

1. 次の英文を読み、設問に答えなさい。

We live in remarkable times and face many challenges to our well-being that can often feel (1) and insurmountable. It's not uncommon these days to hear people describe a sense of despair and (2) when facing the social injustices and environmental destruction that surround us. Yet this challenging moment in the history of life on Earth, of humanity and of all nature, also provides an opportunity, a motivation for us to reimagine how we might live, individually and as a human and nature family on Earth, in ways that ① serve as collective inspiration for growth.

If the human mind is to blame for the difficulties we now face, then the human mind can be (3) for the awareness of these conditions and the actions that are possible to transform a (4) path into a constructive one. The mind shapes belonging, identity and self. If we clarify the mental lens through which we see the self and deepen our understanding of identity and belonging, we may be able to ② shift how we live and then create a path that cultivates more personal, public, and planetary health for us all. We are proposing that many of the challenges to global health we now experience in multiple ways (ア) humanity—what can be called pandemics, a term that means involving all people, something affecting humanity—are caused by a limited and limiting view of “self”.

One form of pandemic we currently face is infectious disease—COVID-19, caused by the novel coronavirus SARS-CoV-2. But many pandemics affect us now. Another pandemic we face today is social injustice; the dehumanization and (5) that emerges from in-group domination (イ) out-groups that are subordinate in the social hierarchy. A third pandemic is environmental destruction; we now live in the Anthropocene era, (X) on Earth and the environments that sustain us. A fourth pandemic is of misinformation and polarization, made rampant (ウ) the internet's capacity to create self-sustaining bubbles of isolated information sharing. A fifth pandemic is of attention addiction, the draw of our attentional focus (エ) compelling states of endless comparison and competition and the ensuing feeling of (6), inferiority, and incompleteness.

And there is a sixth pandemic; the modern cultural, or what some might call Western, view of an (7), separate identity—the “solo-self”. While this perspective may have originated in the West—in European-originated colonialist nations—it has now spread around the globe so extensively that a geographical indicator may no longer apply to this wide-spread cultural construction of self. This solo-self is not just the inner, private aspect of who we are but rather the concept and belief that the totality of our identity is separate from others, especially other, not ③ “like-me” people, as well as separate from other nonhuman species. The ④ consequences of this excessively differentiated identity and the disconnection from belonging that it creates are responsible for much suffering, both as the chaos and rigidity we may experience internally and as ⑤ turmoil in our lives. By “relational”, I mean the way the bodily, inner self is connected to other people and to the planet, the whole of nature. These connections, involving patterns in the exchange of energy and information, may not be as visible to the eye as is the body, but they are equally real. When we live as a solo-self and ignore these important yet invisible connections, we experience our identity as centered ⑥ predominantly in the body, and we feel relationally connected only to those who are like-me. This solo-self pandemic clearly has a negative impact on each of the other five pandemics—and may be a fundamental source of them. If how we have constructed what the self is, what our identity and belonging are based upon, is the source of many of the troubles we now face—then we can now change this pattern and move in a more ⑦ integrative pathway forward.

(Adapted from Daniel J. Siegel, *IntraConnected*, 2023)

[1] 下線部①～⑦の意味に最も近いものを選択肢1～5の中から選び、マークシートの解答欄(1)から(7)にマークしなさい。

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|---|------------------|---------------|---------------|--------------|--------------------|
| ① | 1. contribute to | 2. nullify | 3. predict | 4. question | 5. throw away |
| ② | 1. alter | 2. bargain | 3. criticize | 4. justify | 5. slur |
| ③ | 1. "enemy-like" | 2. "kin-like" | 3. "lovely" | 4. "nice" | 5. "stranger-like" |
| ④ | 1. anguish | 2. blame | 3. creativity | 4. readiness | 5. reverberations |
| ⑤ | 1. commotion | 2. genesis | 3. leisure | 4. sadness | 5. transformation |
| ⑥ | 1. actively | 2. carelessly | 3. mainly | 4. precisely | 5. questionably |
| ⑦ | 1. aggressive | 2. complex | 3. futile | 4. holistic | 5. hopeful |

