

(第1時限：80分)

2024年度 ①

# 英語問題 (全20ページ)

## 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. 試験開始前に、監督者より解答用紙へ氏名・受験番号を記入・マークするよう指示があります。指示の後、以下の例を参考に記入・マークしなさい。試験開始までは、氏名・受験番号欄以外は絶対に記入してはいけません。

### <受験票控>

20XX年度 受験票控  
全学統一方式(文系)

座席番号	01TI-A1-1234		
志願者氏名	英語 太郎	性別	
生年月日		受験番号	12345678
志望学部	法学部	受験番号	※※※※
試験日	20XX年 2月 1日(X)	試験地	
試験会場			

### <解答用紙>

氏名・受験番号を記入・マーク

氏名									欄外
受験番号								①	
-	0	0	0	0	0	0	0	②	
①	1	1	1	1	1	1	1	③	
②	2	2	2	2	2	2	2	④	
-	3	3	3	3	3	3	3	⑤	
-	4	4	4	4	4	4	4	⑥	
-	5	5	5	5	5	5	5	⑦	
⑧	6	6	6	6	6	6	6	⑧	
-	7	7	7	7	7	7	7	⑨	
-	8	8	8	8	8	8	8	⑩	
-	9	9	9	9	9	9	9	⑪	

3. 解答はすべて別紙の解答用紙に記入しなさい。
4. マークに際しては、マークした部分を機械が直接読み取って採点するので、下記の注意事項を読み、間違いのないようにしなさい。

1. マークする時は、HBの黒鉛筆(シャープペンシルはHBの0.5ミリ以上の芯)を使用すること。

2. 解答用紙は折り曲げたり、汚したりしないよう注意すること。

3. 例えば、③と解答したい場合、次のとおり③のだ円を完全に黒くぬりつぶすこと。  
(ぬりつぶしがうすい場合は、解答が正しく読み取れないことがあります。)

① ② ● ④ ⑤

4. マークする場合の悪い例(次のようなマークは正解と判定されません。)

① ② ③ ④ ⑤ ○で囲む

① ② ③ ④ ⑤ ✓印をつける

① ② ③ ④ ⑤ 線を引く

① ② ● ④ ⑤ ぬりつぶしが不完全

5. 一度マークした解答を訂正する場合は、消しゴムで完全に消してからマークし直すこと。

① ② ③ ④ ⑤ ×印をつけても消したことになりません。

5. 試験終了後、問題冊子は持ち帰りなさい。

I 次の文を読んで、問いに答えなさい。

Mark Gergis has had what he calls an “obsessive” love of music since he was a child. Born to an Iraqi father and American mother,<sup>1</sup> Gergis grew up in Oakland, California, listening to Iraqi music at home or at family weddings. Eventually, he took a broader interest in Arabic music, but there wasn’t much of the genre<sup>1</sup> in the American market in the 1990s. He had just one option to feed his growing obsession<sup>2</sup>: He had to travel.

Gergis had been researching Syrian music, so that’s where he settled on for his first trip in 1997. It was a step that opened up an entire world to him, one that began from personal research and curiosity, but would result in the creation of a public archive<sup>3</sup> to preserve a special part of Syrian cultural history.

“In my travels, I bring a radio and a cassette deck<sup>4</sup>,” Gergis says. While in Syria, he bought as many cassette tapes as he could, and eventually fell in love with the country. “There was music everywhere,” he explains. “On the streets, in cassette kiosks<sup>5</sup>, and shops.” He continued to travel to Syria and by the end of the decade had put together a large and diverse collection of recordings of live concerts, studio albums, and classical and children’s music. He also had a specific focus on regional *shaabi* and *dabke* folk music, performed by Syrian artists such as Sulaiman Al-Shaar and Nermin Ibrahim.

Gergis’ last trip to Syria was in 2010, just before the outbreak of the civil war<sup>6</sup>. He watched from the United States as the lives of friends he made in Syria were turned completely upside-down. “As an outsider who loved the country and loved the music, it was really heartbreaking for me to watch,” he says. Gergis wanted to give something back to the country that had given him so much.

By 2010, Gergis had collected 500 to 600 cassettes of music from Syria

and around the region. As the primary recording format for at least four decades, the cassettes represented a huge part of contemporary and classical Syrian musical history. In 2017, while based in London, Gergis began digitizing<sup>7</sup> his collection, and by the next year his passion turned into what is today the Syrian Cassette Archives, an initiative to preserve and share the sounds and stories of Syria's vibrant<sup>8</sup> cassette era, from the 1970s to the 2000s. With his co-founder, Yamen Mekdad, a Syrian producer and DJ also based in London, Gergis created a website that currently displays 103 fully digitized cassettes, with many more to come. The archive includes interviews with musicians and producers from the era, many of whom have never spoken about their work before. It is not only about the music, but also about the stories and culture it created.

