

I 次の英文は、筆者（女性）が研修医として勤める病院に、英語の話せない一人の患者が、夜間に救急車で付添いもなく運ばれてきたときの話である。以下の設問に答えなさい。

“Hello,” I smiled, hoping to reassure her. She said nothing, only continued to breathe with effort. We looked at each other for a moment, lacking any other means of communication. “Doctor,” I said, pointing to myself. She nodded without losing her anxious expression. With gestures I showed her the stethoscope and indicated that I wanted to listen to her chest. Again she nodded.

The examination findings were consistent with mild congestive heart failure, as was the chest film. Even if we didn’t know anything about her, we could still treat her medical problems. Standing at the nursing station, I wrote (a) and started what would be an embarrassingly brief admission note.

“Excuse me, I heard you talking before. Do you need someone who speaks Russian?” A man had approached the counter where I was working. “I’m waiting for my wife, who’s visiting her mother here, and overheard your problem.”

“Do you speak Russian?”

He didn’t but explained that he did speak some Yiddish and his father-in-law, who had accompanied him, knew Yiddish and Russian, although little English. Perhaps together they could manage to translate for me. As the patient watched I pulled some extra chairs into the room and beckoned the men in. The older man began talking, and after listening for a few minutes the patient started to speak. They spelled her name for me, and then I began the (b).

It was an abbreviated medical history, the questions going from me to the man to his father-in-law to the patient, the answers returning by ⁽¹⁾the reverse path, her words coming slowly between strained breaths. I requested only the basic information about her heart, her lungs, her medications. English to Yiddish to Russian to Yiddish to English, and I could only hope that the shifts from language to language did not fragment the meanings between us.

“Has this happened before?” I asked. The woman had been hospitalized once in Kiev. Sometimes she had trouble breathing at night, particularly when her feet swelled.

I tried to determine what had worsened her symptoms. Prescribed medication had helped her breathe, but she had run out of pills that week. “The doctor told her to eat less salt,” the younger man translated, “but she says that with ⁽²⁾she / how / there / food / salt / doesn’t / is / canned / know / much.”

The woman opened her purse and took out a thin wallet. From it she carefully removed a photograph and a business card. I looked at the picture of a middle-aged man. “Who is this?”

“Her cousin,” came the answer. “Her cousin on her mother’s side.” He was doing very well in this country, I learned, and had offered the woman (c) when things became so disturbed in Russia. If he hadn’t been traveling on business that week, he would have gotten fresh food and the pills for her as he usually did.

There was a telephone number on his card. “Please tell her we’ll call his office in the morning and get in touch with him.”

I imposed on my translators for just a few more minutes. “Could you please explain that this is an IV line to give her medicine like the pills? The green tube carries oxygen to help her breathe better.” Surely they did not know the right translation for some of the words, even when I gave them the simplest possible descriptions, but she seemed to understand, and her eyes became less (A). Thanking the men for their help, I added a more complete admission note to her chart and went on to other duties.

Her voice seemed to follow me, the accent and rhythm and inflections bringing thoughts of my own grandmother. She too had come to this country without knowledge of English and had never spoken it fluently. There were many things I wanted to know, thinking of these two women who had fled to the (d) of an unknown country rather than remain in their homelands. I wanted to understand what they had left and how they had found the courage to do so, how it felt to be in a country where not even the language was anything familiar.

Later that night I walked through the darkened hospital corridors and stopped at my patient’s room to see if she was responding to the diuretics. The woman was still awake but breathing much more easily, and as I listened through the stethoscope I knew her lungs were clearing. Afterward, in the dim light of the hospital room, she looked up at me. The wrinkles around her eyes deepened as she smiled for the first time. Reaching out, I took her veined hand and gently pressed her fingers, ⁽³⁾speaking to her in another language.

