前期日程

令和6年度入学試験問題

英　語

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1 次の英文を読んで以下の問に答えなさい。

Is using technology to augment the mind a good thing or a bad thing? A lively debate about this has raged for years. A 2008 cover story by Nicholas Carr in *The Atlantic* had the headline: "Is Google Making Us Stupid?" The idea is that the internet discourages us from thinking for ourselves. Carr wrote: "what the Net seems to be doing is chipping away my capacity for concentration and (a)."

This view is not a new one in philosophy. In Plato's dialogue *Phaedrus*, Socrates discusses a debate between two ancient gods about whether the invention of writing would make the people of Egypt wiser and improve their memories. Socrates seems to think that writing was a turn for the worse. He quotes the god Thamus as saying:

> (1)This discovery of yours will create forgetfulness in the learners' souls, because they will not use their memories. They will trust to the external written characters and not remember of themselves.... They will be hearers of many things and will have learned nothing. They will appear to be omniscient and will generally know nothing. They will be tiresome company, having the show of wisdom without the reality.

Socrates goes on to suggest that "even the best of writings are but a (b) of what we know," and that "only in principles of justice and goodness and nobility taught and communicated orally...is there clearness and perfection and seriousness." Perhaps this is why Socrates himself never wrote anything, relying on the oral tradition to convey his philosophy. There is (2)some irony in the fact that his ideas were immortalized in writing by Plato.

The extended-mind hypothesis offers a more positive (c) on technology. Writing enhances our knowledge and our memory; it doesn't diminish them. Likewise, Google makes us smarter, not stupider. Augmented with these tools, we can know more and we can do more than we could before.

It is true that if this augmentation is taken away, we may remember less with our brains than we did before. Once we have books around, we have less need to commit ideas to our

biological memory. Similarly, in the age of Google, there's no need to remember addresses and phone numbers, so that if Google is taken away we may know less. But something like this is true for almost every technology. Once we came to rely on cars, our capacity for walking or running diminished. Heating technology has made us less practiced at withstanding the cold. If someone took away our books, computers, cars, and furnaces, we'd be at a (d). But does this mean that technologies are a bad thing? Books, computers, cars, and furnaces are a central part of our lives, and for the most part, they've made us better off, not worse. The same goes for writing and the internet.

This is not to say that technology has only good consequences. Every technology has its downsides. After the invention of the printing (e), Leibniz worried that "the horrible mass of books that keeps growing might lead to a fall back into barbarism." Cars have had a terrible impact on the environment. The internet has been responsible for obvious wonders and obvious horrors.

The philosopher Michael Lynch argues that while the internet has enabled us to know more, it has often led to our understanding less. He writes:

> Today, the fastest and easiest way of knowing is Google-knowing, which means not just "knowledge by search engine" but the way we are increasingly dependent on knowing via digital means. That can be a good thing; but it can also weaken and undermine other ways of knowing, ways that require more creative, holistic grasps of how information connects together.

I'm not sure this is the whole truth. In my experience, the internet has many sources that enable a deeper understanding. The issues that Lynch raises apply equally to reading; looking up information in a book is also no substitute for truly understanding it. With all of these technologies, one can engage shallowly or deeply. Everything depends on how the technology is used.

(*Source*: David J. Chalmers, *Reality+: Virtual Worlds and the Problems of Philosophy*)

問1　論旨を踏まえて、空欄（　a　）～（　e　）に入れるのにもっとも適切な名詞を次の 1. ～ 5. から選び、その番号を書きなさい。ただし、同じものを繰り返して用いていた場合、それら全てを採点の対象外とする。

1. contemplation　2. loss　3. perspective　4. press　5. reminder

問2　下線部（1）が指し示しているものを、本文中より1語抜き出しなさい。

問3　下線部（2）の irony（皮肉）とはどのようなことか。ソクラテス（Socrates）とプラトン（Plato）の名前を明示しつつ、その内容を 40 字以内の日本語で説明しなさい。

問4　筆者は、インターネットの使い方に関して哲学者マイケル・リンチ（Michael Lynch）が危惧していることを読書に当てはめた場合、どのようなことが言えると述べているか。筆者の見解を 30 字以内の日本語で述べなさい。

2 次の英文を読んで以下の問に答えなさい。

There are some 60,000 known tree species in the world and nearly 400,000 plants. And these are just the ones known to science. Yet ア [a / few hundred / few languages / more / name / than]. Why do people have words for just a subset of the plant life in their environment?

