

2018 年度 B

英 語

( 60 分 )

<注 意>

1. 開始のチャイムが鳴るまで、この冊子を開いてはいけません。
2. 問題は 1 ページから 14 ページに印刷されています。
3. 受験番号と氏名は解答用紙の定められたところに記入しなさい。
4. 解答はすべて解答用紙の定められたところに記入しなさい。

| 受 験 番 号 |  |  |  |
|---------|--|--|--|
|         |  |  |  |



I リスニング問題

(Part 1)

これから放送される英語による短い対話を聞いて、それに続く質問に対する最も適切な答えを、あ.～え.の中から1つ選び、記号で答えなさい。対話と質問は2回ずつ放送されます。

1. あ. 8:35  
い. 9:35  
う. 10:35  
え. 11:35
  
2. あ. ¥1,200  
い. ¥2,400  
う. ¥2,900  
え. ¥3,100
  
3. あ. Wednesday  
い. Thursday  
う. Friday  
え. Saturday
  
4. あ. Because she was ill.  
い. Because she was sleepy.  
う. Because she was cold.  
え. Because she didn't like the doctor.
  
5. あ. At a train station.  
い. At a business office.  
う. At a library.  
え. At an Internet café.
  
6. あ. By night bus.  
い. By Shinkansen.  
う. By car.  
え. By plane.

( Part 2 )

これから放送される英語を聞いて、その内容に関する質問に対する最も適切な答えを、あ. ～ え. の中から1つ選び、記号で答えなさい。英語は2回放送されます。

7. Which of these sentences is NOT true?

- あ. Over 2,000 people work at The Christmas Village in Hokkaido.
- い. Santa's Fun Land was the first theme park built outside Finland.
- う. The Christmas Castle is the biggest building at The Christmas Village.
- え. The average person spends about ¥6,000 on Santa goods at The Christmas Village.

8. In 2016, how many people visited The Christmas Village in Hokkaido? ※解答は英語で答えなさい。

\_\_\_\_\_ people.

II 次の英文を読んで、設問に答えなさい。

The tango is a dance which was originally developed in Argentina. In the 1870s, Argentina experienced an \*economic boom, and this boom was especially felt in the city of Buenos Aires. A lot of local workers came to this big city to find jobs. These people were called *gauchos*. Their ① lives were not easy because their jobs did not pay well, and the *gauchos* felt lonely and \*frustrated with their new lives in the city. A lot of workers from Spain and Italy also came to Buenos Aires to look for new jobs. As the *gauchos* mixed with new people in the poor parts of the city, the dance ② ( know ) as the tango was developed. These people were able to express their sadness, anger, frustration, and other emotional troubles through this style of dance.

In Europe at that time, a strong interest in different types of dance from around the world was developing. This interest in international dance was especially strong in Paris. Everything from \*ballet to \*belly dancing was performed on the stages of the theaters in Paris.  Tango dancers from Argentina came to Europe on boats ③ ( carry ) beef from Argentina. The public began to show interest in the tango dancers as they performed their \*passionate dance in the \*cabarets and cafés. Not everyone liked this new dance.  However, the dance was so different that it soon became really popular and gathered many new supporters. Nobody could stop the popularity of this new type of dance.

In the early 1900s, professional dancers in both Paris and London developed less shocking versions of the tango to teach to their students. These students then took the tango into the dance halls of Europe.  Books and manuals on the tango also began to appear. A new type of fashion was designed especially for dancing the tango at parties. The front part of the dress had an opening, so both the male and female tango dancer could dance the tango together easily. Two types of tango were developed in Europe at that time — the stylish Paris tango and the more formal British version. They were both a little less passionate than the original Argentine version.

Soldiers who returned to the United States after World War I ④ ( bring ) the tango to North America. However, it became really popular in the dance halls of the United States after a famous actor danced it in a movie in 1921. The style they introduced at that time was very similar to the formal British version.

