

令和8年度 入学試験問題

英 語

注 意 事 項

1. 問題冊子と解答用紙は、試験開始の合図があるまで開いてはいけません。
2. 机の上の受験番号が受験票の受験番号と同一であることを確認しなさい。
3. 受験票は、受験番号が見える面を上にして、机の上の受験番号シールと並べて置きなさい。
4. 受験票のほかに試験時間中机の上に置けるものは、黒鉛筆（和歌・格言等が印刷されているものは不可）、鉛筆キャップ、シャープペンシル（黒い芯に限る。ボールペン付きは不可）、消しゴム、鉛筆削り（電動式、大型のもの、ナイフ類は不可）、時計（辞書・電卓・端末等の機能があるものやそれらの機能の有無が判別しづらいもの、秒針音のするもの、キッチンタイマーや学習タイマー、大型のものは不可）、眼鏡、ハンカチ、目薬、ティッシュペーパー（袋又は箱から中身だけ取り出したもの）です。
5. 解答用紙に、正しく記入・マークされていない場合は、採点できないことがあります。
6. 携帯電話等の電子機器類は、必ずアラームの設定を解除し、電源を切っておきなさい。試験時間中にこれらをかばん等にしまわず、身につけていたり手に持っていたりすると不正行為となることがあります。
7. また、試験時間中にかばん等の中で携帯電話等の着信音やマナーモードの振動音などが発生した場合には、監督者が本人の了解を得ずにかばん等を試験室外に持ち出し、試験本部で試験終了まで保管します。
8. 監督者の指示があるまでは、試験室から退室できません。
9. 監督者の説明を聞いて、正しい符号の問題冊子と解答用紙が配布されているか、確認しなさい。
10. 試験開始の合図があったら、解答用紙の所定の位置に受験番号シールを貼り付けなさい。なお、氏名は、どこにも書いてはいけません。
11. 問題は2ページから19ページまであります。試験時間中に問題冊子の印刷不鮮明、落丁・乱丁及び解答用紙の汚れ等に気づいた場合には、手を挙げて、すみやかに監督者に告げなさい。
12. 試験時間中気分が悪くなった場合は、監督者に申し出なさい。ただし、休養等に要した時間の延長は認めません。
13. 不正行為を行った場合は、その場で受験の中止と退室を指示され、それ以後の受験はできなくなります。また、同日に受験したすべての教科・科目の成績を無効とします。
14. 解答用紙は必ず提出しなさい。問題冊子は持ち帰りなさい。

〔 I 〕 次の英文は、芸術作品についての解説文・感想文 (interpretation) を学芸員 (curator) 以外の人々に書いてもらう取り組みについての記事である。Curator とは美術館で絵画や芸術作品の解説や管理を専門としている人を指す。記事を読んで、あとの設問に答えなさい。(*印のついた語句には本文のあとに注がある。)

While preparing the wall text for a museum exhibition about New York City, the curator, Wendy Nālani E. Ikemoto, consulted an unlikely figure in the world of contemporary American art: a *Central Park carriage driver. She walked up to Nurettin Kirbiyik and his horse at the southern end of the park and showed him a photograph of a 1945 oil painting by Gifford Beal, “Central Park Hack,” in which a top-hat-wearing driver commands a regal white horse. “Hi, I’m a curator at the *New-York Historical Society,” Ikemoto said. Mr. Kirbiyik, like the driver in the painting, was wearing a top hat. “Can I talk to you about this painting?”

Today his interpretation is on the wall of New York City’s oldest museum, next to the painting itself. “This painting reminds me of springtime in Central Park when the leaves are at their brightest and the sun is shining,” Kirbiyik wrote. “It reminds me of riding my horse, Leyla, and having a good time with my customers while enjoying the warm weather after a cold winter.” The New-York Historical Society, where Ikemoto works, is one of a growing number of institutions around the country engaged in urgent conversations⁽¹⁾ about how to diversify exhibitions, reach broader audiences, and remove cultural biases from their programming. Now many curators are giving outside voices the chance to speak within museum walls — such as by writing wall labels — that experts say may help visitors connect with the art in a more personal way than before. At the exhibition, the public interpretation appears on the label directly below the professional insight.

