

2025 年度 明治大学
【政治経済学部】
解答時間 60分
配点 150点

い

英 語 問 題

はじめに、これを読みなさい。

1. 試験場内では、監督者の指示に従うこと。
2. 解答を始めるよう合図があるまで、問題冊子は開かないこと。
3. この問題冊子は〔I〕から〔III〕まで 15 ページある。ただし、ページ番号のない白紙はページ数に含まない。
4. 解答用紙に印刷されている座席番号が正しいか、受験票と照合すること。
5. 監督者の指示に従い、解答用紙の氏名欄に氏名を記入すること。
6. 解答は全て「解答用紙」の所定欄にマークするか、または記入すること。所定欄以外のところには何も記入しないこと。
7. 解答は、必ず鉛筆またはシャープペンシル(いずれも HB・黒)で記入すること。
8. 訂正する場合は、消しゴムできれいに消し、消しきずを残さないこと。
9. 解答用紙は、絶対に汚したり折り曲げたりしないこと。
10. 問題冊子の余白等は適宜利用してよいが、どのページも切り離さないこ
- と。
11. 解答用紙は持ち帰らず、必ず提出すること。
12. 問題冊子は必ず持ち帰ること。
13. 試験時間は 60 分である。
14. 不正行為または不正行為と疑われる行為に対しては、厳正に対処する。
15. マークシート記入例

良い例	悪い例
●	○ × ○



[I] 以下の英文を読んで、1～7の問い合わせに答えなさい。

The corn eaten around the world today originated in Mexico nearly 10,000 years ago. From the ancient rituals of the Mayans and Aztecs, to *the *tortillas*, *tamales*, *esquites*, and just about every other staple dish served throughout the country today, corn is the centerpiece of Mexican culture, cuisine, and identity.

To protect this legacy, Mexico is fighting to eliminate genetically modified (GM) U.S.-grown corn, following a 2020 decree by Mexican President López Obrador that sparked tension between the two neighboring countries.

The Mexican government says this will protect its citizens' health and the country's native corn varieties. Yet the announcement provoked strong objections from the U.S., whose largest annual customer for GM corn is often Mexico. Between 2018 and 2020, Mexico (ア) nearly 20 percent of all U.S. corn exports. The dispute (あ) has escalated to formal negotiations under the United States-Mexico-Canada Agreement (USMCA), with the U.S. claiming that the GM ban is in violation of the countries' trade agreement and that Mexico has not provided scientific evidence to support its claim.

Mexico, however, insists that GM corn threatens human health, and that modified seeds threaten Mexico's agricultural traditions and cultural identity. There is a Spanish idiom — “sin maíz no hay país”; meaning that “without corn, there is no country” — an *ode to the legacy and treasure of this agricultural asset. Mexico is [A] the most genetically diverse repository of corn in the world, hosting more than 59 unique varieties. What began as a wild grass called *teosinte* nearly 10,000 years ago in present-day Mexico has evolved through millennia of domestication and selective breeding to yield the corn that we know today. The native varieties are well-adapted to the local environment. Some have evolved to require less water, and to be more pest resistant, two coveted traits in the face of a (イ) climate.

Mexico is (ウ) that GM corn poses the risk of genetic contamination—

genes from U.S. corn have a history of crossing the border and entering Mexican varieties. Pollen from GM crops can travel considerable distances and cross-pollinate with the native varieties, potentially altering their genetic makeup and, in some cases, それらが品種改良された目的である特定の条件に適さないものにしてしまう。
^(X)

In the U.S., most corn is [B] seed produced by large corporations, which create just a handful of genetically identical corn varieties grown at mass scale. In Mexico, however, seeds come from seed-sharing **milpas*, which facilitates more diversity and allows farmers to grow corn that ranges widely (a) color and size.

The mix of genetics housed in different native corn varieties can help corn adapt to challenging environments. A gene that confers drought tolerance, for example, could be cross bred into a variety that struggles without water. “Traditional varieties maintain a substantial amount of genetic diversity,” says Jeffrey Ross-Ibarra, an ecologist at the University of California, Davis. “There’s probably more variety in Mexico than all of the U.S.”