Around this time, the tango was also introduced to Japan. There was one man who was at the center of this. He was \*Baron Tsunami Megata. He was the grandson of the samurai Kaishu Katsu. He lived in Europe for several years in the 1920s. Then he came back to Tokyo in 1926. When he returned to Japan, he brought a lot of tango \*records with him. He also brought a great understanding of the Paris tango. As soon as Baron Tsunami came back to Japan, he set up a dance school in Tokyo to teach his friends the tango and other popular “dance-hall-type” dances from Europe. In the 1930s, some professional British dancers began to set up their own dance schools in Kobe, and soon the British tango became the most popular version of the tango danced in Japan. During World War II, tango music became very popular in Japan, partly because American music such as Jazz was \*banned. In the 1960s, many musicians and dancers of the original Argentine tango came to Japan, and many Japanese people enjoyed ⑤ ( see ) the

original style of this dance. Today, the tango is still very popular in many countries all over the world.

注： \*economic boom 好景気      \*frustrated イライラした      \*ballet バレエ  
 \*belly dancing ベリーダンス（中東の踊り）      \*passionate 情熱的な  
 \*cabaret キャバレー（音楽や踊りのショーが楽しめるレストラン）      \*Baron 男爵（貴族の位）  
 \*record レコード（音楽等を記録した録音盤）      \*banned 禁止された

- 下線部の発音が① lives の下線部と同じものを1つ選び、記号で答えなさい。  
 あ. similar      い. original      う. price      え. still
- ② (know)、③ (carry)、④ (bring)、⑤ (see) について、それぞれ英文の意味が通るように形を変えなさい。
- 本文の内容に合うように表を完成させるとき、空欄に入る最も適切な語句を1つずつ選び、記号で答えなさい。なお、文頭にくる語も小文字で記してある。また、それぞれの記号は1度しか使えない。

|                    |   |
|--------------------|---|
| In the 1870s       | An economic boom started in Argentina.  |
|                    | Dancers from Argentina performed in Europe and the tango became popular there.      |
| In the early 1900s | Professional dancers in Paris and London developed their own versions of the tango. |
|                    | Many ( 1 ) took the tango into the dance halls of Europe.                           |
|                    | Books and manuals on the tango were published.                                      |
|                    | A new type of fashion was designed especially for dancing the tango at parties.     |
| In the 1910s       | American ( 2 ) took the tango to their country.                                     |
| In the 1920s       | A famous actor danced the tango in an American movie.                               |
|                    | ( 3 ) introduced the tango to Japan.  |
| In the 1930s       | Professional ( 4 ) set up dance schools in Kobe.                                    |
| In the 1960s       | Many ( 5 ) from Argentina came to Japan to perform the tango.                       |

【選択肢】

あ. soldiers      い. actors      う. Baron Tsunami Megata  
 え. musicians and dancers      お. British dancers      か. dance students

- 下の英文が入る最も適切な場所を、 ～  から1つ選び、記号で答えなさい。

In fact, many people thought that the tango was too shocking.

5. 本文の内容と一致するように、英文の( )に入る最も適切な語を1つずつ選び、記号で答えなさい。  
なお、それぞれの記号は1度しか使えない。

According to the passage, there are three different types of the tango. The ( 1 ) version started in Argentina. It was a very passionate style. An interest in ( 2 ) dance grew in Europe, and two versions of the tango were developed there. One of them, the version developed in Paris, was ( 3 ), and the other, the British version, was more ( 4 ).

【選択肢】

あ. formal      い. international      う. local      え. original      お. stylish

6. 本文の内容と一致するものを次の中から 2つ 選び、記号で答えなさい。
- あ. イタリアからアルゼンチンに出稼ぎに来た労働者たちは gaucho と呼ばれた。
  - い. タンゴは、愛と生きる喜びをテーマにアルゼンチンで作られた踊りである。
  - う. 19世紀後半、パリでは異国のものも含め様々な踊りを舞台で見ることができた。
  - え. 北アメリカのダンスホールで流行したタンゴは、フランス風タンゴだった。
  - お. 勝海舟の孫は、プロのダンサーを来日させて日本初のタンゴの学校を作った。
  - か. 日本にタンゴが初めて紹介された頃、人気となったのはイギリス風タンゴであった。

Ⅲ 次の英文を読んで、設問に答えなさい。

My name is Greg Faherty. When I was sixteen years old, I was in a band. We played hard rock. We weren't great, but we were good enough to come in third place at our school's music contest. We wanted to join some local events and got a chance to play a charity concert at a large hospital. We were so excited. It didn't pay much but it was our first real job. For two weeks we practiced hard every day after school. We had enough songs for a one-hour show.