The Middlebury College Museum of Art, in Vermont, for example, recently decided to invite students — some without art backgrounds — to rewrite⁽²⁾

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existing labels, giving them the ability to edit what they find to be cultural stereotypes and biases in curatorial writing. Students, faculty and staff at the college are also invited to write additional labels for selected works that center on their own personal or academic perspectives; in one such label, two students from Ghana responded to a work by El Anatsui, a Ghanaian sculptor.

It is more common to see the community invited to contribute to a specific exhibition, such as the Delaware Art Museum's show featuring Danny Lyon's photographs of the *Southern Civil Rights Movement. The museum brought in Black leaders — including performing artists and a historical society trustee — to create wall texts for the exhibition and won praise in the label writing competition of the *American Alliance of Museums.

According to the museum's exit surveys, 77 percent of visitors read "Community Contribution" labels while 29 percent said the labels changed how they saw the photographs. Surveys showed that visitors valued the chance to learn from fellow community members, the museum said. "It goes to the growing understanding that art museums have been exclusive places," said ⁽³⁾ Swarupa Anila, an executive at the Royal Ontario Museum in Toronto, who was a judge in that competition. "This is a practice to engage, to be more inclusive."

The New-York Historical Society calls its scheme "democratizing" the ⁽⁴⁾ labeling. Ikemoto's exhibition, "Scenes of New York City," includes Gifford Beal's work among those by Marc Chagall, Edward Hopper, Jacob Lawrence, Georgia O'Keeffe and Andy Warhol in a treasury of iconic New York City landmarks and landscapes, including the Brooklyn Bridge, Carnegie Hall, Union Square Park and the Waldorf Astoria hotel.

Along with the famous artists whose works are featured in the exhibition, visitors will see plenty of unrecognizable ones — dozens of New Yorkers who were invited by Ikemoto, the curator of American art, to comment on the works, which span the 1790s to 2009. Wall labels ⁽⁵⁾ include thoughts and impressions from writers, historians, blue-collar workers, sports and culture

enthusiasts, artists and those with some connection to the location being depicted. “This was a way of inviting the public inside to make them not just passive recipients of what’s on the wall, but actual participants,” Ikemoto said.

Conversations around what museum labels should say — and if they should exist at all — have been going on at institutions for decades. The words will be the only explanation many visitors have for the art they are seeing, and many curators believe that to preserve the visual power of the art, the number of words should be strictly limited. Curators say that a short museum label can point out some of the questions museums face around issues of race and equity right now: Who is equipped to write authoritatively about this work? Who is this label being written for? And how do we give over this platform to people who haven’t previously had it?

Ulysses Grant Dietz, who was chief curator at the Newark Museum of Art when he stepped down in 2017 after nearly four decades there, said some experts in his field have long resisted handing label-writing off to members of the public because they worried it would reduce their authority. That anxiety seems to have decreased a bit, he said, as the museum world has come to better understand the need to turn away from an approach in which the curator’s perspective is presented as perfect and complete. “We’re very wary now of history presented purely as fact,” Dietz said. “We’re so aware that history is written by the people in charge, and the public feels very suspicious of that.”

Ikemoto, who is part Native Hawaiian, said it is not uncommon now to see museums invite *Indigenous people to comment on Indigenous art. In her exhibition, Ikemoto said she wanted Indigenous people to comment on Euro-American art, bringing in a perspective that is rarely considered alongside such works.

At her museum, under a Reginald Marsh painting, “Construction, Steel Workers,” which depicts the making of a skyscraper, Ikemoto included a label written by Steven Thomas, who is *Mohawk Akwesasne and a former

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steelworker, a nod to the Mohawk ironworkers who helped build the city. He writes with the sensory authority of someone who has been present in a similar scene, noting how “one can hear the wind whistle through the steel skeleton of the building.” This is a significant change from a traditional style of wall text that aims to project curatorial objectivity. At times, the outside voices take a much stronger position than a curator would, adding tension to the artwork that might not have otherwise existed for some visitors.⁽¹⁰⁾