While Mexico receives a hefty portion of U.S. corn, most of that corn is [C] animal feed or industry, which is not impacted by the ban. The corn prevalent in the Mexican diet and cuisine is white corn, which makes (b) just one percent of American corn production.
^(b)

In 2023, Mexico officially banned GM corn for human consumption, putting the proposed ban into immediate effect. That same year, Mexico also made its largest corn purchase from the U.S., 15.3 million metric tons. Yet U.S. corn producers and trade officials are concerned the decision to ban GM corn for human consumption could open the door to further restrictions.

“Right now, it may not have a big economic impact because what Mexico is using to produce flour, cornmeal, and tortillas is a very small percentage of their overall imports. But that does not mean the U.S. is not concerned with this being the tip of the iceberg,” says Kenneth Smith Ramos, former Mexican chief

negotiator for the USMCA.

There's no evidence that genetically modified foods harm human health, according to the U.S. Food and Drug Administration. And the U.S. has accused Mexico (c) violating the USMCA, citing a lack of scientific evidence that GM corn is [D] health and the environment. Mexican officials claim that the U.S. has been unwilling to collaborate on research studying the health implications of GM corn.

Though Ross-Ibarra is concerned about conserving native corn, he doesn't think banning GM corn will help preserve these varieties, and points to a decline in small-scale farms as the greater threat to native corn. "If traditional farmers abandon subsistence farming, we're potentially losing diversity whether that crop is GM or traditionally bred, so economic policy has a much bigger impact (d) the risk of *maize diversity than an adoption of GM corn," he says.

Since Mexico began importing U.S. corn, small-scale milpa farms have been declining. "Evolution at scale continues with maize in Mexico through millions of farmers, which only happens in a very limited way in the U.S. because the seeds are (エ) by a few corporations," says Mauricio Bellon, a research professor at the Swette Center for Sustainable Foods Systems of Arizona State University.

And while threatened species are often stored in gene banks, Bellon says the relationship of a farmer and their crop play a crucial conservation role. "The banks are like a photo, a snapshot of whatever was there when the seed was collected 10, 20, 30 years ago," says Bellon. "Whereas what you see in the farmer's field...continues on. If we lose them, we are losing options."

*the tortillas, tamales, esquites ... それぞれ「トルティーヤ」、「タマーレ」、「エスキート」。いずれもメキシコ料理名。

*ode ... 詩

*milpa ... メキシコの伝統農法

*maize ... とうもろこし

1. 下線部（あ）～（え）の単語の意味に最も近い単語を（1）～（4）から1つ選び、その番号をマークしなさい。

(あ) dispute

- | | |
|---------------|--------------|
| (1) agreement | (2) conflict |
| (3) criticism | (4) doubt |

(い) challenging

- | | |
|---------------|----------------|
| (1) ambitious | (2) daring |
| (3) difficult | (4) intriguing |

(う) prevalent

- | | |
|--------------|-----------------|
| (1) common | (2) established |
| (3) favorite | (4) rare |

(え) immediate

- | | |
|-------------|---------------|
| (1) gradual | (2) important |
| (3) instant | (4) intense |

2. 空欄（ア）～（エ）に入れるのに最も適切な語を選び、必要な場合には適切な語形に変えて解答欄に記入しなさい。但し、解答はそれぞれ1語に限る。

buy / change / concern / hold

3. 空欄〔A〕～〔D〕に入れるのに最も適切な語をそれぞれ（1）～（5）から1つ選び、その番号をマークしなさい。

- | | | |
|----------------|----------------|-------------|
| (1) grown with | (2) harmful to | (3) home to |
| (4) similar to | (5) used for | |

4. 下線部 (X) の日本語の文 (「それらが品種改良された目的である特定の条件に適さないものにしてしまう。」) を英訳するために、以下のように文頭を making として残りの部分の語句を並べ替えて英文をつくるとき、前から 7番 目のカッコに入る語句を 1 ~ 9 から 1 つ選び、その番号をマークしなさい。

“making ()()()()()()()
()().”

