

平成 27 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. この冊子は、全部で8ページあります。
3. 解答は、別に配付してある解答用紙の該当欄に記入してください。
4. 受験番号は、それぞれの解答用紙の指定された2箇所に入力してください。決して氏名を書いてはいけません。
5. 解答用紙は、試験終了後回収します。
6. この問題冊子は、持ち帰ってください。

1

次の英文を読んで以下の間に答えなさい。

We know what novelists set out to do when they write novels. Like other artists novelists are makers. They are making an imitation, an imitation of the life of human beings on earth. They are making, it might be said, a working model of life as they see and feel it, their conclusions about it being expressed in the characters they invent, the situations in which they place them, and in the very words they choose for their purposes. The word 'conclusion' is inescapable, though ア [are, arrived, at, conclusions, consciously, does, follow, it, not, that, the].

Part of the impulse that drives novelists to make their imitation world must always be (a) delight in their own skill in making: part of the time they are, as it were, taking the observed universe to pieces and assembling it again for the simple and naive pleasure of doing so. They can no more help playing than children can. And there is this further to be noted. Children cannot help but play; but how they play is not under their conscious control, a fact made use of by psychiatrists in the psychological analysis of children. In play children symbolize, by the way they arrange their toys and so on, their emotional relations to the universe. In play they express a personal myth. (1) Novelists do much the same through their 'choice' of characters and the actions they undergo. A partial proof of this may be seen in the fact that of all the enormous range of human types and their relationships to one another, to society, and to God theoretically (b) to any novelist, only a relatively minute number find their way into the work of even the greatest.

It is, too, a matter of common observation that even the greatest seem to be exploring (c) types and situations from novel to novel, exploring more deeply, doubtless, in each successive book, almost (ア) the exploration was the product of an obsession. This indeed is so. Novelists are free to choose their material only in a limited sense, and their choice is governed by the deepest compulsions of their personalities. It is these that dictate both the nature of their novels and the conclusions about life they express through them. This is why in judging a novel we are faced with the task of assessing not only the author's ability to create characters, for instance, but also the values (d) in the characters and

their behaviour. Even novelists like Defoe, Jane Austen, Flaubert, and James Joyce in *Ulysses*, who appear studiously to keep themselves out of the actions they narrate, betray their opinions on their characters and situations and — (イ) every novel is a metaphor of the author's view of life — on life itself. They do so by their very choice of the characters they write about, the thoughts and feelings they give them, and the behaviour and motives they attribute to them; and they cannot do (ウ).

All novelists, then, give us in their novels their own personal, idiosyncratic vision of the world. The vision is acted out by images of men and women. It is, (エ), populated; and this is why we may quite legitimately talk about a novelist's 'world'. We mean by it the whole realm of their imagination as they have put it down on paper, and we mean further that this realm, fictitious though it is, is yet somehow a self-contained entity (e) in itself and conforming to the psychological laws which govern its creators and their responses to life. To create such a world is not the highest achievement of novelists, but (オ) they do so they will never reach the highest.

(Adapted from W. Allen, *The English Novel*)

問 1 (a) ~ (e) に入れるのに、もっとも適切な形容詞を次の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 available ② consistent ③ inherent ④ sheer ⑤ similar

問 2 (ア) ~ (オ) に入れるのに、もっとも適切な語句を次の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 as though ② otherwise ③ so to speak ④ to the extent that
⑤ unless

問 3 文中ア[] の中の語を文意に沿うように並べかえなさい。なお、consciously の位置は解答欄に指定してある。

問 4 下線部 (1) について、much the same の内容を明らかにしつつ、下線部全体が意味することを 50 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。

In contemporary parlance, leisure is synonymous with relaxation and rest. But there is another, older conception of leisure, according to which it is not just time off work but a special form of activity in its own (a). Leisure in this sense is that which we do for its own sake, not as a means to something else. The philosopher Leo Strauss wrote of his friend Kurt Riezler that 'the activity of his mind had the character of noble and serious employment of leisure, not of hurried labor.' It is in this sense that we wish 'leisure' to be understood.

Leisure in our sense has no very close (b) to leisure as it is generally understood. Paid work could be leisure in our sense if undertaken not primarily as a means to earn money but for its own sake. Conversely, many 'leisure activities' are not leisure in our sense, either because they are undertaken (A) — playing squash to lose weight, for instance — or because they are too passive to count as *action* at all. Watching television and getting drunk are actions only in the minimal sense that everything we do is an action. They lack the (c) and skill characteristic of action in the full sense, and are therefore best viewed as 'rest' rather than leisure. Leisure in our sense is distinguished not by lack of seriousness or strenuousness but by absence of external (d).