One answer is that we focus on the aspects of nature that are most striking to us. The natural world is not just mush* that can be cut and labeled any old way. Nature has (I). Different species look different to us in obvious ways. There are (II) in natural systems, like joints, branchings, markings, and edges. These forms guide our attention to certain distinctions in the world and not others. To see more clearly how the structure of the physical world may account for what languages have in common, let's look at a much simpler case than the biodiversity of tropical rainforests. Consider the simple distinction between walking and running.

The human body is a complex biomechanical system with defined possibilities for movement and action. And these limits and possibilities are independent of culture or language, or of where we (a) to live in the world. Of course, people of different human groups may sometimes move their bodies in conventionalized ways, for example, in diverse practices of dance performance, gesture, and posture. But in everyday life, there is one universal and particularly abrupt border that separates modes of moving: the line between walking and running.

Imagine someone walking on a slowly moving treadmill. She paces forward—left then right then left then right—always with her weight firmly on one or the other foot. If we gradually increase the speed of the treadmill, at a certain point she will (b) into a run. This is an abrupt and simultaneous change in multiple aspects of bodily movement, including the length of each stride, the energy expended, and the length of time each foot is on the ground. The line between walking and running is a natural distinction supplied by the nature of the human body.

All human bodies (c) this distinction. Do all languages have distinct words, like

English *walking* versus *running*? Psychologist Barbara Malt and her colleagues investigated this question by designing a set of short video clips of exactly the scene just described—a person on a treadmill, moving at different speeds, with different gaits—and asking people to describe what they see. They wanted to know: Is the sharp biomechanical break between a walking gait and a running gait labeled in all languages? They showed the clips to speakers of English, Dutch, Spanish, and Japanese and asked them simply to say what the person in the clip was doing. They found some variation across the languages. For example, English has some highly specific terms for locomotion such as *stroll*, *saunter*, *jog*, and *sprint*. These words do not have direct equivalents in all languages. But the main finding of the experiment was that the most easily seen and easily felt distinction in human locomotion—that between walking and running—was captured in languages that are otherwise unrelated and different in type.

This doesn't mean that all languages in the world have two words that mean exactly the same as the English words *walk* and *run*. What it does mean is that whatever words a language has for making distinctions in this domain, they won't (d) the walk/run boundary. Barbara Malt and colleagues take this to be evidence that not all naming distinctions in language are arbitrary cultural constructions. They show that in some areas at least, diverse human communities are not simply free to carve up external reality any way they like when using language to label things. It is evidence that languages can converge in how they name a piece of reality because they respect the structure of that piece of reality.

The walk/run distinction is a simple and clear place to establish (1)<u>this point</u>, as it provides a neat binary distinction relating to perhaps the most important piece of structure that exists for all people: the human body.

(*Source*: N. J. Enfield, *Language vs. Reality: Why Language Is Good for Lawyers and Bad for Scientists*)

*mush: どろどろしたもの

問1　文中ア[　　]の中の語句を文意に沿うように並べかえなさい。

問2　空欄（　I　）と（　II　）に入れるのにもっとも適切な文意に沿う語の組み合わせを次の1.～4.から選び、その番号を書きなさい。

1. I：structure — II：continuities
2. I：structure — II：discontinuities
3. I：unclarity — II：continuities
4. I：unclarity — II：discontinuities

問3　論旨を踏まえて、空欄（　a　）～（　d　）に入れるのにもっとも適切な動詞を次の1.～4.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て用いていた場合、それら全てを採点の対象外とする。

