

令和 8 年 度

入学者選抜学力試験問題



英 語 (前期)

〔注 意〕

1. 監督者の指示があるまで、この冊子を開かないこと。
2. この冊子の問題は 10 ページからなる。落丁・乱丁および印刷の不鮮明な箇所などがあれば監督者に申し出て、問題冊子の交換を受けること。
3. 監督者の指示に従って、解答用紙 2 枚のそれぞれに受験番号および氏名を記入すること。
4. 解答は必ず解答用紙の指定された場所に記入すること。
5. この冊子は持ち帰ること。

[I] Read the passage below and answer in English.

Amelia Earhart was born in Kansas on July 24, 1897. She had one little sister, Grace Muriel Earhart, who was two years younger than her. The two girls grew up with () () () () () ()⁽¹⁾ girls at the time were allowed because their mother was a modern thinker who did not want to limit her children just because they were girls.

Earhart grew up playing outside with her sister, running through fields, climbing trees, and doing things that boys usually did. But as she was becoming a young woman, World War I broke out. Earhart got training at the Red Cross and began to work as a nurse at a military hospital. Although she helped many soldiers, she became ill with the Spanish Flu, which broke out in 1918. She was so ill that it took her about a year to recover. After she recovered, Earhart decided to go to college and entered Columbia University with plans to study medicine. But a year later, she quit school and joined her parents in California.

On December 28, 1920, Earhart's life changed forever. That day, she and her father visited an airfield for fun. A pilot was giving people rides, and Earhart's father paid \$10 for the pilot to take his daughter on a 10-minute ride. By the time Earhart landed on solid ground again, she knew that this was what she wanted to do with her life. She had to fly.

Earhart worked at all kinds of odd jobs to save \$1,000, just enough money to take flying lessons with Anita Snook, a well-known female pilot. On January 3, 1921, Amelia Earhart had her first flying lesson, and six months later, she bought her own airplane.

On October 22, 1922, Amelia Earhart flew her plane up to a height of 4,300 meters, setting a world record⁽²⁾ for female pilots. On May 15, 1923, Earhart was given an official pilot's license. She was only the sixteenth woman in the world to receive one.

After Charles Lindbergh became the first man to fly by himself across the Atlantic Ocean in 1927, Amelia Earhart became the first woman to fly across the Atlantic in 1928. She was accompanied by pilots Wilmer Stultz and Louis Gordon. However, she broke an even more important record in 1932 when she became the first woman to fly across the Atlantic by herself, with nobody else's help.

⁽³⁾ As Earhart's flying career became more and more successful, Earhart became one of the nation's most famous women. She was asked to be an editor at Cosmopolitan magazine, and she created her own clothing line. She married the American publisher GP Putnam, and she became one of the most respected American women of the time.

In 1936, Earhart began planning her most ⁽⁴⁾daring attempt of all: to fly around the world. Although it was not the first time that someone had attempted this, Earhart planned a path that was the longest ever attempted. She had a special airplane built with a large gas tank. She chose Captain Harry Manning and Fred Noonan to be her co-pilots.

The three-person team took its first attempt at flying around the world on March 17, 1937. Earhart flew out of California and landed in Hawaii. However, the plane was damaged in Hawaii and the rest of the flight had to be canceled for plane repairs.

Earhart made her second attempt soon after, on June 1, 1937. This time, only Noonan went with Earhart, and they flew out of Miami, Florida, and made stops in South America, Africa, and Asia. The pair arrived in Lae, New Guinea, on June 29, 1937. They had completed about 35,000 kilometers of travel, and only had about 11,000 kilometers left. The rest of the trip would be over the Pacific Ocean.

Earhart and Noonan left Lae at midnight on July 2, 1937, with plans to land next on Howland Island, a small, flat, narrow island in the Pacific Ocean. The U.S. Coast Guard ship Itasca was stationed at the island to help

communicate with Earhart over radio for her landing.

At 7:42 a.m. on July 2, the Itasca received a radio message from Earhart saying, “We must be on you, but cannot see you — but gas is running low. Have been unable to reach you by radio. We are flying at 1,000 feet.”⁽⁵⁾ Another radio message came in at 7:58 a.m., saying that Earhart could not hear the Itasca. She asked them to send voice signals. The Itasca tried sending voice signals as well as Morse code. Earhart radioed back saying she got these signals but that she couldn’t find the ship’s location. In Earhart’s last known message, she radioed the Itasca reporting her location. She said she would radio again, but another message never came.

