

名古屋大学 前期

平成 25 年度 入学試験問題

外 国 語

英 語

2 月 25 日(月) 10:00—11:45

(全学部共通)

注 意 事 項

1. 試験開始の合図があるまで、この冊子と答案紙を開いてはいけない。
2. 問題冊子のページ数は、14 ページである。
3. 問題冊子とは別に答案紙が 5 枚ある。
4. 落丁、乱丁、印刷不鮮明の箇所などがあつたら、ただちに申し出よ。
5. 解答にかかる前に答案紙左端の折り目をていねいに切り離し、それぞれの答案紙の所定の 2 箇所に受験番号を記入せよ。
6. 解答は答案紙の所定の欄に記入せよ。所定の欄以外に書いた答案は無効である。
7. 答案紙の右寄りに引かれた縦線より右の部分には、受験番号のほかは記入してはいけない。
8. 問題冊子の余白は草稿用として使ってもよい。
9. 試験終了後、退室の許可があるまでは、退室してはいけない。
10. 答案紙は持ち帰ってはいけない。問題冊子は持ち帰ってもよい。

I 次の英文を読み、下記の設問に答えよ。

(*の付いた単語は注を参照すること)

At the center of the nineteenth-century commercial world, Victorian London was perceived by Continental visitors as combining the extremes of urban life: it had fabulous squares and parks, yet appeared to be dominated by cold and mechanical industry. The theme of industrial modernity captured the tourist (1) imagination, sometimes overshadowing London's monuments and cultural accomplishments. As London offered a vision of a potential industrial European future, the Continental visitor found London an unsettling experience. Its conservatism, privacy and individuality were depicted as representative of the British political economy, the unique blend of free-market capitalism, governmental non-interference and personal liberty that was to be found nowhere else in nineteenth-century Europe. Thus, Louis Énault could claim in 1859 that London was “the head and heart of the nation.”

A strong current of discontent is evident in the tourist writing between 1840 and 1900, centered on the theme of urban modernity. Continental visions of the city therefore suggest a differentiation between types of urban modernity. The more technologically orientated sites of progress — railways and gasworks, for instance — represented only the most obvious and intrusive results of this modernity. On the other hand, London's cultural products — which were perceived as being influenced by the British Empire — were praised highly as indicators of civilization and splendor, being necessary to refresh and advance the city's pool of intellect.

The perception of modernity as being divided into “industrial” and “cultural” streams, and the rejection of the former in the case of Victorian London, has its roots within patterns emerging in nineteenth-century urban tourism. As industrialization contributed to the death of the romantic landscape of the early nineteenth century, the idealized imagery of the sublime was replaced with rather

brutal representations of urban life of the 1840s. For Continental visitors, London ultimately signified the onset of an uncertain and anxious future of steam and steel. In this respect, as Andrew Lees has argued, Britain was useful as a ⁽²⁾“social laboratory”; the country manifested “processes and problems already evident to a lesser degree or soon to make their appearance in other countries as well. It was a vast experiment that might instruct and benefit foreign as well as domestic observers.” Many of those who wrote about London were present there in order to represent the British capital to their own audiences, as a way of comprehending the coming changes. It is no accident that they were journalists, authors, and travel writers, all of whom had an interest in understanding the human condition and the challenges of industrial modernity.

⁽³⁾The shock of seeing for the first time “a city of factories” no doubt prompted many to react negatively. Within a Continental context, industrial concentrations were markedly different from those within Britain. Prior to 1875, an uneven urbanization rate coupled with a geographically diversified industrial base meant that many mid-century visitors would not have seen such a combination within their home countries. In some instances, Continental visitors lacked the language to adequately describe their visions. In 1862, the Russian novelist Fyodor Dostoyevsky, for instance, thought London to be “some prophecy out of the *Apocalypse being fulfilled before your very eyes.” Such phrases unintentionally echo Friedrich Engels’ 1844 *The Condition of the Working Class in England*, which was itself centered on the failure of the British political economy to cope with the growing pains surrounding the country’s industrialization. Continental criticisms often parallel the themes found throughout Engels’ work, *caricaturing London into a *synecdoche representing these same failed policies. Yet, whereas Manchester slums were the result of a purposely imposed structural dynamic between the rich and the poor, which kept the city’s discontent hidden behind the surface of clean streets, London’s problems seemed to be the result of a lack of political will: the slums, the mess of railway lines and

pipes, and bizarre and disjointed architecture are the chaotic emblems of individualism, coupled with the indifference of central government in reducing the effect of the worst of the excesses.