Carlos Nadal’s painting “Columbus Circle, New York City” includes the towering marble statue of Christopher Columbus, a figure that has been removed from similar positions of honor across the country because of his legacy as a European colonizer whose journeys led to the destruction of American Indigenous populations. Next to the painting, Willow Lawson, a writer, describes her experience passing by the statue as someone who is *Ojibwe and Dakota, making a strong statement about the painful history behind the monument: “When I walk by the Columbus statue, I like to remember the original inhabitants of Manhattan — the Indigenous men and women whose footsteps are responsible for Broadway’s diagonal path through Columbus Circle and across the island,” she said. She added, “I would like to see the statue removed.”⁽¹¹⁾

(*The New York Times*, November 10, 2021 改変)

(注) *Central Park carriage driver ニューヨーク市のセントラル・パークで観光客用の馬車を運転する人

*New-York Historical Society ニューヨーク歴史協会

*Southern Civil Rights Movement アメリカ合衆国南部公民権運動

*American Alliance of Museums アメリカ合衆国美術館・博物館連盟

*Indigenous 先住民族の

*Mohawk Akwesasne 北米先住民のモホーク族で現在カナダとアメリカ合衆国にまたがる共同体のメンバー

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*Ojibwe and Dakota 現在アメリカ合衆国ミネソタ州となっている地域の先住民オジブワ族とダコタ族

〔設問〕

(1) 下線部(1)が何に関するものなのかを表したものとしてもっとも適切なものを、ア～エの中から1つ選び、記号で答えなさい。

ア how to make more people interested in museums

イ how to quickly discuss matters concerning institutions around the country

ウ how to keep biases from disappearing

エ how to maintain jobs within the New-York Historical Society

(2) 下線部(2)の目的として考えられる理由としてもっとも適切なものを、ア～エの中から1つ選び、記号で答えなさい。

ア to interest faculty and staff in drawing

イ to reinforce current biases

ウ to give art backgrounds to students

エ to revise cultural stereotypes

(3) 下線部(3)の説明としてもっとも適切なものを、ア～エの中から1つ選び、記号で答えなさい。

ア It is expensive to maintain art museums.

イ Some people think that art museums are not welcoming.

ウ Art museums are communities for local residents.

エ Art museums are the only places to see photographs.

(4) 下線部(4)の内容としてもっとも適切なものを, ア～エの中から1つ選び, 記号で答えなさい。

ア making labels accessible to everyone

イ asking people to vote for Democrats in the next election

ウ prioritizing participating in democracy

エ excluding people from writing labels for paintings

(5) 下線部(5)の役割としてもっとも適切なものを, ア～エの中から1つ選び, 記号で答えなさい。

ア having the public just look at the art passively

イ hearing the comments of New Yorkers privately

ウ inviting people from the community to take part in the exhibition

エ thinking that the impressions of people from far away are key to understanding art

(6) 下線部(6)の例としてもっとも適切なものを, ア～エの中から1つ選び, 記号で答えなさい。

ア How do we invite people to participate when they haven't participated before?

イ Who has the pens to make sure that the labels will be cleanly written?

ウ Where are the labels going to be placed on the walls?

エ When is it reasonable to ask the public to contribute financially to the museum?

(7) 下線部(7)の理由としてもっとも適切なものを, ア～エの中から1つ選び, 記号で答えなさい。

ア They enjoyed hearing from New Yorkers about the art that was hanging on the walls of their museums.

イ They were worried that letting ordinary people write labels would lessen their control and prestige.

ウ They didn't want the public to know that they were not knowledgeable about their subjects.

エ They were stepping down from their jobs after decades of working at museums.

(8) 下線部(8)が指し示していることを25字以内(句読点を含む)の日本語で答えなさい。

(9) 下線部(9)が選ばれた理由としてもっとも適切なものを, ア～エの中から1つ選び, 記号で答えなさい。

ア He was chosen for his background as well as for his work experience.

イ His writing skills and sense of authority made him the perfect candidate.

ウ He was able to project curatorial authority and objectivity in his presence and his writing.

エ He was friends with Wendy Ikemoto and did her a favor.

(10) 下線部 (10) が重要である理由としてもっとも適切なものを, ア ~ エの中から1つ選び, 記号で答えなさい。

- ア They are loud and easier to hear.
- イ They are weaker than those of visitors.
- ウ They provide new perspectives on art.
- エ They agree with the curators' views.

