

# 東京大学

## 英語

### 問題

#### 2018年度入試

- 【学部】 教養学部、法学部、経済学部、文学部、教育学部、理学部、工学部、農学部、医学部、薬学部
- 【入試名】 前期日程
- 【試験日】 2月26日



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裁定申請日 【2017年】 8/1 【2018年】 4/24、9/20 【2019年】 6/20

**1** (A) 次の英文の要旨を70～80字の日本語にまとめよ。句読点も字数に含める。

Rumours spread by two different but overlapping processes: popular confirmation and in-group momentum. The first occurs because each of us tends to rely on what others think and do. Once a certain number of people appear to believe a rumour, others will believe it too, unless they have good reason to think it is false. Most rumours involve topics on which people lack direct or personal knowledge, and so most of us often simply trust the crowd. As more people accept the crowd view, the crowd grows larger, creating a real risk that large groups of people will believe rumours even though they are completely false.

In-group momentum refers to the fact that when like-minded people get together, they often end up believing a more extreme version of what they thought before. Suppose that members of a certain group are inclined to accept a rumour about, say, the evil intentions of a certain nation. In all likelihood, they will become more committed to that rumour after they have spoken to each other. Indeed, they may move from being tentative believers to being absolutely certain, even though their only new evidence is what other members of the group believe. Consider the role of the internet here: when people see many tweets or posts from like-minded people, they are strongly inclined to accept a rumour as true.

What can be done to reduce the risk that these two processes will lead us to accept false rumours? The most obvious answer, and the standard one, involves the system of free expression: people should be exposed to balanced information and to corrections from those who know the truth. Freedom usually works, but in some contexts it is an incomplete remedy. People do not process information in a neutral way, and emotions often get in the way of truth. People take in new information in a very uneven way, and those who have accepted false rumours do not easily give up their beliefs, especially when there are strong emotional commitments involved. It can be extremely hard to change what people think, even by presenting them with facts.

(B) 以下の英文を読み、(ア)、(イ)の問いに答えよ。

When we think back on emotional events from the past, our memories tend to be distorted by internal influences. One way this can happen is through sharing our memories with others, something that most of us are likely to do after important life events — whether it's calling our family to tell them some exciting news, reporting back to our boss about a big problem at work, or even giving a statement to police. In these kinds of situations we are transferring information that was originally received visually (or indeed through other senses) into verbal information. We are turning inputs from our five senses into words.  (1); every time we take images, sounds, or smells and verbalise them, we potentially alter or lose information. There is a limit to the amount of detail we are able to communicate through language, so we have to cut corners. We simplify. This is a process known as “verbal overshadowing,” a term invented by psychologist Jonathan Schooler.

Schooler, a researcher at the University of Pittsburgh, published the first set of studies on verbal overshadowing in 1990 with his colleague Tonya Engstler-Schooler. Their main study involved participants watching a video of a bank robbery for 30 seconds. After then doing an unrelated task for 20 minutes, half of the participants spent five minutes writing down a description of the bank robber's face, while the other half undertook a task naming countries and their capitals. After this, all the participants were presented with a line-up of eight faces that were, as the researchers put it, “verbally similar,” meaning that the faces matched the same kind of description — such as “blonde hair, green eyes, medium nose, small ears, narrow lips.” This is different from matching photos purely on visual similarity, which may focus on things that are harder to put into words, such as mathematical distances between facial features.

We would expect that the more often we verbally describe and reinforce the appearance of a face, the better we should retain the image of it in our memory.  (2). The researchers found that those who wrote down the description of the robber's face actually performed significantly worse at identifying the correct person out of the line-up than those who did not. In one experiment, for example, of those participants who had written down a description of the criminal, only 27 percent picked the correct person out of the line-up, while 61 percent of those who had not written a description managed to do so. That's a huge difference. By stating only details that could be readily put into words, the participants had overlooked some of the details of their original visual memory.