[2] 空所(1)～(7)に入る最も適切な語を選択肢1～5の中から選び、マークシートの解答欄(8)から(14)にマークしなさい。

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|-----|------------------|--------------------|-------------------|-----------------|--------------------|
| (1) | 1. occasional | 2. ordinary | 3. ornate | 4. ostentatious | 5. overwhelming |
| (2) | 1. hopeful | 2. hopefulness | 3. hopeless | 4. hopelessness | 5. hoping |
| (3) | 1. dying | 2. estimated | 3. exclusively | 4. longing | 5. responsible |
| (4) | 1. conclusive | 2. derivative | 3. destructive | 4. massive | 5. substantive |
| (5) | 1. magnification | 2. marginalization | 3. memorization | 4. mobilization | 5. mystification |
| (6) | 1. illiteracy | 2. immunity | 3. inadequacy | 4. inspiration | 5. interdependency |
| (7) | 1. illuminated | 2. imminent | 3. interconnected | 4. irresistible | 5. isolated |

[3] 空所(ア)～(エ)に入る最も適切な語句を選択肢1～5の中から選び、マークシートの解答欄(15)から(18)にマークしなさい。

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|-----|------------|----------------|------------|-----------|----------|
| (ア) | 1. across | 2. by | 3. into | 4. to | 5. under |
| (イ) | 1. besides | 2. in front of | 3. over | 4. toward | 5. under |
| (ウ) | 1. at | 2. besides | 3. for | 4. into | 5. with |
| (エ) | 1. against | 2. inside | 3. outside | 4. toward | 5. under |

[4] 次の語句を文法的・内容的に最も適切な順に並びかえて(X)を完成させたとき、6番目にくるものの番号を解答欄(19)に、8番目にくるものの番号を(20)にマークしなさい。

1. consequences 2. devastating 3. for 4. having 5. human activity 6. is 7. life 8. when

[5] 英文中の“pandemic”が指す内容に最も一致するものを選択肢1～8の中から4つ選び、マークシートの解答欄(21)から(24)にマークしなさい。ただし、解答の順序は問いません。

1. Injustice toward persons who are recognized as “other”
2. Our inability to hold on to and control our own attention
3. The relationship between humans and animals
4. The sense of connection and empathy toward strangers
5. The so-called “Western” notion of self as a separate identity
6. The spread of Western capitalism
7. The uncovering of the mystery of life
8. Social disintegration caused by the internet

2. 次の英文を読み、設問に答えなさい。

It is widely accepted that Plato defined art as imitation, though whether this was a theory or merely an observation is difficult to say, since there was nothing else by way of art in Athens in his time. All that seems clear is that imitation in Plato meant pretty much what it means in English: looks like the real thing but isn't the real thing. But Plato was mainly negatively interested in art, since he was attempting to design an ideal society—a Republic!—and was eager to ① get rid of the artists on the ② grounds that art was of minimal practical use. (X) achieve this goal, he drew up a map of human knowledge, placing art at the lowest possible level—with reflections, shadows, dreams, and illusions. These Plato regarded as mere appearances, a category to which belonged the kinds of things an artist knew how to make. Thus artists could draw a table, meaning that they knew how tables appear. But could they actually make a table? Not likely but what good really was the appearance of a table?

In Book Ten of *The Republic*, Plato's character—Socrates—suggested that if you want to imitate, nothing could be better for that than a mirror, which will give you perfect reflections of whatever you aim the mirror at, and better than an artist can usually achieve. So let's get rid of the artists. But philosophers know the highest things, what Plato called ideas. Once the artists were out of the way, philosophers could teach and serve as rulers not ③ susceptible to corruption.

In any case, no one can deny that art as practiced consisted in imitations or capturing appearances. How different from the present situation! "I am interested in how one approaches that topic—What is Art," writes my friend the artist Tom Rose in a personal note. "The question that comes up in every class and in every context." It is as if imitation disappeared, and something else took its place. So what is art? What we know from the cacophony of artistic argument is that there is too much art that is nonimitational for us to read Plato except for the sake of his views.

My thought is that if some art is imitation and some art is not, neither term belongs to the definition of art as philosophically understood. ④ A property is part of the definition only if it belongs to every work of art there is. With the ⑤ advent of Modernism, art backed away from mirror images, or, better, photography set the standard of ⑥ fidelity.

There are degrees of fidelity in imitation, so Plato's definition of art remained in place, with little to argue about until it stopped capturing the seeming essence of art. How could this have happened? Historically it happened with the advent of Modernism, with certain revolutionary changes that took place in France, mainly in Paris. In my view, to get a definition better than Plato's you have to look to more recent artists, since they are most likely to subtract from their theories properties that were earlier thought to be essential to art, like beauty. Marcel Duchamp found a way of ⑦ eradicating beauty in 1915, and Andy Warhol discovered that a work of art could exactly resemble a real thing in 1964, though the great movements of the 1960s—Fluxus, Pop Art, Minimalism, and Conceptual Art—made art that was not exactly imitation. Oddly, sculpture and photography shifted the center of artistic self-awareness in the seventies. After that, everything was feasible. Anything went, leaving it uncertain whether a definition of art is any longer possible. Anything cannot be art.