(11) 下線部 (11) のように主張する理由を本文中から探し, 30 字以内 (句読点を含む) の日本語で答えなさい。

(12) この英文のタイトルとしてもっとも適切なものを, ア ~ エの中から1つ選び, 記号で答えなさい。

- ア Unsurprisingly, Curators are the Best Guides to Art Museums
- イ Whose Writing is on the Wall at the Museum? It Could Be Yours
- ウ Indigenous Art Should Be Given the Highest Respect
- エ Identifying and Expelling Community Contributions to Museum Labeling

〔Ⅱ〕 次の英語の説明文，地図およびリストを読んで，あとの設問に答えなさい。（*印のついた語句には本文のあとに注がある。）

The World Heritage Convention, properly titled the *Convention concerning the Protection of the World Cultural and Natural Heritage, is a convention that protects Cultural Heritage and Natural Heritage from the threat of damage or destruction and preserves them through the establishment of a system of international cooperation and assistance. Such heritage is the legacy of all humanity.

The *UNESCO General Assembly adopted this Convention in 1972. The Convention came into effect in 1975. The number of *States Parties has reached 196 as of August 2024. Japan became a party to the Convention in 1992.

World Heritage refers to the properties inscribed on the World Heritage List, which has been created based on the World Heritage Convention. The term⁽¹⁾ can refer to three types: Cultural Heritage, such as buildings and relics; Natural Heritage, including natural areas; and Mixed Heritage, which combines elements of both culture and nature.

As of August 2024, there have been 1,223 properties inscribed on the World Heritage List (952 properties of Cultural Heritage, 231 properties of Natural Heritage, and 40 properties of Mixed Heritage), including Japan's 26 World Heritage properties (21 Cultural Heritage properties and 5 Natural Heritage properties).

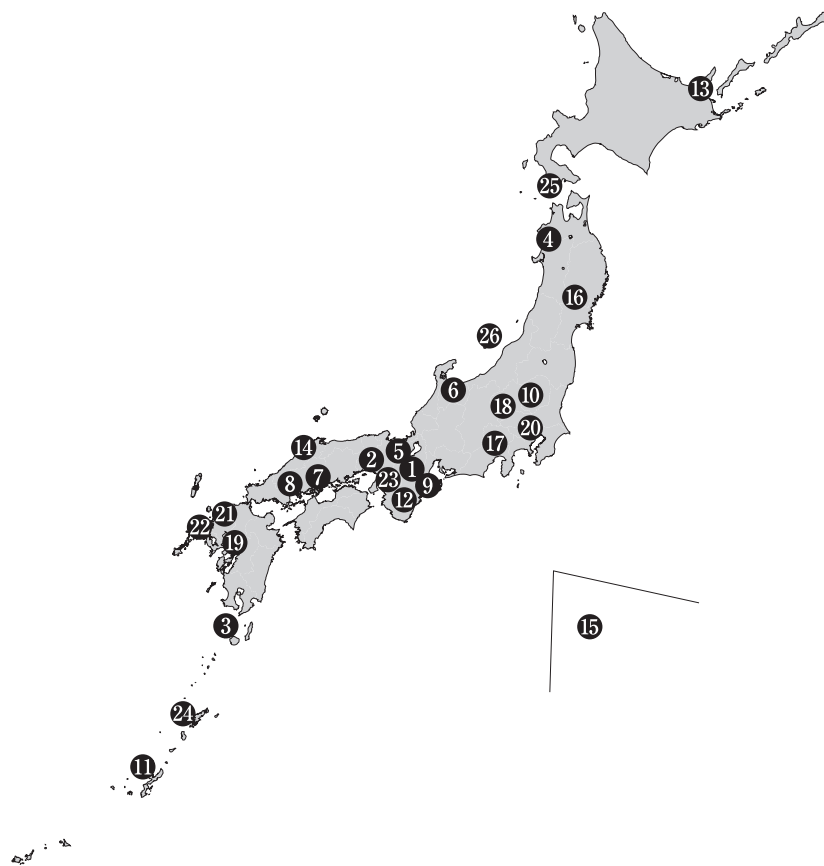
The properties inscribed on the World Heritage List are globally recognized to have outstanding universal value. The preservation of each heritage is the duty of the State Party possessing the heritage, but in cases where sufficient protection cannot be provided to the property by the responsible State Party, it may apply for international assistance through the World Heritage Fund.

