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外 国 語

（英 語）

前 期 日 程

注 意 事 項

1 試験開始の合図があるまで，この問題冊子の中を見てはいけません。

2 この問題冊子の本文は１ページから１０ページまでです。

3 試験中に問題冊子の印刷不鮮明・落丁・乱丁，解答用紙の汚れなどに気が付いた場合は，手を挙げて監督者に知らせてください。

4 監督者の指示にしたがって，解答用紙に**学部名**と**大学受験番号**を正しく記入してください。**大学受験番号**が正しく記入されていない場合は，採点されないことがあります。

5 問題冊子のほかに，解答用紙２枚，下書き用紙１枚を配付してあります。

6 試験終了後，問題冊子と下書き用紙は持ち帰ってください。

山形大学

問 題 訂 正

<u>英　語</u>

（問題訂正）

　５ページ　下から５行目

（誤）（い）　…の<u>三倍</u>の額のチップ…

（正）（い）　…の<u>三十倍</u>の額のチップ…

Our destination was a club called Spy on Greene Street in Soho, a short ①<u>ride</u>. I opened the windows to allow for some ventilation* of the cigar smoke and was being pretty much oblivious* to the laughter and clamor* surrounding me when a male voice from the back seat suddenly grabbed my attention.

"Hey, driver," the voice said.

"Yeah?" I called back.

"Hey, you know, this is Leonardo DiCaprio you've got back here!"

"It is?"

"Yeah!"

"Leonardo Di *who?*"

"Leonardo *DiCaprio!*"

"So — who is Leonardo DiCaprio?" I asked. This was before *Titanic* and I'd never heard of him.

A second voice belonging to the blond-haired kid smoking the cigar now joined in the conversation.

"Don't you know who I am?" he cried out.

"Uhhh . . . nooo . . ."

"I'm an actor, man!"

"Oh."

"Did you see *This Boy's Life*?" he asked.

"Oh, I've heard of that movie," I said, "but I haven't seen it. You were in that?"

"I ②<u>played</u> with *De Niro*, man!"

"Wow! Really!"

"How about *What's Eating Gilbert Grape?* Did you see that?"

"No, sorry, I didn't see that [1]<u>one</u>, either. You were in that?"

"Yeah!"

I was certainly out of the loop. I would have liked to have discussed some of his work with him, but I hadn't seen any of the kid's movies.

"Are you in anything that's coming out soon?" I asked.

"Yeah, we just finished *Romeo and Juliet*," he said.

Well, here was [2][about, could, something, talk, we]. I know my *Romeo and Juliet* well and a ③<u>lively</u> conversation ensued between the two of us about [3]<u>this new version</u>.

"Who plays Mercutio?" I wanted to know. "Who plays Tybalt? It's set in modern times? Really! Hmmm. . . I wonder if that will ④work," and so on.

Our discussion continued until we arrived at Spy. As everyone else piled out of the cab, Leonardo DiWho surprised me. He stayed inside and started asking *me* questions about what it's like to be a taxi driver.

Now, [4]this impressed me — a lot. It brought to mind the difference between *interesting* versus *interested*. I don't think there's anything wrong about trying to be interesting, but I think it's ⑤more admirable by far to be interested. For one thing, being interested makes you smarter. You will learn things by being interested. And, in addition to that, [5]being interested gives the people you are talking to the feeling that *they* are important and that you care about them. It bolsters* their self-esteem and makes them stronger. In my opinion, simply being interested is one of humanity's most noble virtues. It doesn't have to be a dog eat dog world.

So here was this kid smoking a cigar, a movie star, who you might expect to be the epitome* of being *interesting*, instead ⑥turning the tables and being *interested*. What a breath of fresh air.

"Who was the biggest celebrity* ⑦tipper you ever had in your cab?" he asked me.

"Believe it or not, it was John McEnroe," I replied. "He gave me double the meter."

