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# 【医学科】

# 英　語　問　題

2026（令和８）年度

【注意事項】

1. この問題冊子は「英語」である。
2. 試験時間は90分である。
3. 試験開始の合図まで，この問題冊子を開いてはいけない。ただし，表紙はあらかじめよく読んでおくこと。
4. 試験開始後すぐに，以下の５および６に記載されていることを確認すること。
5. この問題冊子の印刷は１ページから10ページまである。
6. 解答用紙は問題冊子中央に３枚はさみこんである。
7. 問題冊子に落丁，乱丁，印刷不鮮明な箇所等があった場合および解答用紙が不足している場合は，手をあげて監督者に申し出ること。
8. 試験開始後，３枚ある解答用紙の所定の欄に，受験番号と氏名を記入すること（１枚につき受験番号は２箇所，氏名は１箇所）。
9. 解答は必ず解答用紙の指定された箇所に記入すること。解答用紙の裏面に記入してはいけない。
10. 問題番号に対応した解答用紙に解答していない場合は，採点されない場合もあるので注意すること。
11. 問題冊子の中の白紙部分は下書き等に使用してよい。
12. 解答用紙を切り離したり，持ち帰ってはいけない。
13. 試験終了時刻まで退室を認めない。試験中の気分不快やトイレ等，やむを得ない場合には，手をあげて監督者を呼び，指示に従うこと。
14. 試験終了後は問題冊子を持ち帰ること。

〔 I 〕 次の文章を読んで，下の問いに解答欄の範囲内で答えなさい。

＊が付いている語句には本文の後ろに注があります。

When Ryan Gosling thanked his partner Eva Mendes at the 2017 Golden Globes for her unpaid work, acknowledging that without it he would not be on stage accepting an award, he marked himself out as a rare man. Far more usual is the impressively *unperceptive man *_Guardian_ columnist Hadley Freeman wrote about in 2018: '"I have kids and I work full-time," one boss *crossly told a friend of mine who asked to have Fridays off. "Yes, and your wife quit her job to look after the kids," my friend couldn't quite bring herself to reply.'

This man simply couldn't see—or perhaps didn't want to see—all the unpaid work that gets done around him. The unpaid work that enables him to have kids *and* easily work full-time in paid employment. It doesn't occur to him that the reason he doesn't need Fridays off is not that he's better than his female co-worker, but rather that, unlike him, she doesn't have a full-time wife at home.

Of course most male bosses in *heterosexual relationships won't have a full-time wife at home, because most women can't afford to quit work entirely. Instead, women accommodate their care responsibilities by going part-time. In the UK, 42% of women compared to 11% of men work part-time, and women make up 75% of part-time workers. And part-time work is paid less per hour than full-time work—in part because it's rare that a high-level post is offered as a job-share or with flexible working hours. (ア) Women end up working in jobs below their skill level that offer them the flexibility they need—but not the pay they deserve.

In Scotland in 2016 the average hourly gender wage gap was 15%—but this average hid (イ) the substantial *disparity between full-time and part-time work. For those in full-time work the hourly gap went down to 11%, but the hourly pay gap between men working full-time and women working part-time was 32%. In 2017, *median hourly pay for full-time employees across the UK was £14 per hour, compared with £9.12 for part-time employees.

Some call women's *segregation into low-paid work a choice. But it's a funny kind of choice when there is no realistic option other than the children not being cared for and the housework not getting done. In any case, fifty year's worth of US *census data has proven that when women join an industry in high numbers, that industry attracts lower pay and loses '*prestige', suggesting that low-paid work chooses women rather than the other way around.

This (ウ) choice-that-isn't-a-choice is making women poor. A recent Organisation for Economic Co-operation and Development (OECD) study found that the gender pay gap in hourly wages is substantially higher in countries where women spend a large amount of time on unpaid care compared to men. In the UK, women make up 61% of those earning below the living wage, and

the Institute for Fiscal Studies has found that the gender pay gap widens over the twelve years after a child is born to 33%, as women's careers—and wages—*stagnate. (エ)アメリカでは，母親と既婚の父親との賃金格差は，子供のいない男女間の賃金格差の３倍もある。

Over time, these pay gaps add up. In Germany a woman who has given birth to one child can expect to earn up to $285,000 less by the time she's forty-five than a woman who has worked full-time without interruption. Data from France, Germany, Sweden and Turkey shows that even after accounting for social transfers that some countries employ to recognise the contribution women make through their unpaid care work, women earn between 31% and 75% less than men over their lifetimes.