It was basically decided by leading aestheticians that art was indefinable, since there is no overarching feature. (Y), art is an open concept. My view is that it has to be a closed concept. There must be some overarching properties that explain why art in some form is universal. What makes art so powerful a force as it appears to be in song and story is due to what makes it art to begin with. There is really nothing like it when it comes to stirring the spirit. If one believes that art is ⑧ all of a piece, one needs to show that what makes it so is to be found throughout its history.

(Adapted from Arthur C. Danto, *What Art Is*, 2013)

[1] 下線部①～⑧の意味に最も近いものを選択肢1～5の中から選び、マークシートの解答欄 (25) から (32) にマークしなさい。

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|---|-------------------|---------------|------------------|----------------|------------------|
| ① | 1. accuse | 2. persecute | 3. prosecute | 4. receive | 5. remove |
| ② | 1. list | 2. premise | 3. region | 4. soil | 5. suspicious |
| ③ | 1. biased against | 2. engaged in | 3. impressed by | 4. tolerant of | 5. vulnerable to |
| ④ | 1. An attribute | 2. An asset | 3. A gift | 4. A legacy | 5. A possession |
| ⑤ | 1. dawn | 2. end | 3. fall | 4. prosperity | 5. success |
| ⑥ | 1. accuracy | 2. beauty | 3. devotion | 4. talent | 5. technique |
| ⑦ | 1. criticizing | 2. expressing | 3. extinguishing | 4. redefining | 5. upholding |
| ⑧ | 1. consistent | 2. impressive | 3. masterpiece | 4. profound | 5. spiritual |

[2] 空所(X)と(Y)のそれぞれに入る最も適切なものを選択肢1～4の中から選び、マークシートの解答欄 (33) から (34) にマークしなさい。

- X: 1. By way of 2. In order to 3. Were it not to 4. Whether or not to
Y: 1. At best 2. Ideally 3. On the contrary 4. Without a doubt

[3] 次の文は英文全体の要旨を述べたものである。下記の空所(ア)～(コ)に入る表現として最も適切なものを選択肢1～4の中から選び、マークシートの解答欄 (35) から (44) にマークしなさい。

As shown in his work *The Republic*, Plato regarded art and artists as of (ア) significance to society. In his view, what artists created were mere imitations of the real world, which had no practical use. In (イ), philosophers reigned the realm of human intellect, who could educate and rule the public (ウ). Far from the time of Plato, art today is no longer a mirror image of what we see. The definition of art given by Plato thus does not (エ) anymore, and people are questioning what art really is. In fact, in order to (オ) the meaning of art, we need to (カ) the art in the age of Modernism and (キ), when artists stopped copying what they saw. Furthermore, art in recent times has (ク) such concepts as beauty and imitation, qualities that were believed in the past to be (ケ) elements of art. Now anything seems feasible in art, and, according to many experts, no fixed definition is available. The author, however, argues that there must be an all-embracing definition of art, which can be found by examining the history of art. Art, for (コ) thing, has the power to touch people's hearts.

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|-----|-------------------|---------------------|------------------|----------------------|
| (ア) | 1. great | 2. minimal | 3. potential | 4. symbolic |
| (イ) | 1. conclusion | 2. contrast | 3. hindsight | 4. other words |
| (ウ) | 1. absentmindedly | 2. greedily | 3. righteously | 4. ruthlessly |
| (エ) | 1. hold | 2. mean | 3. need | 4. take |
| (オ) | 1. paraphrase | 2. redefine | 3. summarize | 4. twist |
| (カ) | 1. keep away from | 2. look down on | 3. put up with | 4. take into account |
| (キ) | 1. about | 2. before | 3. beneath | 4. thereafter |
| (ク) | 1. come up with | 2. gotten away with | 3. made sense of | 4. turned away from |
| (ケ) | 1. disposable | 2. essential | 3. negligible | 4. superfluous |
| (コ) | 1. any | 2. first | 3. good | 4. one |