(注) *Convention concerning the Protection of the World Cultural and Natural Heritage 世界の文化遺産及び自然遺産の保護に関する条約

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*UNESCO General Assembly ユネスコ総会

*State Party 締約国



World Heritage in Japan (as of September 4, 2024)

Items with † are properties of Natural Heritage. All others are properties of Cultural Heritage.

() 内の数字は登録された年を示す。

1. Buddhist Monuments in the Horyu-ji Area (Nara) (1993)
2. Himeji-jo (Hyogo) (1993)
3. † Yakushima (Kagoshima) (1993)

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4. † Shirakami-Sanchi (Aomori and Akita) (1993)
5. Historic Monuments of Ancient Kyoto (Kyoto and Shiga) (1994)
6. Historic Villages of Shirakawa-go and Gokayama (Gifu and Toyama) (1995)
7. Hiroshima Peace Memorial [Genbaku Dome] (Hiroshima) (1996)
8. Itsukushima Shinto Shrine (Hiroshima) (1996)
9. Historic Monuments of Ancient Nara (Nara) (1998)
10. Shrines and Temples of Nikko (Tochigi) (1999)
11. Gusuku Sites and Related Properties of the Kingdom of Ryukyu (Okinawa) (2000)
12. Sacred Sites and Pilgrimage Routes in the Kii Mountain Range (Mie, Nara and Wakayama) (2004)
13. † Shiretoko (Hokkaido) (2005)
14. Iwami Ginzan Silver Mine and its Cultural Landscape (Shimane) (2007)
15. † Ogasawara Islands (Tokyo) (2011)
16. Hiraizumi — Temples, Gardens, and Archaeological Sites Representing the Buddhist Pure Land (Iwate) (2011)
17. Fujisan, Sacred Place and Source of Artistic Inspiration (Shizuoka and Yamanashi) (2013)
18. The Tomioka Silk Mill and Related Sites (Gunma) (2014)
19. Sites of Japan's Meiji Industrial Revolution: Iron and Steel, Shipbuilding, and Coal Mining (Iwate, Shizuoka, Yamaguchi, Fukuoka, Kumamoto, Saga, Nagasaki and Kagoshima) (2015)
20. The National Museum of Western Art (Tokyo) (2016)
21. The Sacred Island of Okinoshima and Associated Sites in the Munakata Region (Fukuoka) (2017)
22. Hidden Christian Sites in the Nagasaki Region (Nagasaki and Kumamoto) (2018)
23. Mozu-Furuichi Kofun Group: Mounded Tombs of Ancient Japan (Osaka)

(2019)

24. † Amami-Oshima Island, Tokunoshima Island, Northern Part of Okinawa Island, and Iriomote Island (Kagoshima and Okinawa) (2021)
25. Jomon Prehistoric Sites in Northern Japan (Hokkaido, Aomori, Iwate and Akita) (2021)
26. Sado Island Gold Mines (Niigata) (2024)
(Ministry of Foreign Affairs of Japan, “World Heritage in Japan” 改変)

〔設問〕

- (1) 下線部(1)が何を指しているのかを日本語で記しなさい。
- (2) 説明文, 地図およびリストの内容を正しく表しているものを, ア～クの中から4つ選び, 記号で答えなさい。

- ア The World Heritage Convention is committed to protecting significant sites around the world from damage.
- イ The World Heritage Fund must be preserved for the protection of the State Party.
- ウ There are two types of properties included in the World Heritage List.
- エ There are two World Heritage properties in Hokkaido.
- オ More Japanese heritage properties on the World Heritage List were added in the twentieth century than the twenty-first century.
- カ UNESCO recognized Fujisan’s importance as a Natural Heritage property in 2013.
- キ More than one-fourth of the Japanese heritage properties have to do with religion, including Shinto.
- ク World Heritage properties cannot be found in Shikoku.