(3), as indicated by the outcome of possibly the biggest effort ever to reproduce the result of an experiment in psychology. This was a massive project by 33 labs and almost 100 scholars, including Jonathan Schooler and Daniel Simons, published in 2014. All researchers followed the same methods, and they found that even when the experiment was conducted by different researchers, in different countries, and with different participants, the verbal overshadowing effect was constant. Putting pictures into words always makes our memories of those pictures worse.

Further research by Schooler and others has suggested that this effect may also transfer to other situations and senses. It seems that whenever something is difficult to put into words, verbalisation of

it generally diminishes recall. Try to describe a colour, taste, or melody, and you make your memory of it worse. Try describing a map, a decision, or an emotional judgement, and it becomes harder to remember all the details of the original situation. (4). If we hear someone else's description of something we have seen, our memory of it is weakened in that case too. Our friends may be trying to help us when they give their verbal account of something that happened, but they may instead be overshadowing our own original memories.

According to Schooler, besides losing details, verbalising non-verbal things makes us generate competing memories. We put ourselves into a situation where we have both a memory of the time we described the event and a memory of the time we actually experienced the event. This memory of the verbalisation seems to overwhelm our original memory fragment, and we may subsequently remember the verbalisation as the best account of what happened. When faced with an identification task where we need all the original details back, such as a photo line-up, it then becomes difficult to think past our verbal description. In short, it appears our memories can be negatively affected by our own attempts to improve them.

(5). Schooler's research also shows that verbalising our memories does not diminish performance — and may even improve it — for information that was originally in word form: word lists, spoken statements, or facts, for example.

(ア) 空所(1)~(5)に入れるのに最も適切な文を以下のa)~h)より選べ。ただし、同じ記号を複数回用いてはならない。

- a) All this is not surprising
- b) But this process is imperfect
- c) This effect is incredibly robust
- d) However, it seems that the opposite is true
- e) This is without doubt a highly sensitive area
- f) This is also true when others verbalise things for us
- g) This effect extends to more complex memories as well
- h) This does not mean that verbalising is always a bad idea

(イ) Jonathan Schooler らが発見したと言われていることの内容を、15~20語程度の英語で要約せよ。文章から答えを抜き出すのではなく、できるだけ自分の英語で答えよ。

**2** (A) 次の、シェイクスピアの戯曲『ジュリアス・シーザー』からの引用を読み、二人の対話の内容について思うことを40~60語の英語で述べよ。

引用

CASSIUS Tell me, good Brutus, can you see your face?

BRUTUS No, Cassius; for the eye sees not itself,  
But by reflection, by some other things.

.....

CASSIUS I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.

引用の和訳

キャシアス どうだ、ブルータス、きみは自分の顔が見えるか？

ブルータス いや、キャシアス、見えない。目は、反射によってしか、つまり他のものを通してしか自分自身を見ることができないから。

(中略)

キャシアス 私が、きみの鏡として、  
きみ自身もまだ知らないきみの姿を、  
あるがままにきみに見せてやろう。

(B) 以下の下線部を英訳せよ。

「現在の行動にばかりかまけていては、生きるという意味が逃げてしまう」と小林秀雄は語った。それは恐らく、自分が日常生活においてすべきだと思込んでいることをやってそれでよしとしているようでは、人生などいつのまにか終わってしまうという意味であろう。 ★

**3** (リスニング問題・解答)省略

- 4 (A) 次の英文の空所 (21-22), (23-24), (25-26), (27-28) それぞれについて、最も自然な英語となるように与えられた語を並べ替えて、その3番目と6番目に来る単語の記号を書きなさい。ただし、それぞれ不要な語が一つずつ入っている。

The roots of the detective story go as far back as Shakespeare. But Edgar Allan Poe's tales of rational crime-solving created an important genre. His stories revolve around solving the puzzle of who committed the crime, (21-22) too.

The key figure in such a story is the detective. Poe's detective, Auguste Dupin, is a gentleman of leisure. He has no need to work. Instead, he keeps himself occupied by using "analysis" to help the real police solve crimes.

Even Arthur Conan Doyle, creator of Sherlock Holmes, had to acknowledge Poe's influence. Dupin, like Sherlock, smokes a pipe. He's also unnaturally smart and rational, a kind of superhero (23-24) great feats of crime-solving. And in both cases, the story's narrator, who is literally following the detective around, is his roommate.