Despite such dark overtones, perceptions of London were not uniformly negative, and Continental visitors were often taken with specific sites. Edmondo de Amicis, the Italian adventurer and travel writer, felt that Westminster presented one of the most sublime images: “The view enjoyed there is the most beautiful in London, and is worth all the views from the bridges of the Seine.” Indeed, many of the visitors under consideration here travelled to London initially without criticism in their minds, and instead mixed professional activity with personal interest. Whatever the motivation, it is clear that there existed in
(4)western Europe a certain fascination with the British capital.

What constitutes “modernity” is never fixed. The term [a, applied, be,
(5) cannot, of, point, reference, specific, without]. London is, or is not, modern only in comparison with other cities; on this basis, visitors construct and challenge many features of the British metropolis in relation to their own experiences. British industrial technology is modern to cross-Channel visitors, yet Americans, for instance, often felt it to be backward or inefficient. London’s cultural and political economies are modern to imperial subjects, who imitate British examples, but the same forms do not impress French or German tourists very highly. Urban tourism thus shows the “modern” city to be a somewhat subjective
(6)concept. Modernity is ultimately, like many things that surround tourism, a product of the relationship between the mindset of tourists and their (usually superficial) experiences with the receiving culture. It is not universally applicable, or constant even between contemporary writings.

【出典：Joseph de Sapio, “A Reign of Steam’: Continental Perceptions of Modernity in Victorian London, 1840-1900,” *The London Journal*, Vol. 37, No. 1, March 2012, 42-44 より。出題の都合上、原文の一部に変更を加えている。】

注

Apocalypse 聖書の中の黙示録

caricature 諷刺する

synecdoche 提喩法(一部で全体を示す表現方法)

設 問

- 1 下線部(1)を日本語に訳せ。
- 2 下線部(2)について、なぜそのように言えるのか、日本語 40 字以内で説明せよ。
- 3 下線部(3)を日本語に訳せ。
- 4 下線部(4)を日本語に訳せ。
- 5 (5)の括弧内の語句を並べ替え、文脈に即して意味が通る英文をつくれ。
- 6 下線部(6)のように言えるのはなぜか、“subjective” という語に注意しながら日本語 50 字以内で説明せよ。
- 7 次の文章は上記の英文の要約である。括弧に入る最も適切な英単語を書け。それらの英単語は、指定した頭文字で始め、解答欄に下線で示した字数にすること。

例：(f _ _ _ _) → (f u n n y)

The image of London is recorded by ①(t _ _ _) from Continental Europe in the latter half of the ②(n _ _ _) century. London is represented as a synecdoche for British ③(i _ _ _) modernity, which is intimately connected with the haphazard nature of the ④(m _ _ _). British modernism is thus presented as inherently unstable and ⑤(i _ _ _), lacking many of the familiar markers common to cities on the Continent. The judgment of these visitors suggests a differentiation between ⑥(t _ _ _) of modernity, which is influenced by the differences between Continental and British ⑦(u _ _ _) systems.

II 次の英文を読み、下記の設問に答えよ。

(*の付いた単語は注を参照すること)

If you're looking for a creative solution to some problem at work, don't retreat into a chamber of solitude (or an office with the door closed) to ponder your dilemma in silence. Instead, head to the nearest café — hopefully, one where people are chatting and the waiters are busily *scuttling about making cappuccinos and frappuccinos and generally making some noise. A clever and, yes, creative new study suggests that 【 A 】