"Well," Leonardo DiWho said, "[6]I'm going to give you triple the meter!"

And he did.

I had a feeling this kid was going places and I didn't want to forget his name, so I wrote it down on my trip sheet. My daughter, Suzy, was fourteen at the time and [7]I'd never once been able to impress her by dropping the names of any of the celebrities I've had in my cab. Nevertheless, when I saw Suzy the next day, I told her I had a celebrity in my cab the previous night.

Looking down at my trip sheet, I read the name with some difficulty.

"Have you ever heard of this guy . . . Leonardo. . . Di. . . uh. . . Cap. . . rio?"

A shriek came out of the mouth of my daughter that ⑧nearly shattered the wine glasses in the cabinet. This was followed by moans* of the deepest anguish when it was learned that I had failed to obtain his autograph, [8]a sin for which I have never been forgiven.

Oh, yes. *She* knew who he was.

(注)　　ventilation　換気
　　　　oblivious　気にとめていない

clamor　やかましい声，騒々しい音

bolsters　高める，支える

epitome　典型的な例

celebrity　有名人

moans　うめき声

（出典）　この文章は，Eugene Salomon 著 *Confessions of a New York Taxi Driver* (The Friday Project, 2013 年)からの抜粋である（一部変更した箇所がある）。

問 1　下線部①〜⑧の語句に意味がもっとも近いものを，次の選択肢（あ）〜（え）からそれぞれ一つ選び，記号で答えよ。

① a short <u>ride</u>
- （あ）　club
- （い）　taxi
- （う）　time
- （え）　trip

② <u>played</u> with
- （あ）　acted
- （い）　battled
- （う）　cooperated
- （え）　dealt

③ <u>lively</u> conversation
- （あ）　enthusiastic
- （い）　free
- （う）　living
- （え）　long

④ I wonder if that will <u>work</u>
- （あ）　come
- （い）　direct
- （う）　produce
- （え）　succeed

⑤ it's <u>more admirable by far</u>　　（あ）　far from admirable

　　　　　　　　　　　　　　　　　　（い）　more admirable by contrast

　　　　　　　　　　　　　　　　　　（う）　more admirable by the way

　　　　　　　　　　　　　　　　　　（え）　much more admirable

⑥ instead <u>turning the tables</u>　　　（あ）　exchanging the roles

　　　　　　　　　　　　　　　　　　（い）　exchanging the turns

　　　　　　　　　　　　　　　　　　（う）　going around the tables

　　　　　　　　　　　　　　　　　　（え）　going over the tables

⑦ the biggest celebrity <u>tipper</u>　　（あ）　a person who gets a tip

　　　　　　　　　　　　　　　　　　（い）　a person who gives a tip

　　　　　　　　　　　　　　　　　　（う）　a person who requests a tip

　　　　　　　　　　　　　　　　　　（え）　a person who shows a tip

⑧ <u>nearly</u> shattered the wine glasses　（あ）　as close as

　　　　　　　　　　　　　　　　　　（い）　almost

　　　　　　　　　　　　　　　　　　（う）　completely

　　　　　　　　　　　　　　　　　　（え）　violently

問2　　下線部[1]～[8]に関して，それぞれの問いに答えよ。

[1]　one が指しているものを本文中の一語で答えよ。

[2]　文の意味が通るように，[about, could, something, talk, we]の語を並べ替えよ。

[3] this new version が指している内容としてもっとも適切なものを，次の選択肢（あ）〜（え）から一つ選び，記号で答えよ。

　（あ）　『ロミオとジュリエット』という劇の最新の舞台上演

　（い）　『ロミオとジュリエット』という劇の最新の評判

　（う）　『ロミオとジュリエット』という，撮り終えたばかりの映画

　（え）　『ロミオとジュリエット』という劇を今回映画化した理由

[4] this が指しているものの説明としてもっとも適切なものを，次の選択肢（あ）〜（え）から一つ選び，記号で答えよ。

　（あ）　The taxi driver was surprised that DiCaprio was in so many movies.