On the day of the concert, we went to the hospital early in order to check out the stage. There were about a hundred chairs lined up below us. For me, it seemed like they went on forever. We set up and did a quick sound check. Then we went \*backstage.

While we were having a rest there, the hospital's entertainment director came over to talk to us. "Okay, boys, I just want to tell you some important things," she said to us. "A lot of the people in the audience are suffering from \*physical or mental disabilities. Also, many of them are older, in their sixties and seventies, so don't be surprised. They don't have the chance to see live entertainment, so I am sure they will enjoy any kind of musical performance we give. Just play as usual, and that will be fine."

Soon it was show time. We stepped on the stage. As we picked up our instruments and \*plugged them in, we looked at the audience for the first time. The room was full and there were two or three \*rows of wheelchairs in both the front and the back of the room. There were about a hundred people. Most of the people were badly injured or had serious birth \*defects. Many of them had no arms or legs. Some of them were talking quietly among themselves, but most of them were just sitting there and watching the stage. Usually we had an active young audience, but this time it was different. The audience were really quiet. We were really nervous.

We started our performance. Everything was perfect, and we played the best show of our lives. We didn't make any mistakes and my guitar solos were better than ever. I could imagine how a professional musician felt on stage. But we couldn't enjoy our performance.

As each song finished, there was a short \*pause before we started the next song. In other shows, the audience would normally clap and show their support for our performance. We knew we weren't professional musicians, but there was no clapping or cheering. It was really strange. Usually the audience clapped politely, even if they didn't really like the performance. But there was nothing. Zero. We tried to make each song better than the last one, but still, each time we finished a song, there was no reaction from the audience. After forty-five minutes we decided to end our performance early. Why did we have to play more when no one was interested?

We unplugged our instruments and went backstage. A moment later, the entertainment director ran back and stopped us. "What are you doing?" she asked. "I thought we agreed that you would play for an hour!" "Well, that was before we realized that the audience weren't interested," Tommy, the lead singer, replied.

"What are you talking about?" asked the director. "They love you. Get back on stage and finish your

show. You can even play some more songs if you want.” “Love us?” shouted Pete, our bass player. “That’s the worst audience I’ve ever seen!” “You don’t understand,” the director said. “Most of these people don’t know they need to clap. In fact, many of them can’t. I’ve been watching your performance and talking to them, and they can’t believe how good you are. They’ll be so hurt if you don’t finish your performance.”

The four of us looked at each other. It was hard to believe her, but we decided that we should really finish the show. We returned to the stage, and played our final three songs — and even added two more songs.

Finally the show was over and we began \*packing up our instruments. No one clapped us, but we were happy. Backstage, the director told us, “When you finish packing up, please come back inside. Some of the audience want to thank you for coming.”

We didn’t want to do it, but we thought we should. It was a charity event after all. As soon as we went back in the room, we were shocked. At least fifty people, aged from ten to seventy, were gathered by the stage. All of them wanted to thank us. Some shook our hands, and one small girl even asked me for my \*autograph. Some told us that we were the best band ever. We couldn’t believe it. The director was right. They loved us! We stayed there for more than half an hour. We greeted many people, told them about ourselves and talked a lot about music.

Now I’ve grown up and I’m not a professional musician. After that first concert at the hospital, I played a few smaller shows with different bands, but even if the audience clapped and cheered a lot, I never felt as good as I did that one special night.

