信州大学

経法学部・医学部　　前期日程

平成29年度入学試験問題

英　語

注　意　事　項

1．　この問題冊子は、試験開始の合図があるまで開いてはいけません。

2．　この問題冊子は、全部で８ページあります。

3．　解答用紙は、全部で４枚あります。

4．　解答は、解答用紙の該当欄に記入してください。

5．　受験番号は、解答用紙の指定された箇所に記入してください。決して氏名を書いてはいけません。

6．　解答用紙は、試験終了後回収します。

7．　この問題冊子は、持ち帰ってください。

信州大学

平成２９年度　個別学力検査（前期日程）
問題訂正
「英　語」

【問題冊子】

６ページ

問題3の出典の著者名（Question １の１行上）を訂正する。

（誤）　Schultz

（正）　Shultz

1 次の英文を読んで以下の問に答えなさい。

The spread or transfer of knowledge has often been discussed. Scholars used to assume that knowledge remained more or less the same as it moved from place to place or from person to person. Today, on the other hand, the opposite assumption has become dominant; in other words, (1)the idea that what arrives differs in important respects from what set out. It is mediated. Knowledge needs to be translated into different languages in order to (ア), but concepts that are central in one language may be lacking in others, as missionaries to China, for instance, found when they attempted to translate the Christian idea of 'God.' Hence the need for 'negotiation.' Indeed, one might say that translation is a kind of negotiation, while negotiation is a kind of translation.

Translation between languages offers particularly clear examples of the problems of what is known as 'cultural translation,' in the sense of the adoption and consequent adaptation to one culture of items originating in another. A given 'culture of knowledge,' large or small, forms a system, and if a new item is introduced into the system it is virtually bound to be modified, even if, in the longer term, the system is modified as well. Cultural 'transplantation' is followed by cultural 'transformation.' In short, following a model involves a certain degree of (A).

Conversely, what is generally recognized as (A) will often turn out, if we analyze it more closely, to be an adaptation of an earlier practice or custom; a free or creative adaptation, but an adaptation nonetheless. In similar fashion, it has been suggested that new ideas come into being by extending or 'displacing' old ones. Thinking of (A) as displacement draws attention to the role of 'displaced people.'

One kind of displaced person is the exile or refugee, like the Protestants who left Catholic countries in the sixteenth and seventeenth centuries or the Jewish intellectuals who participated in what has been (イ) the 'Great Exodus' from Germany and Austria in the 1930s. Some of these people took their intellectual capital with them, as in the case of the 'skill migration' of Protestant silk-weavers from France to London, Amsterdam and Berlin. Others, (ウ) for a job in their new home, turned to translation, a form of

mediation between their former culture and their new one. In the mid-twentieth century, for instance, German-speaking refugees (エ) to the United States the ideas of philosophers such as Nietzsche, psychologists such as Freud and sociologists such as Max Weber. They translated texts into English, and they also engaged in 'cultural translation,' explaining foreign ideas in terms that members of the host culture would understand. The result was a kind of hybridization, most obviously between the American tradition of philosophy and the German tradition of theory.

Other migrant intellectuals might be those who were trained in one discipline but migrate to another, taking along with them the old discipline but applying or adapting it to the new. Vilfredo Pareto, for instance, was trained as an engineer and carried over ideas from engineering into the studies of economics and sociology. He may be described as a translator between disciplines.

As these examples show, the transfer of knowledge from one language or culture or discipline to another is a complex process of translation that (オ) knowledge to remain meaningful in new contexts.

(Adapted from Peter Burke, *What is the History of Knowledge?*)

問１　（ア）～（オ）に入れるのに、もっとも適切な語を下から選び、文法的に正しい形で記入しなさい。ただし、同じものを繰り返し用いないこと。

bring　　call　　enable　　look　　travel

問２　下線部（1）を和訳しなさい。

問３　文中の（　A　）には同じ単語が入る。もっとも適切な語を以下の①～⑤から選び、その番号を書きなさい。

① admiration　　② concentration　　③ conservation

④ innovation　　⑤ prevention

問４　知識が伝わる際、どのようなことが生じると筆者は述べているか。英文全体の主旨を踏まえて、25字以内の日本語で説明しなさい。

2 次の英文を読んで以下の問に答えなさい。

What is the distinction between art and nature? Is there any essential difference between the beauty of the actual landscape and that beauty as represented in an artist's picture? If we believe there is an essential difference, as I think we must, then we are faced with the problem of deciding what is the function of the artist who comes between us and nature.