(注) stethoscope: 聴診器 congestive heart failure: うっ血性心不全 admission: 入院
Yiddish: イディッシュ語 IV line: 点滴静注の管 inflection: 抑揚 diuretic: 利尿薬

(出典) Roxanne K. Young (Ed.). *A Piece of My Mind: A New Collection of Essays From JAMA The Journal of the American Medical Association*. Hoboken, New Jersey: John Wiley & Sons, Inc.; 2000)

問 1. (a) ~ (d) に入る最も適当な 1 語を 1 ~ 5 より選び, その番号を書きなさい。ただし, それぞれの語は 1 回しか使えない。

1. interview 2. orders 3. origins 4. refuge 5. uncertainty

問 2. 下線部 (1) で使われた言語を, **使われた順番に日本語で**書きなさい。

問 3. 下線部 (2) の語を意味が通るように, 並べ換えなさい。

問 4. (A) に入る最も適当な 1 語となるように, 破線部を補充しなさい。(破線の数は文字数を表わす)

t _ _ u _ _ _ d

問 5. 下線部 (3) が表わす事柄に最も近いものを 1 ~ 5 より 1 つ選び, その番号を書きなさい。

1. expressing care through non-verbal communication
2. expressing care with the help of a translating device
3. expressing care in a language neither of them understands
4. expressing care using basic English that is easy to understand
5. expressing care by speaking slowly with clear accent and rhythm

問 6. 1 ~ 5 のうち本文の内容に合うものがあれば, その番号を**全て**書きなさい。1 つもない場合は「なし」と書きなさい。

1. Even after the examination, the doctor had no idea what to do for the patient.
2. A man voluntarily offered the doctor help although he did not speak Russian.
3. The patient was able to speak Russian as she used to work at a hospital in Kiev.
4. Since the patient's cousin was away, he wasn't able to buy fresh food or medicine for her.
5. Remembering her own grandmother caused the doctor to become more interested in the patient.

II 次の英文を読んで、以下の設問に答えなさい。

Sometimes when people find out I'm an astronaut, they ask, "So what do you *do* when you're not flying in space?" They have the impression that between launches, we pretty much sit around in a waiting room in Houston trying to catch our breath before the next liftoff. Since you usually only hear about astronauts when they're in space, or about to be, ⁽¹⁾this is not an unreasonable assumption. I always feel I'm disappointing people when I tell them the truth: we are earthbound, training, most of our working lives.

Fundamentally, astronauts are in the service profession: we're public servants, government employees who are tasked with doing something difficult on behalf of the people of our country. It's ⁽²⁾can't / take / we / a responsibility / help seriously; millions of dollars are (a) in our training, and we're entrusted with equipment that's worth billions. The job description is not to experience yee-haw personal thrills in space, but to help make space exploration safer and more scientifically productive—not for ourselves but for others. So although we learn the key skills we will need to know if we go to space, like spacewalking, we spend a lot of our time troubleshooting for other astronauts, helping to work through technical problems that colleagues are experiencing on orbit and also (b) to develop new tools and procedures to be used in the future. Most days, we train and take classes—lots of them—and exams. In the evenings and on weekends, we study. On top of that we have ground jobs, (c) other astronauts' missions, and these are crucially important for developing our own skills, too.

Over the years I've had a lot of different roles, from sitting on committees to (d) as Chief of International Space Station Operations in Houston. The ground job I held the longest and (A) I felt I contributed the most, though, was CAPCOM, or capsule communicator. The CAPCOM is the main conduit of information between Mission Control and astronauts on orbit, and the job is an (B) challenge, like a crossword puzzle that expands as fast as you can fill it in.