　（い）　DiCaprio took the opportunity to talk about the taxi driver's occupation with him.

　（う）　The taxi driver thought DiCaprio was a very interesting actor.

　（え）　Talking to taxi drivers is one of DiCaprio's main interests.

[5] being interested gives the people you are talking to the feeling that *they* are important and that you care about them を日本語に訳せ。

[6] I'm going to give you triple the meter!の意味としてもっとも適切なものを，次の選択肢（あ）〜（え）から一つ選び，記号で答えよ。

　（あ）　僕は乗車料金の三倍の額を支払うよ。

　（い）　僕は乗車料金の三倍の額のチップを支払うよ。

　（う）　僕はマッケンローが払ったチップの三倍を支払うよ。

　（え）　僕はマッケンローが払った乗車料金の三倍を支払うよ。

[7] I'd never once been able to impress her by dropping the names of any of the celebrities I've had in my cab.を日本語に訳せ。

[8]　a sin の内容を本文に即して日本語で説明せよ。

第2問 次の文章を読み設問に答えよ。

Whether it's the world's best-tasting vodka, the best-selling novel of the week, or the highest-grossing* movie of the year, you better believe that companies are very deliberately* using best-seller lists to persuade us [　A　] what "everyone else likes." Amazon, the online bookseller, takes this an ingenious* step further by actually e-mailing customers to let them [　B　] that their fellow purchasers of a certain item have also purchased some new item — and thus that they might like that item, too.

An intriguing* study published in the journal *Science* shows just how well this can work. The researchers invited twenty-seven teenagers to visit a Web site where they could sample* and download songs for free. Some of the teens were told what songs previous visitors had downloaded, whereas others weren't. Indeed, those told what songs their peers had chosen tended to download [1]those very songs. But [2]part two of the study was even more telling. This time, the teens were divided into eight groups and told only what had been downloaded by people from their own group. The researchers found that not only did the teens tend to choose the songs that had been previously downloaded by members of their groups, but the songs that became "hits" varied across all the groups. The implications were clear: whether or not a song became a "hit" was determined *solely by whether it was perceived as already being popular.* This is what I mean about the two-tier* system: whatever gains an early advantage in popularity will win. This may not seem so bad at first, but look at it this way: [3]if we're deceived into buying something just because it's popular (even if it isn't), think about all the great books or songs or CDs we might be missing simply because they weren't on that "top ten" list.

But this still doesn't explain precisely *why* our buying decisions are so unduly* influenced by a brand's supposed popularity. So the authors of the study decided to use an fMRI* to see what was *really* going on in these impressionable teenagers' brains when they succumbed* to [4]peer pressure. They had twelve- to seventeen-year-olds rate fifteen-second clips of songs downloaded from MySpace. Then they revealed to some the songs' overall popularity. The results showed that when the participants' own ratings of the music matched up with what they had been told about the song (e.g., if they liked a popular song), there tended to be activity in the caudate nucleus,* an area of the brain connected to rewards. When there was a mismatch, however (e.g., the teen liked the song but discovered it was unpopular), areas associated with anxiety lit up.* The researchers concluded that "this [5]mismatch anxiety motivates people to switch their choices in the direction of the consensus, suggesting that this is a major force behind [　C　] observed in music tastes in teenagers."

Early popularity is so closely tied to a brand or product's ultimate success that even Hollywood is leveraging* the predictive power of the teeming hordes.* According to *New Scientist*, one of the most widespread new techniques for predicting the box-office* performance of a film is by using something called "artificial markets." On one, dubbed* "[6]the Hollywood Stock Exchange," movie fans can buy and sell virtual shares in celebrities* and in forthcoming or recently released films. This virtual market, which operates with a virtual currency called Hollywood Dollars, uses these predictions to create a stock rating reflecting the aggregate* view of each film's popularity or likely popularity (obviously, people only buy virtual shares in things they expect to be hits). "This is currently the gold standard in the industry for predicting likely box office receipts," says Bernardo Huberman at HP Laboratories in Palo Alto, and amazingly, the method has been so accurate that it's now even being used to predict the outcomes of political campaigns.