Over the next few hours, the Itasca tried over and over to reach Earhart, but there was no clear answer. Soon, there was a full-on search for Earhart and Noonan on and all around Howland Island. The U.S. Navy also helped with the search. Within the next week, there were searches of the nearby Phoenix Islands. The official search lasted almost three weeks and cost about \$4 million. But no sign of the two pilots or the airplane were found. Earhart and Noonan had simply disappeared.

After the official search ended, Earhart’s husband, GP Putnam, conducted his own searches. But finally, after two years of searching, Amelia Earhart was declared dead on January 5, 1939. Although there are many guesses as to what happened to Amelia Earhart, today nobody knows. Searches for Earhart’s airplane in the Pacific Islands continue. In May 2013, The International Group for Historic Aircraft Recovery announced that they discovered a 32-foot long object near the Phoenix Islands that could possibly be Earhart’s plane.

出典：Nina Wegner, *A History of Western Tragedies and Accidents*

〔設問 1〕 What is the best title for this passage? Choose the best letter.

- A. Flight Record over the Pacific
- B. Teamwork among Pilots
- C. Amelia Earhart's Last Flight
- D. A Great Woman Soldier

〔設問 2〕 Complete (1) using the words in the box.

The two girls grew up with () () () ()
() () girls

a / freedom / most / than / lot / more
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〔設問 3〕 Regarding (2), choose TWO letters from the following whose underlined parts have the same stress as that of the word *record*.
(stress はアクセント(強勢)を指す)

- A. We project that it will rain tomorrow.
- B. John bought a book today.
- C. Object recognition is a key technology in security.
- D. Cars are a major export of Japan.

〔設問 4〕 Which use of “as” in the following sentences is closest in use to (3)?
Choose the best letter.

- A. Use the correct marks, as shown in the example.
- B. He becomes more confident as time goes by.
- C. The color of his hat is the same as mine.
- D. As a teacher, she is very kind to her students.

〔設問 5〕 Which of the following is closest in meaning to (4)? Choose the best letter.

- A. valuable
- B. successful
- C. adventurous
- D. wonderful

〔設問 6〕 Which of the following is closest in meaning to (5)? Choose the best letter.

- A. We must support you
- B. We must communicate with you
- C. We must overtake you
- D. We must be near you

〔設問 7〕 Which was NOT one of Amelia Earhart's achievements? Choose the correct letter.

- A. Flying an airplane very high
- B. Getting a pilot's license
- C. Graduating from university
- D. Becoming a magazine editor

〔設問 8〕 Arrange the following events in the order in which they occurred.

- A. Earhart was officially declared dead.
- B. A piece was found that appeared to be a part of Earhart's airplane.
- C. The Itasca did not hear any more messages from Earhart.
- D. Earhart said that she could not find the Itasca, the U.S. Coast Guard ship.
- E. Earhart's first attempt to fly around the world ended.
- F. Earhart took off with her two teammates, attempting to fly around the world.

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〔Ⅱ〕 Read the passage below and answer in English.

J.M.W.Turner (1775–1851) was one of the most original and inspiring of all British artists. His greatest achievement lay in his unrivalled ability to depict landscapes in a spectacular range of different modes, which range from the descriptive to the magnificent and poetic and elicit a broad spectrum of responses from the viewer. He was a remarkably productive and popular painter, who, it is no exaggeration to suggest, radically altered and heightened his contemporaries' perceptions of the natural world, in the decades before the widespread use of photography.

Turner was in spite of this impressive achievement in many respects a highly unlikely landscape painter: he was born in Covent Garden in the middle of London, at a time when it was rapidly growing as a great commercial centre; there was also nothing in his family background to suggest he would pursue such an artistic profession, as his father was a successful barber and wig maker. However, his natural talent as a draughtsman was recognised very early; at the age of twelve Turner was selling drawings which he had copied from prints by other artists through his father's shop. Formal training as painter at the Royal Academy of Arts, the chief institution in which an artistic career could be advanced at the time, both developed his skills and confirmed his ambition. Turner first exhibited at the Academy in 1790; he was regarded as something of a prodigy* and was elected as an Academician by his fellow artists in 1802. This year was also a key point in his professional development for other reasons, as it was then that Turner made the first of his many sketching tours across Europe. He soon recognised both the pleasure and professional benefit that could be secured through travel. By 1802 Turner had already visited many parts of Britain, including Scotland, and it is estimated that in total he undertook 56 extensive tours around the British Isles during his life.