1. break　　2. happen　　3. overlook　　4. respect

問4　論旨を踏まえて、下線部(1)の内容を30字以内の日本語で説明しなさい。

3 ***Read the following text and answer the questions.***

For the bulk of British history, most pupils who had the comparatively rare opportunity of formal education had to become proficient in Latin as a bare minimum. In the British Isles as in the rest of Europe, most instruction in other subjects took place in Latin. From the early Middle Ages into the Renaissance, skill in Latin was a marker of elite status, as it still is, but it was also of practical use for international travel and communication. It was taught using many of the same techniques employed for modern foreign languages today: singing, lively dialogues, reciting poetry, taking dictation and giving speeches. Pupils learned the language orally, in other words, as well as through grammar and the translation of set phrases.

The boys and the few girls who learned to read, write and speak Latin often received an education in drama along the way. The plays of Terence were a mainstay of education in ancient Rome thanks to his exemplary style. Medieval and early modern teachers recognised their pedagogical potential and used individual lines or whole plays as part of their language teaching. Acting or reading out plays helped pupils connect to a second language. It taught them to deliver Latin speeches clearly and meaningfully. Learning a language was also training in the effective use of voice.

It is easy to overlook how loud premodern education was. Most of our evidence for more than a thousand years of teaching consists of books, and, to the modern way of thinking, books are objects used silently. That this was not the usual way of doing things for much of Western history is now better known, though still difficult fully to understand. In a famous anecdote in the *Confessions*, Augustine describes seeing Ambrose of Milan reading on his own without making a sound. Ambrose was not the first person in history to read silently, but his quiet, private reading was unusual enough to make an impression. Augustine wondered whether Ambrose did it to preserve his voice or because someone might overhear him reading a difficult passage and ask him to explain it. Scholars have, in turn, asked why Augustine found Ambrose's silent reading noteworthy: was it simply his ability to do it, or the peculiarity of his solitude?

What's clear is that reading was, for most people, a fundamentally social act. This

remained true in the millennium following Augustine. Meals at Benedictine monasteries were accompanied by a reading; the listening monks and nuns were expected to use signs if they wanted someone to pass the salt. In *Troilus and Criseyde*, Chaucer depicts three noble women sitting in a parlour listening to a maiden read an epic French poem on the history of Thebes, a good indication of the way Chaucer's own writing was enjoyed by his 14th-century audience. In the early 1980s, Walter Ong proposed that, by making compact, portable books widely available, the advent of print in Europe helped to change reading from an oral group activity to a silent, private one. Ong acknowledged that social reading continued into the early modern period, and presumably he also knew about the tiny psalters, pocket-sized Bibles and cheap university textbooks that medieval people owned and carried around with them well before the age of print. But his theory fitted with the perception of the Renaissance as a period of radical change, and obscured the many ways early modern books could occasion dramatic, social and noisy behaviour.

(*Source*: Irina Dumitrescu, "How to Read Aloud")

Question 1 Which one of the following statements about Latin in Europe is true?

A. In medieval Europe, people did not speak to each other in Latin.

B. In the past, academic subjects were mostly taught in Latin.

C. Latin was taught differently from how languages are taught today.

D. Until recently all British children had to learn Latin in school.

Question 2 Which one of the following statements is NOT given as a reason why teachers used drama?

A. Children could become better at public speaking.

B. In the Middle Ages, grammar was learned orally.

C. It helped children feel closer to a foreign language.

D. Teachers understood the benefits of reading drama.

Question 3 Why was Augustine so interested in the way that Ambrose was reading?

A. Ambrose could explain what he was reading.

B. Augustine noticed a way to save his voice.

C. He overheard him and became impressed.

D. Silent reading was not common at that time.

Question 4 According to the writer, what did Walter Ong's theory wrongly suggest?

A. Early modern reading was less social than it really was.

B. In the Renaissance, reading aloud became hidden.

C. No one owned books before the invention of printing.

D. Reading changed from being silent to being more social.

Question 5 It is often said that nowadays young Japanese people read too few books and should read more. Do you agree? Give two specific reasons to support your opinion. Write your answer in English in the space provided.