(注)　　　highest-grossing　最高の興行収入をあげた

deliberately　意図的に

ingenious　巧妙な

intriguing　興味をそそる

sample　視聴する

two-tier　二層の

unduly　過度に

fMRI　機能的磁気共鳴画像法; 脳の神経活動を画像化する技術

succumbed　屈した

caudate nucleus　尾状核; 大脳の部位の一つ

lit up　明るくなった

is leveraging　〜を利用して収益力を高めている

teeming hordes　群衆

box-office　チケット売り場の

dubbed　〜という名で呼ばれる

celebrities　有名人

aggregate　集合的な，全体的な

問1　空欄[　A　]と[　B　]に入る語としてもっとも適切なものを，次の選択肢（あ）〜（え）
からそれぞれ一つ選び，記号で答えよ。

[　A　]　　（あ）　buy

　　　　　　（い）　bought

　　　　　　（う）　buying

　　　　　　（え）　to buy

[　B　]　　（あ）　know

　　　　　　（い）　knew

　　　　　　（う）　known

　　　　　　（え）　to know

問2　下線部[1]の those very songs は具体的にどのような曲を指していますか。本文に即して
日本語で答えよ。

問3　下線部[2]の part two of the study（調査の第二部）の結果を日本語で答えよ。

問4　下線部[3]を日本語に訳せ。

問5　下線部[4]の peer pressure の説明としてもっとも適切なものを，次の選択肢（あ）〜（え）
から一つ選び，記号で答えよ。

　　（あ）　Peer pressure may be more effective when the songs are free.

　　（い）　Peer pressure in a small group has no effects on teenagers.

　　（う）　Peer pressure may cause teenagers to make choices they would not usually make.

　　（え）　Peer pressure has a huge effect on teenagers but does not affect adults.

問6　下線部[5]の mismatch anxiety の意味としてもっとも適切なものを，次の選択肢（あ）〜（え）から一つ選び，記号で答えよ。

　　（あ）　自分の選んだものが他の人たちが選んでいるものと異なることによる不安
　　（い）　自分の選んだものが良くないとネット上で攻撃されるかもしれないという不安
　　（う）　自分の選んだものが自分にはふさわしくないと言われる不安
　　（え）　自分の選んだものが他の人たちの選択を変えるのではないかという不安

問7　空欄[　C　]に入る語としてもっとも適切なものを，次の選択肢（あ）〜（え）から一つ選び，記号で答えよ。

　　（あ）　conformity
　　（い）　controversy
　　（う）　difference
　　（え）　variety

問8　下線部[6]の the Hollywood Stock Exchange について，本文の内容と一致するものを，次の選択肢（あ）〜（か）から二つ選び，記号で答えよ。解答の順序は問わない。

　　（あ）　Hollywood Stock Exchange は，最新の脳科学を利用して出来たウェブ上の情報交換の場である。
　　（い）　Hollywood Stock Exchange は，近日公開もしくは公開されたばかりの映画の人気投票の意味を持つので，その結果次第で上映時期や期間が変更される。
　　（う）　Hollywood Stock Exchange では，映画ファンが有名人の仮想の株と近日公開もしくは公開されたばかりの映画の仮想の株を売買できる。
　　（え）　Hollywood Stock Exchange では，ハリウッドドルという通貨が用いられ，人気のある映画を予測すれば，ハリウッドドルで映画のチケットが購入できる。
　　（お）　Hollywood Stock Exchange は，あくまで架空の市場であり，そこでの株の売買と実際の映画の興行収入は関係がない。
　　（か）　Hollywood Stock Exchange と同様の方法が，選挙運動の結果予測にも用いられつつある。