If art were merely a (ア) of the appearances of nature, the closest imitation would be the most satisfactory work of art, and the time would be fast approaching when photography should replace painting. It has already replaced reproductive art such as portraits and landscapes, upon which the majority of artists once depended for a livelihood. (1)But as a matter of fact almost no one would be deceived into thinking the photograph an adequate substitute for the work of art. Nevertheless, it is not easy to explain this preference without involving ourselves in a complete discussion on the philosophy of art. Most simply we might say that the artist in painting a landscape does not want to describe the visible appearance of the landscape, but to tell us something about it. (2)That something may be an observation or emotion which we share with the artist, but more often it is an original discovery of the artist's which he wishes to communicate to us. The more original that discovery is, the more credit we shall give the artist, always assuming that he has technical (イ) sufficient to make his communication clear and effective.

What is it, then, that the artist discovers in nature, and that he alone can communicate to the world? It would be best to take the actual evidence of some great artist, and for this (ウ) there is none better than John Constable. In the *Life of Constable*, written by his friend and fellow-artist, C. R. Leslie, there are many observations on the art of painting which come directly from Constable himself, and these are of the greatest interest. In the following passage Constable contrasts a style of imitation with his own style of observation:

'In art there are two modes by which men aim at (エ). In the one, by careful study of what others have accomplished, the artist imitates their works or selects and

combines their various beauties; in the other, he seeks excellence at its primitive source — (A). In the first, he forms a style upon the study of pictures, and produces imitative art; in the second, by a close observation of nature, he discovers qualities existing in it which have never been portrayed before, and thus forms a style which is original. The results of the one mode, as they repeat that with which the eye is already familiar, are soon recognized and estimated, while the advances of the artist in a new path must necessarily be slow, for few are able to judge of what differs from the usual (オ), or are qualified to appreciate original studies.'

According to Constable, there were two things to be avoided: 'an attempt at perfect imitation and an attempt to do something beyond the truth.' What is essential is (3)'a pure grasp of natural fact.' 'We see nothing truly until we understand it.' But to understand nature — that is not an easy accomplishment. 'The landscape painter must walk in the fields with a humble mind.' He must study nature, not in the same spirit, but with all the seriousness and application of the scientist. 'The art of seeing nature is a thing almost as much to be acquired as the art of reading ancient Egyptian writing.'

(Adapted from Herbert Read, *The Meaning of Art*)

問１　（ ア ）～（ オ ）に入れるのに、もっとも適切な語を以下の①～⑤から選び、その番号を書きなさい。ただし、同じものを繰り返し用いないこと。

① course　② distinction　③ purpose　④ record　⑤ skill

問２　下線部（１）を和訳しなさい。

問３　下線部（２）について、その内容をもっとも適切に言い表している文中の箇所を特定し、10 字以内の日本語に訳しなさい。

問４　（ A ）に入れるのに、もっとも適切な１語を本文からそのまま抜き出しなさい。

問５　John Constable にとって、下線部（３）の対極にあるのはどのようなことと筆者は考えているか。30 字以内の日本語で説明しなさい。

3 ***Read the following text and answer the questions below in full English sentences.***

When it comes to the origin of Western fairy tales, the 19th century German brothers Jacob and Wilhelm Grimm get a lot of the credit, though few scholars believe the Brothers Grimm actually created the tales. However, what academics probably didn't realize was how old many of these stories really are. A new study, which treats these tales like an evolving species, finds that some may have originated as long as 6000 years ago.

The basis for the new study is a massive online collection of more than 2000 distinct tales from different Indo-European cultures. Although not all researchers agree on the specifics, all modern Indo-European cultures descended from the Proto-Indo-European people who lived during the Neolithic Period (10,200 – 2000 BC) in Eastern Europe. Much of the world's modern language is thought to have evolved from them.

To conduct the study, Jamshid Tehrani and colleagues at Durham University in the United Kingdom scanned the collection. They limited their analysis to tales that included magic and supernatural elements because this category contained nearly all the famous tales people are familiar with. This narrowed the sample size to 275 stories, including classics such as *Hansel and Gretel* and *Beauty and the Beast.*

But tracing these tales back through time is no easy task. There are few historical records, and many of them began as oral stories that left no written versions. So the researchers used statistical methods similar to those employed by biologists to trace species back through the branching tree of evolution based only on modern DNA sequences.

Here's how it worked: Fairy tales are transmitted through language, and the shoots and branches of the Indo-European language tree are well-defined, so the scientists could trace a tale's history back up the tree, and thus back in time. If both Slavic languages and Celtic languages had a version of *Jack and the Beanstalk*, for example, chances are the story can be traced back to the 'last common ancestor.' That would be the Proto-Western-Indo-European language from which both lineages split at least 6800 years ago. The approach mirrors how an evolutionary biologist might conclude that two species

came from a common ancestor if both contain genes with the same mutation not found in other modern animals.