注： \*backstage 舞台裏へ（で）      \*physical or mental disabilities 身体的あるいは精神的障がい  
\*plug ~ in ~を接続する      \*row 列      \*defect 障がい  
\*pause （一時的な）途切れ、間      \*pack up 片付ける      \*autograph サイン

本文の内容に合うように、 に最もよくあてはまるものを1つずつ選び、記号で答えなさい。

\* Greg’s band practiced hard for two weeks to  1 .

- あ. join their school’s music contest
- い. earn a lot of money in a local event
- う. play at a large hospital for one hour
- え. have the chance to play at a large hospital

\* The hospital’s entertainment director told them that  2 .

- あ. some of the audience were also musicians
- い. many of the audience would enjoy their live performance
- う. some of the audience were too old to enjoy their music
- え. many of the audience would be surprised to hear their loud music

\* When they saw the audience, the members of the band got so nervous because .

- あ. the audience were young and active
- い. most of the audience looked really excited
- う. all of the audience were sitting in wheelchairs
- え. the audience were quietly waiting for the show to start

\* At the performance Greg .

- あ. made some mistakes
- い. really enjoyed himself
- う. played better than ever
- え. looked like a professional musician

\* The members of the band felt strange because .

- あ. they finished playing all of their songs early
- い. no one clapped or cheered between each song
- う. the audience clapped but they didn't seem to like their music
- え. they tried to play each song better than the last one but couldn't

\* After forty-five minutes the band .

- あ. decided to go backstage to have a rest
- い. stopped their performance and left the stage early
- う. went backstage to talk to the entertainment director
- え. were told to stop their show by the entertainment director

\* The entertainment director was .

- あ. surprised that Tommy said the audience weren't interested in the band
- い. happy to see the members of the band play their best performance ever
- う. angry to hear that all of the band members didn't like the audience and stopped the show
- え. sad to see the audience didn't clap and cheer during the band's best performance

\* The entertainment director told the members that .

- あ. the audience liked their performance very much
- い. she didn't want them to go back on stage again
- う. she wanted them to play some more of her favorite songs
- え. none of the audience understood why they needed to clap

\* After talking with the entertainment director, the band .

- あ. went back on stage and played five songs
- い. decided to tell the audience the show was over
- う. went back on stage and played for half an hour
- え. played three more songs requested by the audience

\* When the members went back inside the room after the show, they were shocked because .

- あ. one small boy wanted to get their autographs
- い. the audience were waiting for them to play another song
- う. about half of the audience stayed by the stage to thank them
- え. most of the audience told them that they were the best band ever

\* Greg is now grown-up and .

- あ. plays some smaller shows with the same band
- い. never wants to remember his first concert at the hospital
- う. still wants to be a professional musician
- え. believes the first concert at the hospital will always be special

IV ブラウン先生とユキの会話を読み、設問に答えなさい。

Mr. Brown: Hi, Yuki. How was your winter vacation?

Yuki: It was great. I went to Nagano with my family to see my grandparents. How about you?

Mr. Brown: I went to a shrine with my family for “*Hatsumoude*.” I lost my wallet on the way, but someone took it to the police station for me. I was so happy.

Yuki: Wow, you are lucky! I remember someone once said, “If you lose money in Tokyo, you will probably get it back.” I wonder (1) あ. much い. police stations う. taken え. is お. to か. how き. lost money every year.