I've always been a bit puzzled as to why I sometimes get my most creative work done while sitting in a crowded, bustling café. [I'm, it, not, one, only, out, the, turns]⁽²⁾ — and the effect is not entirely the result of the sudden charge of caffeine. Ravi Mehta, a business administration professor at the University of Illinois at Urbana-Champaign, and two colleagues set (ア) to explore the effect of moderate *ambient noise on creative problem solving. In a series of experiments, the researchers found that a certain level of noise actually made it easier for experimental subjects to come up with clever new ideas. As the researchers put it, “For individuals looking for creative solutions to daily problems, such as planning a dinner menu based (イ) limited supplies or generating interesting research topics to study, our research shows that instead of burying oneself in a quiet room trying to figure out a solution, walking out of one's comfort zone and getting into a relatively noisy environment (such as a café) may trigger the brain to think abstractly, and thus generate creative ideas.”

Isn't all that noise a bit, you know, distracting? Actually, yes — and that's the point, as Mehta and his colleagues explain in a new paper published in the *Journal of Consumer Research*. While a relatively quiet environment may make it easier to, say, plow through a book, a noisy environment can induce a certain degree of “disfluency” or “processing difficulty,” which can disrupt your normal

way of thinking in such a way that it actually enhances the sort of abstract thinking that can spur real creativity.

But it's not as simple as noise being equal to creativity. Too much noise — like, say, someone with a *jackhammer tearing up pavement right outside your office — really can make it hard to hear yourself think. The solution is to find a happy medium — a place that is pleasantly noisy rather than *jarringly loud.
(4) As the researchers put it, “A moderate level of ambient noise induces processing disfluency, which leads (ウ) abstract cognition and consequently enhances creativity. A high level of noise, however, impairs creativity by reducing the extent of information processing.”

As you might expect from a paper in the *Journal of Consumer Research*, there's something here for marketers, too. The researchers' experiments show that moderate levels of ambient noise can also spur consumers to consider buying more innovative products. Indeed, the researchers suggest that “in order to encourage adoption of new and innovative products, marketers might consider filling their showrooms (エ) a moderate level of ambient noise.”

The authors do have one major *caveat: the creativity-enhancing powers of moderate noise may only work fully with people who are naturally creative to begin with.

【出典：David Futrelle, “Need to Brainstorm? Head to Starbucks,” *Time*, June 21, 2012 より。出題の都合上、原文の一部に変更を加えている。】

注

scuttle 急ぐ

ambient 周囲の

jackhammer 削岩機

jarringly 耳障りなほど

caveat 注意事項

設 問

- 1 下線部(1)の語句とほぼ同じ意味をあらわす4語の語句を本文から抜き出せ。
- 2 【 A 】に入る, 本文全体の要約としてもっとも適切な英文を①~⑤より選べ。
 - ① cafés and other stores are designed to create an atmosphere that helps us to solve problems creatively.
 - ② in order to think well, being outdoors is better than staying at home.
 - ③ silence is better for creative thinking than moderate background noise.
 - ④ becoming better at solving problems is primarily a matter of finding the most suitable environment.
 - ⑤ moderate background noise is a better spur to innovative thinking than silence for some people.
- 3 (2)の括弧内の語句を並べ替え, 文脈に即して意味が通る英文をつくれ。
- 4 (ア)~(エ)に入るもっとも適切な1語を答えよ。
- 5 下線部(3)を日本語に訳せ。
- 6 下線部(4)の具体的内容を本文に即して日本語 30 字以内で答えよ。

III Read the following conversation between two friends, Andy and Kate. Then answer the questions that follow.

Andy: Have you ever seen a ghost or had some kind of experience like that?

Kate: Not that I can recall. And I suppose I'd remember if that sort of thing had happened to me. I thought I saw a UFO one night, which turned out to be a helicopter. Why do you ask?

Andy: The other day a friend was walking past a vacant room in an old restaurant where he works and he got a strange feeling like he was being watched. Then, when he looked into the room he saw this weird image like smoke but roughly in the shape of a human sitting on one of the chairs. At first he couldn't believe what he was seeing. He stopped and looked at it for about a minute (1)[couldn't, he, it, out, what, work, was, but]. Eventually, he decided it was a ghost.

Kate: It was probably just floating dust or smoke. I'd need to see some kind of evidence to back it up before I'd even start to consider the possibility that it was a ghost.