3. Read the following dialogue between a man and a woman reuniting at an airport and answer the questions which follow.

- Mr. Hiyoshi:** Wow, ① you're a sight for sore eyes! How long has it been? Six months?
- Ms. Yagami:** Six months, one week, and five days, to be exact. But who's counting?
- Mr. Hiyoshi:** (*grinning from ear to ear*) I can't believe I'm finally here. So how do we get to your university? Do we need to catch a taxi?
- Ms. Yagami:** No, Stanford's here. He's kindly offered to give us a ride.
- Mr. Hiyoshi:** Stanford?
- Ms. Yagami:** You know Stanford. We're in the same lab together. I talk about him all the time. Maybe his name just slipped your mind.
- Mr. Hiyoshi:** He's not someone I need to be worried about, is he?
- Ms. Yagami:** That's not ② the green-eyed monster I hear in your voice, is it? Stanford's not somebody you need to lose sleep over. He is definitely in the friend zone.
- Mr. Hiyoshi:** Sorry, maybe I didn't get enough sleep on the plane. I'm ③ reading too much into things. Now that you mention it, maybe I do remember Stanford. His name ④ rings a bell.
- Ms. Yagami:** (*pushing a speed dial on her cellphone*) Sorry for keeping you waiting, Stan-chan. We're out in front of arrivals. Could you drive around and pick us up?

[1] Choose the word or phrase with the most similar meaning for each of the underlined expressions ① through ④ in the dialogue. Mark your answers on the mark sheet in through .

- | | | | |
|----------------------------|--------------------------------------|--------------------|------------------|
| ① 1. I can't see properly | 2. I hardly recognize you | | |
| 3. I'm so happy to see you | 4. my eyes are tired from the flight | | |
| ② 1. anger | 2. disappointment | 3. jealousy | 4. sadness |
| ③ 1. overanalyzing | 2. over-intellectualizing | 3. oversimplifying | 4. overstating |
| ④ 1. sounds clear | 2. sounds familiar | 3. sounds silly | 4. sounds hollow |

[2] The following was written by Mr. Hiyoshi in his journal the evening after reuniting with Ms. Yagami. Read the journal entry and answer the questions below.

Finally arrived in California. Didn't get a (1) of sleep on the plane. Was met at the airport by Ms. Yagami and Stanford. Don't like the guy one bit. Ms. Yagami (2) up on my suspicions. Assured me he was definitely in the friend zone. But she called him Stan-chan on the phone! I felt like the (3) wheel during the entire drive to the campus. All they wanted to talk about was people in their lab. Situation is (4). Must act soon. The ring is in my bag. It may be time to (5) the question. At the airport I tried to (6) the situation down. I said I might be reading too much into things. Make no mistake about it, that's definitely not the case. Stanford is not happy in the friend zone. I can smell it a (7) away. Anyway, better get some sleep. Maybe it's just the jet lag talking. I'll see things more clearly after a good night's (8).

Choose the best options below for numbers (1) through (4). Mark your answers on the mark sheet in through .

1. first 2. held 3. humorous 4. picked 5. serious 6. sound 7. steering 8. third 9. wink

Choose the best options below for numbers (5) through (8). Mark your answers on the mark sheet in through .

1. asleep 2. choose 3. dream 4. kitchen 5. make 6. mile 7. play 8. pop 9. rest

4. (1) ~ (4) の各文の空所に入る語として最も適切なものを選択肢 1 ~ 6 の中から選び、マークシートの解答欄 から にマークしなさい。

(1) Blockchain is a technological foundation to a new way of conducting (), securing networks, and recording the validity and origin of data.

1. communications 2. exchanges 3. interactions 4. operations
5. processes 6. transactions

(2) Cloud computing has become a scalable service and delivery () in the modern IT infrastructure.

1. application 2. database 3. interface 4. operation
5. platform 6. software

(3) Brain computing is developing new approaches to interface the brain with machines for () the effects of neurological disease and injury.

1. administrating 2. enhancing 3. heightening 4. magnifying
5. maximizing 6. mitigating

(4) Green metrics such as energy consumption and atmospheric () are correlated with socio-economic impacts.

1. combinations 2. distance 3. effects 4. emissions
5. features 6. pressure

5. 次の和文を読み、下線部分をひとつのセンテンスに英訳しなさい。解答は解答用紙（記述式）に記入しなさい。

大学に入るときに東京に出て、そこで結婚して仕事を持ち、それからあとはあまり阪神間には戻らなくなった。たまに帰郷することがあっても、用事が済むとすぐに新幹線に乗って東京に帰った。生活が忙しかったこともあるし、外国で暮らした期間も長かった。それに加えて、いくつかの個人的な事情がある。世の中には故郷にたえず引き戻される人もいるし、逆にそこにはもう戻ることができないと感じ続ける人もいる。両者を隔てるのは、多くの場合一種の運命の力であって、それは故郷に対する想いの軽重とはまた少し違うものだ。どうやら、好むと好まざるとにかかわらず、僕は後者のグループに属しているらしい。

(村上春樹、『辺境・近境』, 1998年より一部改変)