(注) conduit: 中継ルート

(出典) Chris Hadfield. *An Astronaut's Guide to Life on Earth: Life Lessons From Space*. London: Macmillan; 2013)

問1. 下線部(1)が指す内容が述べられている本文中の箇所を1～4より1つ選び、その番号を書きなさい。

1. they ask, "So what do you *do* when you're not flying in space?"
2. between launches, we pretty much sit around in a waiting room in Houston trying to catch our breath before the next liftoff
3. you usually only hear about astronauts when they're in space, or about to be
4. I always feel I'm disappointing people when I tell them the truth: we are earthbound, training, most of our working lives

問2. 不足する1語を補った上で、下線部(2)の語を意味が通るように、並べ換えなさい。

問3. (a)～(d)に入る最も適当な動詞を下の語群より選び、それぞれの文脈に合う語形にして書きなさい。
ただし、それぞれの語は1回しか使えない。

invest occur serve support try

問4. (A)に入る最も適当な1語を1～4より選び、その番号を書きなさい。

1. how 2. what 3. where 4. which

問5. (B)に入る最も適当な1語となるように、破線部を補充しなさい。(破線の数は文字数を表わす)

_____ ess

III A() ～ H()に入る最も適当な語(句)を、()内の1～4より選び、その番号を書きなさい。

In the early 1970s, RCA was experimenting with a new technology for distributing film on magnetic tape—what we would come to call video. Researchers were keen not only to find a technology that could reproduce film with high fidelity; they were A(1. also 2. rarely 3. to 4. too) keen to find a way to control the use of the technology. Their aim was a technology that could control the use of film distributed on video, so that the owner of the film might maximize its B(1. product 2. return 3. size 4. vision) from the distribution.

The technology eventually C(1. chosen has 2. chosen was 3. has chosen 4. was chosen) relatively simple. A video would play once, and when finished, the film would lock into D(1. box 2. motion 3. place 4. stop). If a renter of the video wanted to play the video again, he or she would have to return the video to the video store and have the tape unlocked. In this way, the owner of the film could E(1. assure 2. definite 3. except 4. success) that it was being compensated for every use of the copyrighted material.

RCA presented this technology to the Disney Corporation in the early 1970s. In a room with just five of the senior executives from Disney, a young RCA executive, Pat Feely, demonstrated RCA's F(1. advice 2. device 3. notice 4. price). The executives were horrified. They would “never,” Feely reports their saying, G(1. perceive 2. permit 3. persist 4. persuade) their content to be distributed in this form. For the content, however clever the self-locking tape player was, was still insufficiently controlled. “How could they know,” a Disney executive asked Feely, “how many people are going to be sitting there watching a film? What’s to stop someone else coming in and watching for H(1. good 2. free 3. rent 4. sale)?”

(注) RCA: 米国のエレクトロニクス企業

(出典 Lawrence Lessig. The Future of Ideas: The Fate of the Commons in a Connected World. New York: Vintage Books; 2002 一部改変)

IV 次の 1., 2. の設問に答えなさい。

1. 英語による記述が指す 1 語となるように、破線部を補充しなさい。(破線の数は文字数を表わす)

- (1) A door or space through which you can leave a room, building, etc.: _ _ _ t.
- (2) Think that something may not be true or that it is unlikely: d _ _ _ t.
- (3) Money you earn that is paid according to the number of hours, days, or weeks that you work: _ _ g _.
- (4) How heavy something is: _ _ _ _ _ t.
- (5) Speak or say something very quietly, using your breath rather than your voice: _ h _ _ _ er.
- (6) Having nothing inside: _ _ _ _ _ y.

2. 和文の意味を表わすように、() 内の語(句)を並べ換え、英文を完成しなさい。ただし、選択肢には**余分な 1 語が含まれている**。

- (1) 最後の人は、必ず消灯を確認して事務所を出ること。
The last person to leave the office should (the lights / sure / off / are / fail / turned / make).
- (2) 欲しいものを手に入れる方法は、たいてい複数ある。
There is usually (more / get / one way / want / than / in / you / what / to).
- (3) リサイクルは時間がかかるが、環境へのメリットはゴミを分別する手間よりもはるかに大きい。
Recycling takes a lot of time. However, (the environment / no / to sort / than / is / the effort / the benefit / far greater / to) your trash.