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(6) I heard you're planning a trip to Europe. () of Europe, have you ever been to Rome?

- | | |
|----------|------------|
| ア Asking | イ Speaking |
| ウ Taking | エ Telling |

(7) Luke: How are you doing?

Mike: I'm doing great. ().

- | | |
|-----------------------|------------------|
| ア Couldn't be better | イ Can't be worse |
| ウ Shouldn't be better | エ Won't be worse |

(8) Tom: This road should get us there.

Lucy: Don't take a shortcut. You always get us ().

- | | |
|----------|---------|
| ア to win | イ lost |
| ウ going | エ hurry |

(9) Ann: Take out the trash when you leave for work.

Gene: Don't worry. I ().

- | | |
|----------|--------|
| ア must | イ will |
| ウ should | エ may |

(10) Since we don't have much time, () me to explain my plan briefly.

- | | |
|---------|-------|
| ア allow | イ let |
| ウ give | エ put |

B 次の(1)～(3)のそれぞれの英文に続くもっとも適切な英文の順序を、ア～エの中から1つ選び、記号で答えなさい。

(1) Springtime is a time of renewal and growth. Many plants end their long winter sleep and form new buds and shoots.

A Beautiful flowers will soon be showing their bright colors and the grass will grow thicker and greener again.

B That idea is what gives us the expression “like watching grass grow.” We use this expression to describe an experience that is uninteresting. Another good word to describe it is “tedious.”

C Some flowers bloom in a very noticeable way but that is not the case with grass. Imagine you are sitting in a grassy field and you have only one job — to watch the grass grow. That does not sound very interesting. In fact, it sounds really boring.

(*Voice of America*, March 15, 2025 改変)

ア B → A → C

イ C → B → A

ウ A → C → B

エ C → A → B

(2) Babies need lots of love, care and attention. Most new parents spend every waking moment caring for, worrying over and thinking about their baby.

A This applies to other things too! In American English, anything that you have focused and worked on for long periods of time can become your “baby.”

B So when Sam’s friend asks about the progress of the business, she could say, “So, how’s your baby coming along?” Yes, using “baby” in this way is slightly informal. But it is very common and okay to use in just about any situation.

C Let’s say your friend Sam is opening a new coffee shop. He has invested his own money into it. For months he spends all day every day getting the shop ready for customers. In the evenings, he works on hiring, advertising and menu options. And at night, as he tries to sleep, he worries about it. He really wants it to be a success.

(*Voice of America*, May 12, 2018 改変)

ア A → C → B

イ B → A → C

ウ C → B → A

エ C → A → B

(3) During the new year, many of us decide to try something new. With a new year's resolution, we resolve to do something we have not done in the past. Sometimes new things are risk-free — like eating healthier food or getting more exercise.

A Sometimes we decide to learn a new skill, like a language or a musical instrument. Again, these things are not risky, nor do they have bad consequences. Even if you do not learn how to play the guitar, nothing bad will happen — probably.

B However, sometimes we need to shake up our lives and do something different that does have consequences. That means there are risks if things do not work out.

C Such a change could involve moving to a new city, starting a new job, or ending a relationship. These new things do have a level of risk. Things could go wrong. On the other hand, things could go very right.

(*Voice of America*, December 28, 2024 改変)

ア A → B → C

イ B → A → C

ウ C → B → A

エ A → C → B

〔Ⅳ〕 次の(1)～(3)の英文を読み、それぞれの質問に対する答えを、I wouldを除いて3語以上10語以内の英文で記しなさい。なお、コンマ、ピリオド、クエスチョン・マーク等の記号は語数に含めない。

- (1) If you were sitting in a priority seat and an elderly person stood in front of you, what would you do?

I would _____

- (2) What would you do if you got lost in a town where you are a complete stranger?

I would _____

- (3) Your cousin can't make up her mind about which university to apply to. What advice would you give her?

I would _____

成城大学 令和 8 年度 学部別選抜 (A 方式)

2 月 5 日 : 英語

■文章・図版クレジット一覧

I This article may have been edited or excerpted for the purpose of creating test questions. If so, it does not reflect the original intent of the author of The New York Times Company.

II 外務省ホームページから引用

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