(オ)This all leaves women facing extreme poverty in their old age, in part because they simply can't afford to save for it.

（出典　excerpt from INVISIBLE WOMEN by Caroline Criado Perez.
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**Notes**

unperceptive: having or showing a lack of understanding because of not noticing things.

*Guardian*: a British daily newspaper.

crossly: in a slightly angry way.

heterosexual: sexually or romantically attracted to people of the other sex.

disparity: difference.

median: of the middle value in a set of values.

segregation: the act of separating people or things from a larger group.

census: the process of officially counting something, especially a country's population, and recording various facts.

prestige: respect and admiration.

stagnate: to stop developing or making progress.

（１）　下線部 (ア) を和訳しなさい。

（２）　2016 年のスコットランドの状況について，下線部 (イ) が表す割合を，以下の選択肢から１つ選び，記号で答えなさい。

a．15%

b．11%

c．32%

（3） 下線部 (ウ) は，どのような意味か。本文に即して，日本語で簡潔に説明しなさい。

（4） 下線部 (エ) を英訳しなさい。

（5） 下線部 (オ) について，なぜこのような状況が生じるのか。本文に即して，日本語で具体的に説明しなさい。

〔 Ⅱ 〕 次の文章を読んで，下の問いに解答欄の範囲内で答えなさい。

著作権の関係により、問題文を掲載することができません。

こちらの問題は、冊子体の『2026(令和８)年度 一般選抜第２次試験　入試問題・解説集』

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(出典　From The Tyranny of Merit by Michael J. Sandel published by Allen Lane.
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※参考までに設問を掲載します。

（1） 下線部 (ア) (イ) (エ) では，同じ単語が異なる意味で用いられている。それぞれの意味を日本語で述べなさい。

（2） 下線部 (ウ) を英訳しなさい。

（3） 下線部 (オ) を和訳しなさい。

（4） 下線部 (カ) とは，どのようなことか。本文に即して，日本語で具体的に説明しなさい。

（5） 下線部 (キ) ともっとも近い意味で使われている動詞１語を，本文の同じ段落より英語で抜き出しなさい。

〔Ⅲ〕 次の文章を読んで，下の問いに解答欄の範囲内で答えなさい。

＊が付いている語句には本文の後ろに注があります。

To have or not to have, that is the question. The problem with having is obvious when looking around at the many shelves for books and CDs and the filing cabinet for DVDs that line the walls and fill floor space at home. It's especially an issue for city people whose apartment space is at a premium and who lack basements or attics or (imagine!) a spare room to hold their *hoard. *Ditching physical media in favor of streaming is a liberation of sorts—an unburdening that goes beyond clutter and, in a sense, lightens life itself. It's a *moveable feast for those who live precariously and for others who travel often. ［中略］

I was out of town for a couple of weeks recently, and I had my subscriptions, too. The permanent *smorgasbord of streaming services, whether of movies or music, is a *diabolical temptation. Curiosity is easy to satisfy—at least within the wide limits of what's available. Moreover, a month's subscription to the Criterion Channel costs less than the purchase of any one Criterion Collection disk, while offering access to hundreds of classics. ［中略］ Not only is streaming a good deal; given the huge losses recorded by many major streaming services, it may be *too* good a deal, as suggested by the surprising news this week—even as Netflix is ending its original DVD-by-mail service—that Bob Iger, the C.E.O. of Disney, is contemplating restoring physical media to the company's offerings.

(ア) There's an element of duty in a critic's personal library, the preservation of what may prove useful for work, but it's not the prime motive for compiling one (as I've been doing since childhood). Collecting is an act of love; even though it risks *fetish-like attachments to the objects in question, its essence is found not in the objects themselves but in the pleasure that they provide, by delivering movies, music, literature—by providing the experience of art. Yet the experience of art is, above all, an experience, a part of life, and, just as the arts are more than mere *nutrients, the medium is more than a delivery system: it has an *aesthetic and a psychology of its own. The prime factor of home video is control, and it's the struggle for control, between corporate entities and individual viewers, that's at play in the shift from physical media to streaming.