- | | |
|----------------------------|-----------|
| 1. bred | 2. for |
| 3. less | 4. suited |
| 5. the specific conditions | 6. them |
| 7. they | 8. to |
| 9. were | |

5. (a) ~ (d) に入れるのに最も適切な語を (1) ~ (6) から 1 つ選び、その番号をマークしなさい。

- (1) as (2) at (3) in (4) of (5) on (6) up

6. この文章のタイトルとして、以下の (1) ~ (4) のうちの最もふさわしいものを 1 つ選び、その番号をマークしなさい。

- (1) A Case for Genetically Modified Corn
(2) Genetically Modified Foods and Human Health
(3) Mexico's Traditional Food Culture is in Trouble
(4) Why Mexico Sees U.S. Corn as a Threat

7. 以下の(1)～(8)の英文について、本文の内容に合致している場合はTを、そうでない場合はFを、それぞれマークしなさい。

- (1) Mexico's 2020 decree to phase out GM U.S.-grown corn was met with no objections from the U.S.
- (2) The corn varieties in Mexico have been grown to be less genetically diverse.
- (3) The diverse varieties of Mexican corn we know today are the result of various human innovations.
- (4) The US is worried that the ban on GM corn for animals could be the beginning of further restrictions.
- (5) The USMCA claims that there are no adverse health risks associated with eating GM corn.
- (6) Jeffrey Ross-Ibarra believes that banning GM corn will help preserve Mexico's native corn varieties.
- (7) In the U.S., the diversity of corn varieties is comparable to that in Mexico due to similar farming practices.
- (8) Bellon suggests that storing seeds in gene banks is as effective for conservation as traditional farming practices.

[II] 以下の英文を読んで、1～7の間に答えなさい。

On the evening of Tuesday 6 June, it was announced that the artist *Françoise Gilot had died. Having lived to the age of 101, she had a career that spanned a staggering eight decades — leaving behind 1,600 paintings and 3,600 works on paper. She was also the acclaimed author of internationally bestselling books, one recently reissued by *New York Review Books Classics*.

An artist from the get-go, Gilot declared at the age of 21 that she “felt painting was my whole life”, and her output ranges from portraits to landscapes, *still lifes to collage. Often brightly coloured, her work uses angular shapes that intersect to make [A] a beach scene, a cityscape, a speeding comet or a mother and child. But she also turned to monochrome: her 1994 *Aspects of Femininity* challenged the multiple ways women are perceived, (a) her 1946 work *Adam Forcing Eve to Eat an Apple* focused on temptation, punishment and the blaming of women. Her work now features in the collections of the *Met and MoMA in New York, as well as the *Centre Pompidou in Paris. In 2021, her 1965 work *Paloma à la Guitare* fetched \$1.3m at *Sotheby's.

Gilot, the daughter of a *ceramicist mother and lawyer father, received a bachelor's degree in philosophy at the Sorbonne, and another in English literature from Cambridge University. (b) initially interested in law, she switched to art full time due to “security reasons,” after the Germans invaded Paris. Sadly, her early work disappeared after a cart carrying all her family's possessions crashed during the war.

(b) Her first exhibition took place in 1943, when she was just 22. Her first book, detailing the life of her artist-lover, was published in 1964, despite the former partner trying to block it on multiple occasions. Gilot was sharp and (c) formidable. When Emma Brockes interviewed her for *The Guardian* in 2016, she called her “fierce and uncompromising”. In 2010, Gilot was named a member of the *Légion d'Honneur.

(え) when it came to the headlines announcing her death, the media had other concerns. Instead of honouring and remembering her as the accomplished woman she was, *the New York Times* wrote: “Françoise Gilot, Artist in the Shadow of Picasso, Is Dead at 101.” *The Guardian* followed with “painter and muse to Picasso”; *The Washington Post* defined her as “celebrated artist, writer and muse to Picasso”; *ARTNews* wrote that she was an “Artist Who Fearlessly Chronicled Her Relationship with Picasso”.

My question is: does his name really have to be mentioned? Aren’t her career, her achievements, her name, enough to stand [B] their own? When will the media stop referring to women in relation to a partner they split from over seven decades ago, and perpetuating this obvious sexism?

^(d) *The New York Times*’s subheading originally read: “An accomplished painter (and memoirist) in her own right, she did what no other mistress of his had ever done: She walked out.” The subheading has since been corrected from “mistress” to “lover”, considering their relationship lasted almost a decade, and the words “in her own right” have been removed. But I want to touch on those four words. These [ア] words appear far too commonly, especially with women. They are used to highlight something that is “other” to what the ^(Y) establishment takes for granted. This is an illustration of *patriarchy.