According to the archive's website, cassette tapes transformed the country's musical landscape when they were introduced in the 1970s by providing an accessible means for musicians to record and distribute their works in ways they couldn't before. Mekdad says the cassette democratized music production and distribution, not just in the Middle East, but across the Global South<sup>9</sup>. "Prior to the cassette, people had to make it to a certain level in their careers as serious artists in order to go to recording studios," he says. Now, musicians who mainly performed at weddings or village festivals could simply press a record button during their performances. The recordings helped boost their visibility<sup>10</sup> and expand their reach into neighboring areas and even other countries. With time, Mekdad says, "people gained the skill sets and experiences, and a lot of the cassette shops that opened in those villages started to become places where musicians would record and sell their tapes." Syria eventually became a center for the entire regional market.

When the civil war began in 2011, these musical networks were disrupted. According to the United Nations Refugee Agency, nearly seven

million Syrians have been forced to flee their country since the start of the war. Many music creators and producers in Syria fled. Mekdad, who was born and raised in Damascus, left for London at the end of that same year. According to him, production of cassette tapes in Syria isn't happening much anymore, though the tradition continues through people's personal archives and collections.

As Ammar Azzouz, a lecturer at Essex University in the UK, puts it, the cultural heritage of a place tends to be forgotten in times of war, and initiatives such as the Syrian Cassette Archives allow for a different narrative of Syria to be told: a story of dance, music, hope, and love. "When you listen to these songs," he says, "they tell you different stories and have a way of taking you back in time." According to Azzouz, "little has been done by news media, academics, and journalists to describe Syria as a welcoming and hospitable land where different communities once found refuge." The Syrian Cassette Archives reflects the diverse communities that once formed the culture. The tapes have become an alternative way of remembering what Syria was and could be again.

(Adapted from a work by Line Sidonie Talla Mafotsing)

(注)

- |                            |                        |
|----------------------------|------------------------|
| 1. genre                   | 種類, ジャンル               |
| 2. obsession               | 病みつきになること              |
| 3. archive                 | アーカイブ, 文書などを納めておく所     |
| 4. cassette deck           | カセットテープを再生および録音する機械    |
| 5. kiosk                   | 売店                     |
| 6. civil war               | 内戦                     |
| 7. digitize                | (音楽などを) デジタル化する        |
| 8. vibrant                 | 活気にあふれた                |
| 9. Global South            | 主に南半球に偏在している発展途上の国々の総称 |
| 10. boost one's visibility | 知名度を上げる                |

[1] 本文の意味, 内容にかかわる問い(A)~(D)それぞれの答えとして, 本文にしたがってもっとも適当なものを(1)~(4)から一つ選び, その番号を解答欄にマークしなさい。

(A) What was the reason for Mark Gergis's first visit to Syria?

- (1) He was conducting research into his family heritage.
- (2) He was looking for an opportunity to establish a public music archive.
- (3) He was pursuing an interest in something that was not easily found at home.
- (4) He was developing a plan to preserve part of the country's cultural history.

- (B) What are we told about the Syrian Cassette Archives website?
- (1) It provides new insights from the music's creators.
  - (2) All the work of setting up the site was done by Gergis himself.
  - (3) The site includes music recorded over a period of more than half a century.
  - (4) Most of the cassettes in Gergis' collection have been shared through the site.
- (C) According to Yamen Mekdad, what effect did the introduction of cassette tapes have?
- (1) It made it possible for musicians to earn substantial incomes.
  - (2) It enabled all kinds of Syrian musicians to reach wider audiences.
  - (3) It encouraged musicians across the Global South to work together.
  - (4) It simplified the process of performing live at weddings and festivals.
- (D) Based on what Ammar Azzouz says, which of the following statements would he probably NOT agree with?
- (1) People can find inspiration for the future in the Syrian Cassette Archives.
  - (2) News reporters tend to focus on negative aspects of the situation in Syria.
  - (3) Music shared by Gergis allows people to experience part of Syria's cultural history.
  - (4) Scholars have done a lot to promote the idea that Syrian culture welcomes diversity.