First, even the most *bountiful streaming services (イ) give with one hand while taking with the other. For example, the Criterion Channel, the gold standard for *cinephilic offerings, both announces a new batch of films arriving on the first day of the following month and thoughtfully

warns subscribers of what's leaving on the last day of the current one. ［中略］ This is not a knock on any particular service, but it is a reason to be wary of exclusive reliance on all streaming services. There is an implicit permanence to owning a disk. ［中略］ With streaming, availability is out of one's control and movie-watching becomes an activity conducted under the *aegis of a big brother, however well-meaning.

And that invisible (ウ) hand isn't always so *benign, as indicated by *ominous messages that sometimes pop up at the start of films to proclaim—as, for instance, has been seen on Disney+—that "this film has been modified from its original version. It has been edited for content." What vanished? Sex? Drugs? Cigarettes? Hateful dialogue? "*Pervasive language"? Only by watching side by side with a DVD can one find out. The oddly intrusive feeling of each viewing being *mediated—by a business standing between oneself and the viewing, the listening, the reading—bears a chill of *surveillance. That's not the case when one holds in one's lap a book that one owns, pops a disk into a player, or lays a needle on a record. Along with the specific aesthetic of movies one views, there's an economic aesthetic at work, too, in each type of transaction: having a movie in hand that's paid for once, or paying forever and owning nothing but memories and promises.

A collection of physical media is a *bulwark against fear—the fear that rights holders may take works out of circulation, whether because of a mere *contractual lapse or a calculated market-making and desire-stoking scarcity. ［中略］

The modern history of movies started in the nineteen-thirties (エ), when Henri Langlois and Georges Franju founded the *Cinémathèque Française and Iris Barry established *MOMA's Film Library. Most movie companies at the time treated their film prints as literal throwaways to be recycled for their chemical ingredients—on the assumption that these movies, once released and exhausting their first runs, had no further value. The future of the cinema, its advance into the *forefront of modern art (オ), resulted from the preservation and appreciation of its past. In an era when cheap physical media such as DVDs circulate widely, preservation is no longer the exclusive province of institutions housing bulky and expensive film prints. The archive of the future is decentralized, crowdsourced. Far from being nostalgic and conservative, the maintenance of a stock of physical media at home is a progressive act of *defiance.

（出典　Richard Brody, "What We Lose When Streaming Companies Choose What We Watch," *The New Yorker*, August 2023, 一部改変）

**Notes**

hoard: a large amount of something valuable that is kept hidden.

ditch: to get rid of (something).

moveable feast: movable festival.

smorgasbord: a meal with many different foods that are placed on a large table so that people can serve themselves: buffet.

diabolical: extremely evil.

fetish: a need or desire for an object, body part, or activity for sexual excitement.

nutrient: a substance that plants, animals, and people need to live and grow.

aesthetic: a set of principles about beauty or art.

bountiful: giving or providing many desired things.

cinephilic (*adj.*): < cinephil (*n.*): a lover of cinema.

aegis: the power to protect, control, or support something or someone.

benign: not causing harm or damage.

ominous: suggesting that something bad is going to happen in the future.

pervasive language: offensive language.

mediate: to have an effect or influence in causing (something) to happen.

surveillance: the act of carefully watching someone or something especially in order to prevent or detect a crime.

bulwark: something that provides protection for or against something.

contractual: of or relating to the things that are required by a contract.

Cinémathèque Française: a non-profit film library in Paris.

MOMA: the Museum of Modern Art (an art museum in New York City).

forefront: the most important part or position.

defiance: a refusal to obey something or someone.

（1） 下線部 (ア) の具体的な内容を，本文に即して日本語で簡潔に説明しなさい。

（2） 下線部 (イ) の "give with one hand" と "taking with the other" に関して，より具体的に述べている箇所をそれぞれ英語で抜き出しなさい。

（3） 下線部 (ウ) について，なぜ "invisible" といわれているのか。その理由を，本文に即して日本語で簡潔に説明しなさい。

（4） 下線部 (エ) について，Cinémathèque Française や MOMA's Film Library ができる前は映画はどのように扱われていたか，本文に即して日本語で説明しなさい。

（5） 下線部 (オ) を和訳しなさい。

（6） あなたは DVD と映像配信のどちらを選ぶのか，日頃どのように映像を視聴しているかを踏まえて，その理由を英語で書きなさい(40 ～ 60 words)。