Poe's formula appealed to the scientific spirit of the 19th century. That's because detective stories promised that (25-26) question. The detective story caught on because it promised that intelligence will triumph. The crime will be solved by the rational detective. Science will track down the (27-28) at night.

(21-22)

- |             |           |            |          |
|-------------|-----------|------------|----------|
| a) inviting | b) puzzle | c) readers | d) solve |
| e) the      | f) them   | g) to      |          |

(23-24)

- |               |       |         |           |
|---------------|-------|---------|-----------|
| a) accomplish | b) is | c) of   | d) powers |
| e) thinking   | f) to | g) uses | h) who    |

(25-26)

- |           |              |          |         |
|-----------|--------------|----------|---------|
| a) answer | b) any       | c) could | d) hold |
| e) in     | f) reasoning | g) the   | h) to   |

(27-28)

- |          |           |                  |        |
|----------|-----------|------------------|--------|
| a) and   | b) honest | c) let           | d) nor |
| e) sleep | f) souls  | g) troublemakers |        |

- (B) 次の英文を読み、下線部(ア), (イ), (ウ)を和訳せよ。なお、文章中の mammal という単語は「哺乳動物」を意味する。

As a class, birds have been around for more than 100 million years. They are one of nature's great success stories, inventing new strategies for survival, using their own distinctive brands of intelligence, which, in some respects at least, seem to far exceed our own.

Somewhere in the mists of deep time lived the common ancestor of all birds. Now there are some 10,400 different bird species — more than double the number of mammal species. In the late 1990s, scientists estimated the total number of wild birds on the planet. They came up with 200 to 400 billion individual birds. (ア) That's roughly 30 to 60 live birds per person. To say that humans are more successful or advanced really depends on how you define those terms. After all, evolution isn't about advancement; it's about survival. It's about learning to solve the problems of your environment, something birds have done surprisingly well for a long, long time. (イ) This, to my mind, makes it all the more surprising that many of us have found it hard to swallow the idea that birds may be bright in ways we can't imagine.

Birds learn. They solve new problems and invent novel solutions to old ones. They make and use tools. They count. They copy behaviors from one another. They remember where they put things. (ウ) Even when their mental powers don't quite match or mirror our own complex thinking, they often contain the seeds of it — insight, for instance, which has been defined as the sudden emergence of a complete solution without trial-and-error learning.

**5** 次の文章を読み、問いに答えよ。なお、文章の中で使われている sign language という表現は「手話」を意味する。

“Janey, this is Mr. Clark. He’s going to take a look at the room under the stairs.” Her mother spoke too slowly and carefully, so that Janey could be sure to read each word. She had told her mother many times that she didn’t have to do this, but her mother almost always did, even in front of people, to her embarrassment.

Mr. Clark kept looking at Janey intently. Maybe, because of the way her mother had spoken, he suspected she was deaf. <sup>(A)</sup>It would be like her mother not to have mentioned it. Perhaps he was waiting to see if she’d speak so that he could confirm his suspicion. She simply left her silence open to interpretation.

“Will you show him the room?” her mother said.

She nodded again, and turned so that he would follow her. Directly ahead and beneath a portion of the stairs was a single bedroom. She opened the door and he walked past her into the room, turned, and looked at her. She grew uncomfortable under his gaze, though she didn’t feel as if he were looking at her as a woman, the way she might once have wanted if it were the right man. She felt she’d gone past the age for romance. It was a passing she’d lamented, then gotten over.

“I like the room,” he spelled out in sign language. “<sup>(B29)</sup>”

That was all. No conversation, no explanation about how he’d known for certain that she was deaf or how he’d learned to speak with his hands.

Janey came back to her mother and signed a question.

“He is a photographer,” she said, again speaking too slowly. “Travels around the world taking pictures, he says.”

“<sup>(B30)</sup>”

“Buildings.”

\*

\*

Music was her entry into silence. She’d been only ten years old, sitting on the end of the porch above the steps, listening to the church choir. Then she began to feel dizzy, and suddenly fell backwards into the music.