Andy: He's got (2) it. He took a photo on his cell phone and I saw it for myself. It's just like he described it.

Kate: Maybe there was dirt or smoke on the lens of the camera.

Andy: But that doesn't make sense. He saw the ghost first, which is why he took the photo. And there was no kind of fire in the room or even nearby.

Kate: That still doesn't mean it was a ghost.

Andy: Do you have a different explanation?

Kate: Well, there's plenty of research from medical science showing a correlation between certain types of disease and experiences of ghosts. For example, I learned from a medical journal a while back that patients with Parkinson's disease or some age-related mental diseases are more

likely to have extremely vivid hallucinations of ghosts or monsters.

Andy: That's interesting. But those are experiences reported by people with some kind of disease. What about healthy people who say they've seen ghosts?

Kate: There are other types of hallucinations that anyone could experience under the right conditions. For example, when people are drunk or exhausted or have sleep disorders they can have unusual experiences. And let's not forget what can happen when people take some kinds of drugs.

Andy: Okay, but let's get back to the ghost experience I was talking about. Are you saying that my friend's experience was all in his mind?

Kate: Not completely in his mind. It could be caused by just misinterpreting what is there in reality. Have you ever heard of a "mirage"?

Andy: That's a type of illusion, like you're in a desert and you see water that isn't really there.

Kate: That's it. Naturally, you might be more likely to see water out in the desert if you're dying of thirst, but it's actually an illusion that can be experienced by anyone, healthy or not, if the atmospheric conditions are right. And even a photo (3)[type, can, that, misunderstanding, create, of].

Andy: Fine. Still, I don't think you've proven that what my friend saw and photographed wasn't a ghost.

Kate: Well, I'm not saying that all experiences of ghosts are necessarily mistaken. I'm just saying lots of weird experiences can be given scientific explanations. I have to admit that some experiences, which may include your friend's, are (4) _____ scientific explanation right now.

Andy: Fair enough. Anyway, even if we can't explain something scientifically at the moment, eventually we might be able to, so to be honest, I don't know one way or the other what that was at the restaurant myself.

QUESTIONS

- 1 Place the bracketed words after (1) in the correct order to complete the sentence.
- 2 What does the underlined “it” after (2) refer to? Answer in one word.
- 3 Place the bracketed words after (3) in the correct order to complete the sentence.
- 4 Choose the most suitable word among the following to fill the blank after (4).

along behind beyond under within

- 5 Based on the conversation in the passage, explain what a hallucination is in your own words. Answer in English in a sentence of about 10 words.
- 6 Based on the text, which two of the following statements can we say are true?

- (A) A mirage is created entirely by one’s internal condition.
- (B) Andy allows that what his friend saw might not have been a ghost.
- (C) We can safely say that Andy’s friend is a reliable witness.
- (D) The “ghost” in the photograph is probably dust or smoke.
- (E) Kate believes that Andy’s friend may have misunderstood what he saw.

IV 下線部(1)~(3)を英語に訳せ。

スポーツの試合，特に重要な試合で実力を発揮することは難しいことです。緊張⁽¹⁾しすぎたり，弱気になったり，集中できなかったりする心理的側面が実力を発揮することを妨げます。そこで，試合の時にこのような心の状態に陥らないように，緊張をほぐしたり，勝利意欲や自信，集中力を維持したりするメンタルトレーニングが行われるようになってきています。例えば，勝利意欲や自信を維持するために試合⁽²⁾で勝つ場面を想像するトレーニングを行います。(中略)

試合での実力発揮には，試合の場で必要となる心の側面を鍛えるとともに，人間的な成長も必要と考えられます。そして，スポーツ選手の人としての成長は，たんに試合で勝つ方法を考えるだけでなく，スポーツを行う意味や，社会の中で自分が果たす役割を考えることによってももたらされます。⁽³⁾

【出典：竹之内隆志「スポーツの試合での実力発揮」『健康への道』名古屋大学総合保健科学センター，No. 110，2012年7月より。出題の都合上，原文の一部に変更を加えている。】