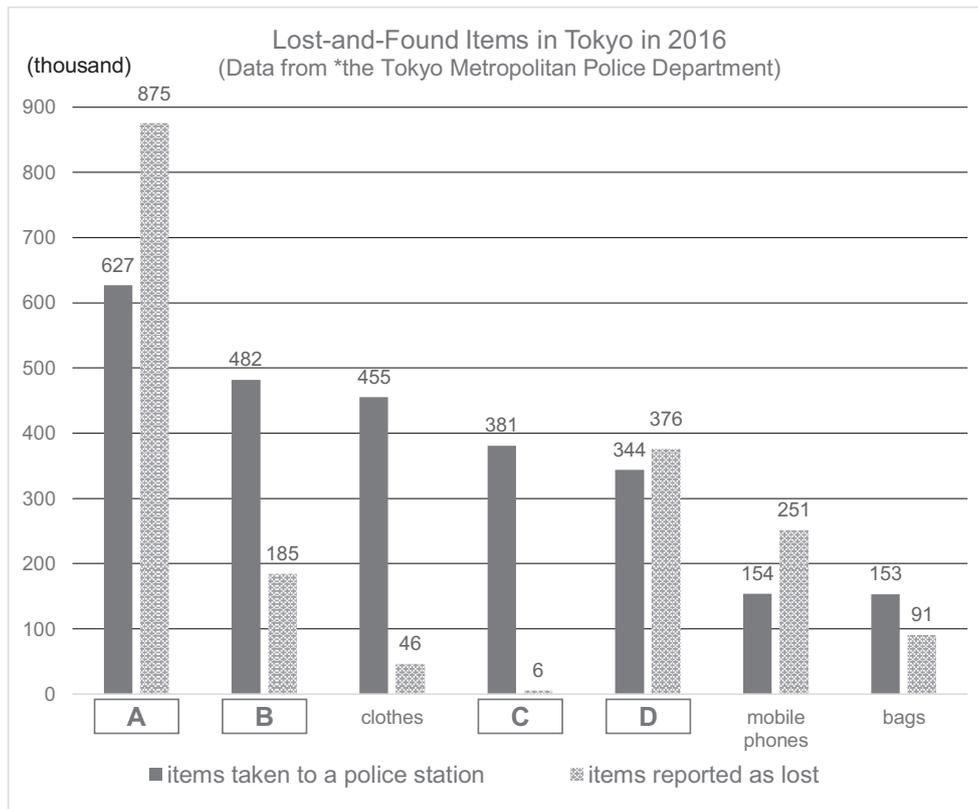
Mr. Brown: We can probably find that information on the Internet. Let me see... Yuki, look! Over 3 billion yen was taken to police stations in 2016, and nearly 75% of it was returned to the owners.

Yuki: Really? It’s hard to believe that much money was found and returned!

Mr. Brown: Oh, this is really interesting... it seems many other things are also taken to the police. I wonder which item was taken to the police the most?

Yuki: Um... a wallet? People keep a lot of important things inside their wallets.

Mr. Brown: Well, maybe. Let’s take a look at this chart. The bar on the right shows the number of items that were reported as lost by the owner, and the bar on the left shows the number of items that were found and taken to the police.



Yuki: Oh, wallets and purses were the fifth most \*common item to be taken to the police, but they were the second most common to be reported as lost. What are “documents”? They are ranked the highest for both items taken to the police and items reported as lost.

Mr. Brown: Documents mean things ( イ ) a passport, a driver’s license or an \*insurance card.

Yuki: I see... What are “IC cards”?

Mr. Brown: Oh, you know, things ( イ ) a credit card or a train pass. They were the second most common item to be taken to the police, but only fourth on the list of items reported as lost.

Yuki: It’s interesting that nearly 400,000 umbrellas were taken to the police, but less than two percent of the owners reported them lost.

Mr. Brown: Clothes are kind of the same as umbrellas. Over (2) 450,000 clothes were taken to the police, but only about ( ロ )% of them were reported as lost. Most people must think that because clothes and umbrellas are not so expensive, it is easier to let them go. Some experts say it shows that Japanese people are losing their sense of “*mottainai*.”

Yuki: That’s too bad. However, mobile phones are different. ( ハ ) mobile phones were reported as lost than those taken to the police.

Mr. Brown: That’s interesting. We use smartphones every day, so if we lose them, many people will notice quickly and report it to the police.

Yuki: I can’t imagine my life without a smartphone.

Mr. Brown: That is why it is important that we \*pay attention to our \*belongings all the time.

Yuki: Yeah, I think you should be more careful next time, Mr. Brown.

Mr. Brown: Well, at least if you lose something in Tokyo, you could be lucky like me, as someone will probably take it to the police station for you!