She woke into silence nights later, there in her room, in her bed. She’d called out from her confusion as any child would, and her mother was there instantly. But something <sup>(C)</sup> wrong, or had not <sup>(C)</sup>, except inside her where illness and confusion grew. She hadn’t heard herself, hadn’t heard the call she’d made — *Mama*. And though her mother was already gripping her tightly, she’d called out again, but only into silence, which is where she lived now, had been living for so many years that she didn’t feel uncomfortable inside its invisibility. Sometimes she thought it saved her, gave her a separate place to withdraw into as far as she might need at any given moment — and <sup>(D)</sup>there were moments.

The floor had always carried her mother’s anger. She’d learned this first as a little girl when her mother and father argued. Their words might not have existed as sound for her, but anger always caused its own vibration.

She hadn’t been exactly sure why they argued all those years ago, but sensed, the way a child will, that it was usually about her. One day her mother found her playing in the woods behind their house, and when she wouldn’t follow her mother home, her mother grabbed her by the arm and dragged her through the trees. She finally pulled back and shouted at her mother, not in words but in a scream that expressed all she felt in one great vibration. Her mother slapped her hard across her face. She saw her mother shaking and knew her mother loved her, but love was sometimes like silence, beautiful but hard to bear. Her father told her, “<sup>(E)</sup>She can’t help herself.”

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Weeks later, Mr. Clark said to Janey, “You might be able to help me.”

“If I can,” she spelled with her fingers.

“I’ll need to <sup>(F)</sup> tomorrow. Maybe you can tell me some history about them.”

She nodded and felt glad to be needed, useful in some small way. Then Mr. Clark asked her to accompany him to the old house at the top of Oakhill. “You might enjoy that. Some time away from here.”

She looked toward the kitchen door, not aware at first why she turned that way. Perhaps she understood, on some unconscious level, what she hadn’t a moment before. Her mother was standing there. She’d been listening to him.

When Janey turned back to him, she read his lips. “Why don’t you go with me tomorrow?”

She felt the quick vibration of her mother’s approach. She turned to her mother, and saw her mother’s anger and fear, the way she’d always seen them. Janey drew in her breath and forced the two breath-filled words out in a harsh whisper that might have <sup>(C)</sup>, for all she knew, like a sick child or someone dying: she said, “<sup>(B31)</sup>”

Her mother stared at her in surprise, and Janey wasn’t sure if her mother was more shocked that she

had used what was left of her voice, or at what she'd said.

"You can't. You just can't," her mother said. "I need you to help me with some things around the house tomorrow."

"No," she signed, then shook her head. "[B32]"

"You know good and well I do. There's cleaning to be done."

"It will [G]," she said and walked out before her mother could reply.

(A) 下線部(A)を、文末の it の内容がわかるように訳せ。

(B) 空所(B29)～(B32)を埋めるのに最も適切な表現を次のうちから選べ。同じ記号を複数回用いてはならない。

- a) I'll go.                      b) I can't.                      c) I won't.                      d) Of what?  
e) I'll take it.                      f) You don't.                      g) Don't you dare.

(C) 本文中に3か所ある空所(C)にはいずれも同じ単語が入る。最も適切な単語を次のうちから一つ選べ。

- a) ended                      b) gone                      c) seemed                      d) sounded                      e) went

(D) 下線部(D)の後にさらに言葉を続けるとしたら、以下のもののうちどれが最も適切か。一つ選べ。

- a) given her when needed                      b) when she didn't feel uncomfortable  
c) when her mother would not let her go                      d) when she needed to retreat into silence

(E) 下線部(E)の内容を、She が誰を指すか、また、She のどのような行動を指して言っているのかわかるように説明せよ。

(F) 下に与えられた語を正しい順に並べ替え、空所(F)を埋めるのに最も適切な表現を完成させよ。ただし、すべての語を用い、どこか1か所にコンマを入れること。

about buildings I know ones photograph something the the will

(G) 空所(G)を埋めるのに最も適切な単語を次のうちから一つ選べ。

- a) do                      b) not                      c) postpone                      d) wait