At the beginning of the nineteenth century most people in Britain did not explore beyond their home towns or cities and it was even less likely that they would journey across Europe. So an adventurous landscape painter was especially well placed to bring the world to them: Turner could create drawings and watercolours during his many tours and use them as the basis for paintings in oil which were exhibited in London, discussed in the press and acquired by collectors. His works were also made widely available across Britain through the production of high quality prints after them, the creation of which the artist carefully monitored. He benefitted greatly from a dramatic expansion of publishing in Britain during the first half of the nineteenth century and secured a healthy income from such projects.

The artist was never a casual or uninformed traveller. We know that he prepared carefully for his tours in Britain and Europe. () he had not received a formal education, he read travel guides and history and poetry books (the remains of his library provide evidence of this) and studied works by earlier artists, especially seventeenth and eighteenth-century paintings which could be admired in the private collections of his sponsors. Such inspiration proved vital, as much of the first half of his career was pursued before the establishment of public or national collections of art in Britain.

Landscape painting of the type Turner excelled at creating following his travels is now regarded as one of the supreme achievements of the art of his age, but it was not perceived in this way universally at the time, especially at the start of his career. The Royal Academy of Arts, which had been founded in 1768, like other artistic academies across Europe, promoted a hierarchical* perception of subject matter; according to this view the most demanding works artists could create were so-called history paintings, in other words pictures which focused on human dramas with religious, mythic or historical themes. Such figurative works were intended to refer to ancient classical and Renaissance* examples and have an educational role. By contrast, subjects

such as landscapes or everyday life scenes were considered engaging certainly but not so demanding or indeed worthy of critical attention. In spite of this prejudice there had been some successful predecessors as landscape painters to Turner in the British art world, such as Richard Wilson (1714–1782), Paul Sandby (1731–1809) and John Robert Cozens (1752–1797). But it was really only with the arrival of Turner's hugely successful career and that of his great contemporary John Constable (1776–1837) that old perceptions about what could be achieved through the creation of landscape paintings were overturned. They took a bold, engaging attitude to rural or marine subject matter and by employing outstanding technical skills were able to convey through their work aspects of the variety, beauty and drama of the natural world.

Turner's achievement should also be appreciated against broader trends in the changing understanding and appreciation of nature. As Britain was rapidly industrialised its cities grew and an intense nostalgia for rural life evolved. At the same moment brilliant writers and poets such as William Wordsworth (1770–1850) created deeply emotional and expressive responses to the beauty of the countryside which became extremely popular. Their romanticism in many ways paralleled Turner's approach. He in fact attempted to write poetry, but with little success; however the result of this was that he poured all his poetic sensibilities into his paintings, creating calm and dynamic responses to his experiences on his travels one after another, which have never been rivalled. He also proved to be especially skilled at responding to the work of poets whose creations he was commissioned to illustrate. A fine example of this is the images he created to match the works of the successful Scottish poet Thomas Campbell (1777–1844). Turner's watercolours of this type were engraved as vignettes — almost miniature illustrations — which both proved very popular and cleverly featured a wide range of either dramatic or idyllic* landscape settings, relevant to the mood of the related poems.

出典：Christopher Baker, "Turner and the Poetics of Landscape" (一部改変)

- (注) prodigy : 天才児
hierarchical : 階層的な
Renaissance : ルネサンスの
idyllic : 牧歌的な

- 〔設問 1〕 Which of the following is closest in meaning to (1)? Choose the best letter.
- A. opponent
 - B. unsatisfactory
 - C. ordinary
 - D. superior
- 〔設問 2〕 According to the third paragraph, what development helped Turner receive adequate earnings from his paintings?
- 〔設問 3〕 According to the passage, how did Turner prepare for his tours in Britain and Europe? Choose ALL the correct letters.
- A. Turner contacted the governments.
 - B. Turner read history and poetry books.
 - C. Turner read travel guides.
 - D. Turner studied the works of other artists.
- 〔設問 4〕 Which of the following is the appropriate word for (2)? Choose the best letter.
- A. Whenever
 - B. Accordingly
 - C. Otherwise
 - D. Although

〔設問 5〕 How many years after the Royal Academy of Arts was established did Turner first exhibit his work? Choose the best letter.

A. 12 years

B. 22 years

C. 34 years

D. 76 years

〔設問 6〕 How did artistic academy members consider landscape paintings when Turner began his career?

〔設問 7〕 From the last paragraph, choose one word that describes Turner's approach to nature.

〔設問 8〕 Write "T" if the statement is true and "F" if it is false.

A. Turner painted only a limited number of works.

B. Turner was born into a family of artists.

C. In the early nineteenth century, English people often traveled around Europe.

D. Turner was interested in poetry.

E. Works by Turner and his fellow artists improved the reputation of landscape paintings.