[2] 次の(1)～(5)の文の中で、本文の内容と一致するものには1の番号を、一致しないものには2の番号を、また本文の内容からだけではどちらとも判断しかねるものには3の番号を解答欄にマークしなさい。

- (1) While traveling in Syria, Gergis encountered music in many public spaces.
- (2) Gergis sometimes felt frustrated about the time it took to digitize his music.
- (3) Yamen Mekdad spent most of his childhood in London.
- (4) Mekdad says the civil war has brought an end to the Syrian cassette tape culture.
- (5) Ammar Azzouz has carried out academic research in Syria.

[3] 本文の内容をもっともよく表しているものを(1)～(5)から一つ選び、その番号を解答欄にマークしなさい。

- (1) How public music archives are created
- (2) How the history of a country is reflected in its folk music
- (3) How technological innovation has influenced cultural change across the Middle East
- (4) How one person's passion has helped to preserve a valuable part of a nation's culture
- (5) How Syrian musicians struggled to make a living before the introduction of cassette tapes

II 次の文を読んで、問いに答えなさい。

Whenever I walk along Wollaston Beach in Quincy, Massachusetts, I pick up the plastic bottles I see — at least, until my arms are full or I get too depressed about it. I try to clean up other plastic debris too, thinking I'm the last line of defense against these dirty remains of our consumption. It's easy to assume such trash is the result of a careless fool, and it often is. (A) was disposed of as carefully as one could hope — placed in a trash bin or blue recycling bin — before a strong wind knocked over the bin and sent its contents tumbling toward the beach. A well-meaning<sup>1</sup> recycler who tossed a bottle in a blue bin may see that same bottle (B) a week later and blame it on some phantom litterbug<sup>2</sup>.

This is why, as much as big beverage<sup>3</sup> companies would like us to believe that such litter<sup>4</sup> is a matter of personal responsibility, it is actually a total failure of their own making — and one we should demand they take more responsibility for solving. In the United States, less than a third of the plastic bottles sold each year are ever recycled — meaning most end up dumped in landfills, burned in incinerators<sup>5</sup>, or littering our roadways and oceans.

One of the world's largest beverage companies has made a respectable promise to recover as many bottles and cans globally as it sells by 2030. For now, though, it still imposes much of the expense and bother of recycling its bottles on consumers and local governments, who rely on inefficient and expensive curbside collection<sup>6</sup>. (C), there's a simpler, proven, and far more effective way to recover bottles and cut the climate-harming production of new plastics: a deposit return system. Less than a century ago, Americans paid a 2-cent deposit on each 5-cent glass soda bottle, a retail ransom<sup>7</sup> that ensured each bottle's return and reuse — some two dozen times on average. Today, deposit systems are (D)



recovering cans, bottles, and other containers. Plastic bottles with a deposit are recycled at over three times the rate of nonrefundable<sup>8</sup> ones, according to the Container Recycling Institute (CRI).

A 2020 study found that states with deposit laws had about half as many bottles and cans littering the ground as those without them. But bottle deposit laws generally cost beverage companies a few cents per drink in handling fees. That might be why the same report (E) such laws in suggesting solutions to litter. Instead, it passes on that burden to individuals and cities, recommending anti-litter education, more curbside recycling, and added trash cans in public spaces. All worthy ideas, but none likely to cut litter by half.

“That’s been happening for decades now,” says Kirstie Pecci, a lawyer with the Conservation Law Foundation (CLF). “They want you and me to do better to solve this problem, when in fact we already have a great system for solving the problem that would cost them money, and they just don’t want to do it.”

An updated bottle deposit bill will soon become law in Massachusetts. The expansion would add other drinks to the current system — especially bottled water and sports drinks — as well as increase the deposit to 10 cents, twice the refund in place since 1982. Both steps are urgently needed. Bottled water overtook soda in 2016 as the best-selling beverage in the United States. And a 5-cent deposit just isn’t (F) now for the consumer as it was 40 years ago, when five cents was worth 15 cents in today’s money. Back then,<sup>⑤</sup> no one expected the market popularity of bottled water to grow so much, says one of the bill’s supporters, Cynthia Creem. “So only 42 percent of the beverages sold in Massachusetts are even included in the current bottle bill,” she says. And when Oregon upped its deposit to 10 cents in 2017, Creem notes, “Redemption rates<sup>9</sup> climbed sharply, from 64 percent to 90 percent.”

The updated bill would help reclaim 3.1 billion more containers each year in Massachusetts, the CRI estimates. Because recycling is far less carbon-intensive than manufacturing with new materials, that would be like taking over 40,000 cars off the road, according to CRI president Susan V. Collins.