But it's not quite so simple. Unlike genes, which are almost exclusively transmitted vertically from parent to offspring, fairy tales can also spread horizontally when one culture mixes with another. Accordingly, much of the authors' study focuses on recognizing and removing tales that seem to have spread horizontally.

This approach allowed the researchers to trace certain tales back to thousands of years ago, all the way to the Proto-Indo-European people. If the analysis is correct, it would mean the oldest fairy tales still in circulation today are between 2500 and 6000 years old.

Why is it that fairy tales seem to have such longevity? Tehrani says that successful fairy tales all contain some elements like fantastic creatures or magic, but are mostly easy to comprehend. *Beauty and the Beast*, for example, contains a man who has been magically transformed into a hideous creature, but it also tells a simple story about family, romance, and not judging people based on appearance. This combination of strange, but not too strange, Tehrani says, may be the key to their persistence across millennia.

(Adapted from David Schultz, "Some fairy tales may be 6000 years old," *Science*)

Question 1 Which statement is true?

A. Slavic languages came from Celtic languages.

B. Celtic languages came from Slavic languages.

C. Celtic and Slavic languages joined together into one new language.

D. One old language divided into Celtic languages and Slavic languages.

Question 2 Who were the Proto-Indo-European people?

Question 3 How did the researchers choose which stories to include in their study?

Question 4 What is the difference between the spread of fairy tales and the transmission of genes?

Question 5 Why do some fairy tales last a long time?

4 次の英文を読んで以下の問に答えなさい。

You may find you work better in a coffee shop than in your bedroom, but perhaps not for the reasons you've been led to believe. Instead of the noise and bustle stimulating your imagination, your productivity could be high because concentration is contagious.

For those who work from home, a cafe is a more inviting option than a day at the library. The idea that working in busy, noisy places like coffee shops enhances creativity and concentration has had a great deal of publicity over recent years. Research has shown that a (ア) level of background noise, such as the clattering of plates and the sound of a coffee machine, improves performance on creative tasks.

There's even a website that can help you replicate the sounds of a cafe at home. *Coffitivity*, which plays ambient sounds recorded in coffee shops, claims "to boost your creativity and help you work better." It was inspired after its creators realized they worked more effectively when in a busy, noisy environment. "We had been (a) and out of coffee shops, and we were getting really good work done," the site's creators told the *New York Times*.

But could it be that the reason people work so effectively in busy places has more A[around, do, people, the, them, to, with] than the sounds they are hearing? We've known about "the audience effect," that having a small audience improves performance, for close to 100 years. Similarly, it's also well established that we perform better when we have someone to compete with. A study showing that cyclists go faster when there is a (イ) pacemaker was published back in 1898.

However, neither of these phenomena explains why being in a coffee shop filled (b) people reading, chatting and relaxing would make us work harder. Perhaps it doesn't? It might be that it's the other people working hard at their laptop computers in a coffee shop that are responsible (c) your improved performance. A recent study suggests that (ウ) effort is contagious; simply being around people who are working hard is enough to make us work harder ourselves. This discovery was made by sitting people who were doing different tasks next (d) each other. When one person's task

was more difficult, the people around them worked harder too, even though they couldn't see what was on their neighbor's computer screen.

How this effect occurs isn't clear, but it might be that we are influenced by (エ), unconscious cues such as a person's body posture or breathing. So instead of playing recordings of clinking cutlery and meaningless chatter at home to replicate the coffee shop effect, it might be more (オ) to seek out a place packed with other people working hard, such as a student library. If you'd prefer to work in the proximity of caffeine, it might be better to choose a cafe full (e) people working, instead of one where the customers are largely there to socialize.

As for the power of background noise, while it might be better than nothing, there is a wealth of evidence that suggests listening to music we enjoy is even better. Music that stimulates us seems to improve our cognitive abilities, and it doesn't have to be classical music like Mozart.

Perhaps taking your (**B**) and laptop to the library is the best approach after all.

(Adapted from Simon Oxenham, "Do you get your best work done in coffee shops? Here's why," *New Scientist*)

問１ (a) ～ (e) に適切な前置詞を入れなさい。

問２ (ア) ～ (オ) に入るもっとも適切な語を次の①～⑤から選び、その番号を書きなさい。ただし、同じ番号を繰り返して用いないこと。

① helpful　② mental　③ moderate　④ speedy　⑤ subtle

問３ **A**[　　] の中の語を文意に沿うように並べかえなさい。

問４ (**B**) に入れるのに、文意に合うもっとも適切な語を①～⑤から１つ選び、その番号を書きなさい。

① cup　② friends　③ headphones　④ pacemaker　⑤ work