The importance of leisure has been recognized by civilizations across the world. The three great Abrahamic religions all set aside a weekly Sabbath or day of rest, though this is not quite leisure in our sense, being primarily for the purpose of (e), not free activity. Aristotle came closer in his distinction between the 'liberal' and 'mechanical' arts, the former being those suitable to freemen, the latter to workmen and slaves. But it was in Edo Japan that the cultivation of leisure was taken furthest. Deprived by centuries of peace of its traditional occupations, the feudal aristocracy turned instead to the arts of life, transforming everyday activities like bathing and tea drinking into exquisite ceremonies. The French philosopher Alexandre Kojève looked to Japan as the first successful 'post-historical' society. We may hope, he wrote, tongue only partially in cheek, 'that the recently begun interaction between Japan and the Western World will finally lead not to a

rebarbarization of the Japanese but to a “Japanization” of the Westerners.’

Why is leisure a basic good? The reason is clear: a life without leisure, where everything is done for the sake of something else, is vain indeed. It is a life spent always in preparation, never in actual living. ⁽¹⁾Leisure is the wellspring of higher thought and culture, for it is only when we are free from the pressure of need that we really look at the world, ponder it in its distinct character and outline. ‘When we really let our minds rest contemplatively on a rose in bud, on a child at play, on a divine mystery, we are rested and quickened as though by a dreamless sleep,’ writes Josef Pieper. ‘It is in these silent and receptive moments that the soul of man is sometimes visited by an awareness of what holds the world together.’ Without leisure, there is no genuine civilization, but only that ‘mechanical’ civilization spoken of by Marcel Labordère.

Such a conception of leisure may seem narrowly highbrow, but that is not the intention. All recreations involving active, skilled participation — playing football in the park, making and decorating one’s own furniture, strumming the guitar with friends — are leisure in our sense. What matters is not the intellectual level of the activity, but its character of ⁽²⁾purposiveness without purpose.

(Adapted from R. Skidelsky & E. Skidelsky, *How Much is Enough?*)

問 1 (a) ~ (e) に入れるのに、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 compulsion ② connection ③ right ④ spontaneity

⑤ worship

問 2 (A) に入れるのに、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。

① instrumentally ② intentionally ③ permanently ④ pleasantly

⑤ unanimously

問 3 下線部 (1) を和訳しなさい。

問 4 本文全体の主旨を踏まえて、下線部 (2) が意味することを 15 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.

Although over the past 20 years psychologists have cataloged a long list of differences between East and West, we still lack an accepted explanation of what causes these differences. Here we offer the rice theory of culture and compare it with the modernization hypothesis and the more recent pathogen prevalence theory.

The modernization hypothesis argues that, as societies become wealthier, more educated, and capitalistic, they become more individualistic and analytical. But this theory has difficulty explaining why Japan, Korea, and Hong Kong are persistently collectivistic despite per-capita gross domestic products (GDPs) higher than that of the European Union. The pathogen prevalence theory argues that a high prevalence of communicable diseases in some countries made it more dangerous to interact with strangers, making those cultures more insular and collectivistic. Studies have found that historical pathogen prevalence correlates with collectivism and lower openness to experience. However, pathogens are strongly correlated with heat. Because rice grows in hot areas, pathogens may be confounded with rice — a possibility that prior research did not control for.

The rice theory is an extension of subsistence style theory, which argues that some forms of subsistence (such as farming) require more functional interdependence than other forms (such as herding). At the same time, ecology narrows the types of subsistence that are possible. For example, paddy rice requires a significant amount of water. Over time, societies that have to cooperate intensely become more interdependent, whereas societies that do not have to depend on each other as much become more individualistic.

In the past, most subsistence research has compared herders and farmers, arguing that the independence and mobility of herding make herding cultures individualistic and that the stability and high labor demands of farming make farming cultures collectivistic. We argue that subsistence theory is incomplete because it lumps all farming together. Two of the most common subsistence crops — rice and wheat — are very different, and we argue that they lead to different cultures.

The two biggest differences between farming rice and wheat are irrigation and labor.

Because rice paddies need standing water, people in rice regions build elaborate irrigation systems that require farmers to cooperate. Irrigation networks require many hours each year to build, dredge, and drain — a burden that often falls on villages, not isolated individuals.