Massachusetts should also pass a similar law known as the extended producer responsibility (EPR) law that would require big manufacturers to bear some financial responsibility for recycling their products and packaging. (G) relieving some of the heavy burden that waste and recycling management places on towns and tax-paying citizens, EPR laws encourage companies to invest in smarter, more sustainable packaging.

(H) , recycling alone isn't going to save us from climate change. We need a complete move away from fossil fuels throughout our entire economy — starting yesterday. But updating our bottle bill is the very least we can do — an easy win based on proven successes — and an extended producer responsibility law is a good next step.

Companies used to proudly mark their logos on reusable glass bottles, partly because they wanted those vessels back. It's time companies producing the plastic litter on our beaches and roads show that kind of ownership over their products once again.

(Adapted from a work by Jon Gorey)

(注)

- |                        |                               |
|------------------------|-------------------------------|
| 1. well-meaning        | 善意の                           |
| 2. litterbug           | 所かまわずごみを捨てる人                  |
| 3. beverage            | 飲料                            |
| 4. litter              | ごみ (を散らかす)                    |
| 5. incinerator         | 焼却炉                           |
| 6. curbside collection | 道路脇でのごみ収集                     |
| 7. retail ransom       | (売る際に金額を上乗せした) 売り掛け保証金, 払い戻し金 |
| 8. nonrefundable       | 払い戻しのない                       |
| 9. redemption rate     | 回収率                           |

[1] 本文の (A) ~ (H) それぞれに入れるのもっとも適当なものを(1)~(4)から一つ選び, その番号を解答欄にマークしなさい。

- |                          |                             |
|--------------------------|-----------------------------|
| (A) (1) And none of it   | (2) But some of it          |
| (3) So most of it        | (4) Yet all of it           |
| (B) (1) being used       | (2) in the same bin         |
| (3) on the shore         | (4) recycled                |
| (C) (1) For a start      | (2) However                 |
| (3) In other words       | (4) Unfortunately           |
| (D) (1) a substitute for | (2) no longer useful for    |
| (3) overwhelmed when     | (4) still very efficient at |
| (E) (1) begins with      | (2) concentrates on         |
| (3) explains             | (4) makes no mention of     |

- (F) (1) as much of a motivation      (2) as much of a tradition  
(3) as necessary                      (4) as well known
- (G) (1) Despite                              (2) Far from  
(3) In addition to                      (4) Without
- (H) (1) As a result                          (2) Of course  
(3) On the contrary                      (4) Secondly

[2] 下線部㉔～㉖それぞれの意味または内容として、もっとも適当なものを  
(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

㉔ it

- (1) the blue bin system
- (2) the trash on beaches and streets
- (3) the difficulty of identifying people who litter
- (4) the lack of awareness regarding the problem of pollution

㉖ They

- (1) Beverage companies
- (2) Members of the CLF
- (3) States with deposit laws
- (4) Residents of Massachusetts

㉞ Back then

- (1) In 2016
- (2) In the 1980s
- (3) When the updated bottle bill became law
- (4) When bottled water and sports drinks were covered by the deposit laws

㉟ that

- (1) making the bottles
- (2) setting the deposit at 5 cents
- (3) reclaiming the drink containers
- (4) cutting pollution by reducing traffic

㊱ show that kind of ownership over their products

- (1) admit their mistakes
- (2) mark their names on their beverage containers
- (3) take responsibility for the return of their containers
- (4) require consumers to pay for the use of their containers

### III

- [1] 次の会話の㉔～㉞それぞれの空所に入れるのもっとも適当な表現を(1)～(10)から一つ選び、その番号を解答欄にマークしなさい。

#### *Walking in nature*

A: Hey, what's that moving in the bushes?

B: Where? ( ㉔ ) Oh, yes, something's by that big pine tree. It's a snake!

A: Wow, do you think it's dangerous?

B: I'm not sure, but probably not. The ones to avoid usually have brighter colors.

A: I love snakes! I almost feel like picking it up. Don't you think it's pretty?

B: ( ㉕ ) After all, the thing about color was just a guess, so you should keep your distance.

A: That's too bad, but I suppose you're right. Maybe I'll just take a photo of it.

B: That's a better idea. It certainly is an attractive creature. ( ㉖ )

A: You really think it's that dangerous?

B: We just don't know. But more than that, we shouldn't disturb wild animals. How would you feel if someone was staring over your shoulder while you were minding your own business?

A: Hmm...I never looked at it that way. ( ㉗ ) I'd better just take a photo from here.

B: Now you're thinking.

