鋭い葉の間から伸びて先に穂を一斉に付けだすと、私たちはなつかしい気分になります。秋には、その植物は月見にとって必需品です。中秋の名月の晩に、私たちは白玉団子とススキを飾ります。それは依代（神様が招き寄せられる物）と信じられているからです。昔の人々は、神様が月に住んでいると信じていたに違いありません。人々はまた、ススキは魔物を寄せつけないと信じていました。その葉は、魔物をよけるほど十分に鋭く見えるからです。確かに、ススキの葉を不注意に触ると手に小さな傷をつくります。そして、ススキが群生する草むらに入れば、それらは皮膚から出血させるかもしれません。ひょっとしたら、そのような経験がその植物を魔物を避けるための道具に変えたのかもしれません。

Many Japanese people ( ) the autumn landscape with Japanese silver grass. When its stalks grow among its sharp leaves and put forth ears all at ( ), we feel nostalgic. In autumn, the plant is a must-have for a moonlight party. On the night of the harvest moon, we ( ) rice cake balls and Japanese silver grass as it is believed to be *yorishiro* (an ( ) to which a deity is summoned). ( ) people must have believed that a deity dwelled on the moon. People also believed that Japanese silver grass warded off evil, as (キ) (ク) (ケ) (コ) (サ) avert evil spirits. Indeed, if you carelessly touch the leaves they will make small scratches on your hands, and if you get into a colony of these plants they may make your skin ( ). Perhaps (シ) (ス) (セ) (ソ) (タ) (チ) (ツ) avoid evil.

(Adapted from 『いけばな 花の話を聞くととき』)

問1 〃線(1)～(6)の英訳を完成させるために、空欄に入れるのに最も適当なものを、それぞれの中から1つずつ選び、番号をマークしなさい。

- |                 |            |            |            |   |
|-----------------|------------|------------|------------|---|
| (1) ① associate | ② consider | ③ declare  | ④ indicate | ア |
| (2) ① best      | ② chance   | ③ once     | ④ sudden   | イ |
| (3) ① build     | ② display  | ③ generate | ④ reflect  | ウ |
| (4) ① act       | ② extent   | ③ intent   | ④ object   | エ |
| (5) ① Ancient   | ② Elderly  | ③ Old      | ④ Certain  | オ |
| (6) ① ache      | ② bleed    | ③ flow     | ④ suffer   | カ |

問2 〃線(a)の英訳を完成させるために、空欄(キ)～(サ)に入れるのに最も適当なものを、次の中から1つずつ選び、番号をマークしなさい。

キ
ク
ケ
コ
サ

- ① sharp                      ② its leaves                      ③ enough                      ④ to  
 ⑤ seem

問3 〃線(b)の英訳を完成させるために、空欄(シ)～(ツ)に入れるのに最も適当なものを、次の中から1つずつ選び、番号をマークしなさい。

シ
ス
セ
ソ
タ
チ
ツ

- ① experiences                      ② the plants                      ③ an instrument                      ④ such  
 ⑤ to                      ⑥ into                      ⑦ turned