^(e) This isn’t about removing or cancelling certain stories and details. At times, they are important. But we must be respectful to someone’s life and (え) they lived it, what they achieved. If we need to root people to something else, in order to guide readers, could this not be social and political context?

How do you think Gilot would have felt at her life being reduced to a headline that referred to a relationship she had in her 20s? In that 2016 interview, Brockes wrote: “She has always pointed [C] that it does her a great disservice as an artist to identify her as ‘Picasso’s lover’ or ‘a friend of Matisse’ — because she was so much more than that. Similarly, in 1997, *The New York Times*’s story about the death of Dora Maar — a pioneering artist

working in photography, painting, and photomontage — merely addressed her as “Dora Maar, a Muse of Picasso, Is Dead at 89”, while perpetuating the problematic concept of the muse.

Rearranging sentences or using alternative phrases to honour someone's life in a respectful manner isn't [↗], and the media should not default to positioning women as the muses of, the wives of, or in the shadow of. We must also assume that the reader is intelligent and interested enough to click on the article without such headlines — because if it's not being done now, then how will the landscape ever change? No one lives "in the shadow" of anyone — especially a person whose light clearly blazed so brightly. As Gilot said: "I live my own life [↗ D] my own way."

*Françoise Gilot ... フランソワーズ・ジロー(フランスの画家)

*still life(s) ... 静物画(この場合、life の複数形は lives ではなく lifes)

*Met and MoMA ... メトロポリタン美術館および近代美術館(ニューヨーク)

*Centre Pompidou ... ポンピドゥー国立芸術文化センター

*Sotheby's ... サザビーズ(美術品のオークション会社)

*ceramicist ... 陶芸家

*Légion d'Honneur ... レジオンドヌール(ナポレオンが創設したフランスの勲章)

*patriarchy ... 家父長制

1. 空欄 [A] ~ [D] に入る単語として、最も適切なものを (1) ~ (4) から

1つ選び、その番号をマークしなさい。

[A] (1) at (2) in (3) on (4) up

[B] (1) in (2) for (3) on (4) up

[C] (1) at (2) off (3) on (4) out

[D] (1) at (2) in (3) on (4) with

2. 下線部 (a) ~ (e) の単語の意味に最も近い単語を (1) ~ (4) から 1 つ選び、その番号をマークしなさい。

(a) perceived

- | | |
|----------------|----------------|
| (1) criticized | (2) embraced |
| (3) supported | (4) understood |

(b) possessions

- | | |
|----------------|---------------|
| (1) occupation | (2) positions |
| (3) property | (4) storage |

(c) block

- | | |
|-------------|---------------|
| (1) prevent | (2) protect |
| (3) save | (4) withstand |

(d) perpetuating

- | | |
|-----------------|-----------------|
| (1) confounding | (2) maintaining |
| (3) producing | (4) stopping |

(e) establishment

- | | |
|-----------------|---------------|
| (1) authorities | (2) buildings |
| (3) foundation | (4) men |

3. 空欄 (あ) ~ (え) に入る単語として最も適切なものを (1) ~ (4) から 1 つ選び、その番号をマークしなさい。

- | | | | |
|--------------------|-----------------|-----------|-----------|
| (あ) (1) if | (2) nonetheless | (3) so | (4) while |
| (い) (1) Although | (2) As | (3) But | (4) So |
| (う) (1) Because | (2) But | (3) Since | (4) So |
| (え) (1) how | (2) what | (3) which | (4) who |

4. 空欄〔ア〕〔イ〕に入る単語として、最も適切なものを(1)～(5)から1つ選び、その番号をマークしなさい。

- | | | |
|---------------------|-------------------|---------------|
| [ア] (1) interesting | (2) indispensable | (3) plausible |
| (4) unavoidable | (5) unnecessary | |
| [イ] (1) easy | (2) fruitful | (3) hard |
| (4) just | (5) wise | |

5. 下線部(X)の具体的な内容を、日本語15文字以内で説明しなさい(句読点も1文字とみなす)。

6. 下線部(Y)の具体的な内容として、最も適切なものを(1)～(6)から1つ選び、その番号をマークしなさい。

- (1) Female artists' achievements are praised when they criticize the male-centered concept of art.
- (2) Female artists are less self-reliant than male ones.
- (3) Female artists should have romantic relationship with great male artists.
- (4) The achievements of female artists are judged by their relationship with male artists.
- (5) The presence of women in artists' circles has inspired male artists to experiment with new methods and styles in their artistic activities.
- (6) Women should be excluded from the world of art.