注： \*the Tokyo Metropolitan Police Department 警視庁      \*common よくある  
 \*insurance card 保険証      \*pay attention to ~ ~に注意を払う      \*belonging 持ち物

- 下線部 (1) の [ あ. much    い. police stations    う. taken    え. is    お. to    か. how    き. lost money ] を意味が通るように並べ替え、 [    ] 内で **3 番目と 6 番目** にくる記号を答えなさい。
- 下線部 (2) の 450,000 の読み方を英語で答えなさい。
- 本文中に 2 ヶ所ある ( イ ) に入る最も適切な語を選び、記号で答えなさい。  
 あ. among      い. near      う. by      え. like
- ( ロ ) に入る最も適切な数字を選び、記号で答えなさい。  
 あ. 10      い. 20      う. 30      え. 40

5. (ハ)に入る最も適切な語を選び、記号で答えなさい。

あ. More      い. Less      う. Much      え. Few

6. 本文中のグラフの  ～  に入る最も適切なものを選び、それぞれ記号で答えなさい。

なお、それぞれの記号は1度しか使えない。

**【選択肢】**

あ. cameras      い. wallets & purses      う. documents      え. IC cards      お. umbrellas

V 次の( )に入る最も適切な語句を選び、記号で答えなさい。

1. ( ) do you feel about this situation?  
あ. How                      い. What                      う. Who                      え. Which
2. I'll go ( ) a trip to Germany next month.  
あ. at                      い. in                      う. on                      え. to
3. ( ) which team will win the game?  
あ. How about              い. Who knows              う. What about              え. Why don't you
4. Watch my dog ( ) I come back.  
あ. until                      い. since                      う. by                      え. while

VI 次の各組の文がほぼ同じ意味になるように、( )に入る最も適切な語を答えなさい。

1. We had a lot of snow last year.  
= ( ) ( ) a lot last year.
2. My idea was not as good as his.  
= His idea was ( ) than ( ).
3. The actor died five years ago.  
= The actor has ( ) ( ) for five years.
4. I can cook miso soup.  
= I know ( ) ( ) cook miso soup.
5. He didn't have dinner and went straight to bed last night.  
= He went straight to bed ( ) ( ) dinner last night.

VII 次の各組の英文のうち、文法的に正しいものをそれぞれ1つ選び、記号で答えなさい。

1. あ. I have lost my key five days ago.  
い. What made her so happy?  
う. I found the book quite interested.  
え. She showed me the glass broken on pieces.
2. あ. I'm looking forward to hear from you.  
い. The old woman needs someone to talk.  
う. That baby crying over there is my cousin.  
え. This scissors look easy to use.
3. あ. The door is closed. Who do open it?  
い. No one can tell how old is she.  
う. I'm going to visit Osaka in this weekend.  
え. This book costs 1,000 yen.

Ⅷ 日本文の意味になるように、[ ] 内の語句を並べかえて空所を補い、英文を完成しなさい。ただし、解答は、それぞれの [ a ]、[ b ] に入れるものの記号のみ書きなさい。

1. 彼女は私が飲んだ 2 倍の量のコーヒーを飲んだ。

She drank [ a ] \_\_\_\_\_ [ b ] .

[ あ. did    い. as much    う. I    え. coffee    お. twice    か. as ]

2. その歌をフランス語で歌うのは、私たちには難しかった。

It was \_\_\_\_\_ [ a ] \_\_\_\_\_ [ b ] \_\_\_\_\_ in French.

[ あ. song    い. difficult    う. sing    え. the    お. for    か. to    き. us ]

3. 雨のため、野球の試合が延期になった。

The \_\_\_\_\_ [ a ] \_\_\_\_\_ [ b ] \_\_\_\_\_.

[ あ. because    い. the rain    う. of    え. put    お. was    か. baseball game    き. off ]

Ⅸ あなたが日々の生活の中で、①最も安らぎを感じる場所はどこですか。そして、②あなたがその場所でそう感じる理由は何ですか。指示に従って、以下の英文を完成させなさい。

① I can feel the most relaxed \_\_\_\_\_ . (語数制限なし)

② I feel the most relaxed there because I \_\_\_\_\_ . (下線部 6 語以上)