4 次の英文を読んで以下の問に答えなさい。

Buddhism, in particular Zen Buddhism, provided many of the basic principles that underpin Japanese art, including the arts of the theater.

For instance, there is an important artistic mood called *sabi*, in which the artist adopts the position of an outside observer. It carries an undertone of loneliness or (A) and relates to the Buddhist insistence that we must learn to perceive the 'suchness' of things by disentangling ourselves from them. In this mood the artist, like a mirror, stands aloof and seeks to represent things 'as they really are', allowing the nature of the materials he is using to be visible and acknowledging the random and unsymmetrical nature of things in real life.

Another artistic mood which is frequently invoked is called *yugen* and depends upon the idea that there are fundamentals in nature which we can only catch a glimpse of now and then and which we will falsify if we describe them. *Yugen* is perhaps the most important and difficult aesthetic term in Japanese art. When he is governed by *yugen*, the artist acknowledges the mystery of the Ultimate Reality expressed in things, but of course he only hints at it, because he knows that he is '(B)' and not able to plumb the depths, and that any direct statement he makes would therefore be totally misleading.

Another important mood stems from the teachings of Buddhism that everything in this world is *mujo*. Because of the process of cause and effect, everything that exists, from a mole to a mountain, from a thought to an empire, is impermanent and in (C). Everything passes through the same cycle of existence—birth, growth, decay and death—although there is, in reality, no death, despite the fact that every separate form must die. Things and events are like waves that rise out of the sea, last for a little while, and then sink back again, and yet the sea itself persists—the sea being an image for Ultimate Reality.

From this comes the mood of *aware*, when the artist is simultaneously conscious of beauty and its transience. To a westerner this seems like nostalgia, but in fact it is very different, because nostalgia relates to memories of a pleasant experience in the past which is now gone forever, whilst *aware* relates to a permanent condition of vulnerability in all things. The images most often used to capture this mood are those of blossoms falling or being beaten

down by the rain, of bubbles on the water, or morning dew upon the grass, which (D).

Another kind of awareness that springs from the sense of impermanence is *ichi go ichi e*, which involves realizing that the situation in which you find yourself is (E) and will never occur again, and that if you are to do or create something that is worthwhile, you must be sensitive to the nuances of the moment.

The last of the important artistic moods is *wabi*. In this mood the artist uses the most direct emotional response and the simplest techniques that he can, presumably because, in the absence of true knowledge, (F) any representation of the truth. This is the principle that lies behind what is known as the 'thrifty* brush' style, where the painter or calligrapher portrays his subject by using the least possible number of strokes that will serve to represent its form.

So the most conspicuous and characteristic features of Japanese art are asymmetry, poverty of means, simplification, a deliberate 'standing apart' of the artist from his subject matter, an awareness of the one and only quality of each moment, and a consciousness of the transience of beauty in the world even at the very moment that it becomes manifest. All of these features relate in one way or another to Buddhism, particularly to the teachings of Zen.

(*Source*: John Wesley Harris, *The Traditional Theatre of Japan: Kyogen, Noh, Kabuki, and Puppetry*)

*thrifty: 無駄を省いた

問1　論旨を踏まえて、空欄（　A　）～（　F　）に入れるのにもっとも適切なものを 1. ～ 4. からそれぞれひとつずつ選び、その番号を書きなさい。

（　A　）

1. fatigue　2. happiness　3. isolation　4. vigor

（　B　）

1. at the bottom　2. in the center
3. into the depths　4. on the surface

（　C　）

1. a constant process of change　2. a steady progression of results
3. a sudden shift of time　4. an unchanging state of permanence

（　D　）

1. all exist together　2. all last for good
3. all persist for a very short time　4. all remain unchanged indefinitely

（　E　）

1. curious　2. regular　3. typical　4. unique

（　F　）

1. elaboration can only distort　2. examination can only enhance
3. explanation can only simplify　4. interpretation can only clarify