- (1) I don't see anything.
- (2) But don't get too close.
- (3) That's actually a good point.
- (4) Oh, now I can see the snake.
- (5) Like you, I'm a big lover of snakes.
- (6) I certainly do, but that's a bad idea.
- (7) I don't really have an opinion about that.
- (8) Not at all...and you should stay away from it.
- (9) You can't compare animals and people like that.
- (10) You can get a perfect shot if you move a bit closer.

- [2] 次の会話の㉔～㉗それぞれの空所に入れるのもっとも適当な表現を(1)～(10)から一つ選び、その番号を解答欄にマークしなさい。

*At a restaurant*

A: May I take your order?

B: Sure. ( ㉔ )

A: We have roast beef and mashed potatoes with garlic bread. Also, there's a house chili with sour cream and cheese.

B: That all sounds nice. I think I'll have the chili. Does that come with a salad?

A: It sure does! You can choose between the Caesar salad, or our classic Nicoise salad.

B: Nicoise? I've never heard of that before. ( ㉕ )

A: Oh, it's delicious! It's a French-style salad from Nice. It has some hard-boiled eggs, olives, tuna, and all sorts of vegetables. Everyone loves it.

B: ( ㉖ ) I don't eat fish. I'd better stick with the Caesar salad.

A: Very good. So, it's the chili with a Caesar salad.

B: That's it, thanks. Oh, one more thing. Can I pay by credit card? Or is it cash only?

A: ( ㉗ ) So that's no problem.



- (1) What's in it?
- (2) Both are fine.
- (3) Will it take long?
- (4) Do you have any?
- (5) Did you say tuna?
- (6) That's my favorite.
- (7) Cash only, I'm afraid.
- (8) What are today's specials?
- (9) Don't you have anything else?
- (10) Can I have a few more minutes?

IV 次の(A)～(H)それぞれの文を完成させるのに、下線部の語法としてもっとも適当なものを(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

- (A) How long \_\_\_\_\_ since our trip to Alaska?  
(1) are we (2) has it been  
(3) have you been (4) were we
- (B) Would you mind \_\_\_\_\_ care of the plants while I'm away?  
(1) take (2) taken  
(3) taking (4) took
- (C) You should rewrite a sentence if \_\_\_\_\_ two ways.  
(1) it reads (2) it understands  
(3) your reading (4) your understanding
- (D) He \_\_\_\_\_ the file on the table.  
(1) laid (2) lay  
(3) laying (4) lied
- (E) \_\_\_\_\_ I was watching TV, the phone rang.  
(1) During (2) Meanwhile  
(3) Throughout (4) While
- (F) Few critics expected \_\_\_\_\_ become so popular.  
(1) of that song (2) that song  
(3) that that song would (4) will that song

(G) If you \_\_\_\_\_ with us, you would have seen the most spectacular waterfall.

(1) came

(2) come

(3) had come

(4) went

(H) Moriyama is one of those places \_\_\_\_\_ many families have wanted to live.

(1) at which

(2) in that

(3) where

(4) which

V

[1] 次の(A)～(E)それぞれの文を完成させるのに、下線部に入れる語としてもっとも適当なものを(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

- (A) They wrapped the \_\_\_\_\_ in colored paper.  
 (1) acquaintance (2) definition  
 (3) parcel (4) theft
- (B) They kept \_\_\_\_\_ of their travel experiences.  
 (1) a dishwasher (2) a journal  
 (3) a mailbox (4) an astronomer
- (C) Heavy rain and high winds delayed our \_\_\_\_\_.  
 (1) departure (2) moisture  
 (3) permit (4) terminal
- (D) You can \_\_\_\_\_ other writers to support ideas in your essays.  
 (1) accumulate (2) duplicate  
 (3) pedal (4) quote
- (E) They examined the sample under a \_\_\_\_\_ for the presence of bacteria.  
 (1) massage (2) microscope  
 (3) tack (4) tackle

[2] 次の(A)～(E)の文において、下線部の語にもっとも近い意味になる語を(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

- (A) We have identified the primary cause of the problem.  
(1) actual (2) main  
(3) official (4) proper
- (B) I've just heard that the company is assigning someone else.  
(1) appointing (2) dedicating  
(3) monitoring (4) plugging
- (C) Romeo declared his love for Juliet.  
(1) acknowledged (2) announced  
(3) denied (4) mistook
- (D) The team moved forward in a purposeful manner.  
(1) a determined (2) a modest  
(3) a terrifying (4) an arrogant
- (E) With this technology, it is possible to transmit an image faster than ever.  
(1) transfer (2) transform  
(3) translate (4) transplant