Paddy rice also requires an extraordinary amount of work. Agricultural anthropologists visiting premodern China observed the number of hours farmers worked and found that growing paddy rice required at least twice the number of hours as wheat. Medieval Chinese people grew both wheat and rice, and they were aware of the huge labor difference between the two. A Chinese farming guide in the 1600s advised people, “If one is short of labor power, it is best to grow wheat”.

To cope with the massive labor requirements, farmers in rice villages from India to Malaysia and Japan form cooperative labor exchanges. Farmers also coordinate their planting dates so that different families harvest at different times, allowing them to help in each other’s fields. These labor exchanges are most common during transplanting and harvesting, which need to be done in a short window of time, creating an urgent need for labor. In economic terms, paddy rice makes cooperation more valuable. This encourages rice farmers to cooperate intensely, form tight relationships based on reciprocity, and avoid behaviors that create conflict.

(Adapted from T. Talhelm et al, *Large-Scale Psychological Differences Within China Explained by Rice Versus Wheat Agriculture*)

- Question 1** In what way do Japan, Korea, and Hong Kong contradict the modernization hypothesis?
- Question 2** Why do some theorists believe that a high prevalence of pathogens makes people more insular?
- Question 3** Why is it thought that herding cultures are individualistic?
- Question 4** In what circumstances did Chinese people in the past decide to grow wheat instead of rice?
- Question 5** Why do neighboring rice farmers take care to plant their crops at different times?

4

次の英文を読んで以下の問に答えなさい。

Our eyes are continuously bombarded by visual information — millions of colors, shapes and ever-changing motion — yet seeing never feels like work. Researchers have discovered one reason: our brains perform automatic visual smoothing over time. A new study has found that our visual perception of things is influenced by what we saw up to 15 seconds ago. This helps create a stable environment, despite (ア) some accuracy. It also means that what you see around you — that cup of coffee, the face of your co-worker, your computer screen — may be a time-averaged composite of now and the (A).

“What you are seeing at the present moment is not a fresh snapshot of the world but rather an average of what you’ve seen in the past 10 to 15 seconds,” said study author Jason Fischer, a neuroscientist at the Massachusetts Institute of Technology. Fischer calls this filter a continuity field. For a real-world example of the phenomenon, think of a road sign on a rainy day. Despite the motion of hundreds of raindrops — and your retinas being (イ) with visual fluctuations — you don’t have to struggle too hard to read the sign. Your visual system is averaging over what is effectively noise. “The changes that continuity fields cause us to (ウ) are most often unimportant,” Fischer said.

Despite sometimes fooling our eyes, overall the filter seems to be an advantageous mechanism. Without it, our world would be jittery and overwhelming. “This is the brain’s way of reducing the number of things we have to deal (a) in the visual environment,” said psychologist Aaron Johnson of Concordia University in Montreal. “If we were sensitive (b) every little change, our brains probably couldn’t cope.” Fischer and Whitney also found that the filter seems to come (c) play only when we need it. (B) matters — past images had an influence if the subjects were paying attention to them, but not if they were peripheral or in a radically different location. And predictably, the influence of older images lessened the more time passed.

Continuity fields are one type of visual insensitivity, but there are others. Take the failure to notice an obvious change, known as change blindness. One study had an experimenter ask a random pedestrian (d) directions. Their conversation was then

interrupted briefly by a group of men walking between the two speakers and carrying a large, obstructive object. Behind that object, out (e) sight of the pedestrian, the initial experimenter was replaced by a different person. Despite the conversation partner being the central object in the scene, only half of pedestrians noticed the change. The rest continued (エ) directions as if nothing strange had happened.

“We’re not very good at detecting changes in our environment if the object is something we wouldn’t expect to change,” Johnson said. In the real world, we wouldn’t anticipate that the person we were talking to might spontaneously transform. Thus, our brains often don’t waste energy trying to notice these types of shifts. Fischer suspects that our brains learn that the world follows certain rules — objects don’t change location spontaneously, and little changes don’t matter most of the time — and adaptation of the visual system (オ) suit.

(Adapted from M. Kim, *Why reality is in the eye of the beholder*)

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て用いないこと。

flood follow give miss sacrifice

問2 (a)～(e)に適切な前置詞を入れなさい。

問3 (A)に入れるのに、もっとも適切な語を本文中より1語抜き出しなさい。

問4 (B)に入れるのに、もっとも適切な語を本文中より1語抜き出しなさい。