7. 以下の(1)～(8)の英文について、本文の内容と合致している場合はTを、合致していない場合にはFを、それぞれマークしなさい。

- (1) Gilot's art often has themes that challenge society's view of women.
- (2) Famous museums own paintings by Gilot.
- (3) Gilot studied in university and received a degree in art.
- (4) Gilot's family lost many of their things in an accident.
- (5) Gilot had written her first book by the time she was 22 years old.
- (6) Picasso was not happy with Gilot's first book.
- (7) Gilot was a shy, quiet person.
- (8) The writer believes that people have little interest in important female artists.

[III] The movie *Columbus* (2017) takes place in the small city of Columbus, Indiana, a city famous for architecture. Casey, a young woman who works in a library, is talking to Jin, who is visiting Columbus. Jin's father, Jae Yong Lee, is a famous architect. Jae Yong Lee got sick suddenly while visiting Columbus to give a lecture. Jin is staying in a hotel and taking care of his father.

For each question (1) to (15) choose the best answer from A to D to complete each sentence in this conversation between Casey and Jin.

Casey: I saw you _____ the hospital.

(1)

Jin: You did?

C: Yeah, it was early in the morning.

J: Sorry, I don't remember.

C: Are you... I don't want this _____ offensive, but... are you related
(2) _____ Jae Yong Lee?

(3)

J: I am, I'm his son. How did you know that?

C: I was planning to go to his lecture... but it _____, obviously.
(4)

J: Ah.

C: I heard what _____. Is he okay?
(5)

J: He's better, but they want to keep him in the hospital for a little while
(6) _____. Probably not safe for him to get on an airplane yet.

C: I'm really sorry.

J: It's okay.

C: My name's Casey. It's actually Cassandra, but everyone _____ me
(7) Casey.

J: Jin.

C: Jim?

J: Jin, with an "n."

C: Got it. Jin.

J: Are you from Columbus?

- C: Yeah, we moved here _____ I was four.
J: Do you like it here?
C: I do. How about you?
J: Not sure yet.
C: Do you like your hotel?
J: Yes, it's quite fancy, like I might break something. The architecture isn't very modern, _____?
C: No.
J: So, you _____ to go to my father's lecture?
C: Yeah.
J: Are you familiar _____ his work?
C: No, but I'm really interested _____ architecture. I've been to almost all the lectures in the past few years.
J: Yeah, I hear this town is quite the Mecca for architecture. I'm sure everyone here is really passionate about it, huh?
C: No, most people, they don't really have _____ idea. I mean, they know some things, but they don't really care.
J: Is that right?
C: Yeah, you'd _____ how little people know or care about architecture here.
J: I guess I understand that.
C: What do you mean?
J: I don't know anything about architecture, or care about it.
C: I don't believe you.
J: It's true. I'm just like everyone in this town. Maybe if you _____ up around something you don't notice it as much.

- (1) A. about B. at
C. of D. on

(2) A. sound B. sounding
C. sounds D. to sound

(3) A. at B. in
C. to D. with

(4) A. been cancelled B. cancelled
C. has cancelled D. was cancelled

(5) A. happen B. happened
C. happening D. happens

(6) A. long B. longer
C. longest D. longing

(7) A. call B. calling
C. calls D. is call

(8) A. into B. over
C. unless D. when

(9) A. is B. is it
C. isn't D. it's

(10) A. has plan B. is planning
C. was planning D. were planning

(11) A. at B. over
C. to D. with

(12) A. at B. in
C. of D. on

(13) A. any B. many
C. none D. some

(14) A. are surprised B. be surprised
C. surprised D. surprising

(15) A. grow B. growing
C. have growing D. is grown

