

令和4年度(前期日程)
入学者選抜学力検査問題

英 語

(コミュニケーション英語Ⅰ・コミュニケーション英語Ⅱ・
コミュニケーション英語Ⅲ・英語表現Ⅰ・英語表現Ⅱ)

試験時間 120分

文学部, 教育学部, 法学部, 理学部, 医学部, 工学部

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注 意 事 項

1. 試験開始の合図があるまで、この冊子を開いてはいけません。
 2. 各解答紙の2箇所受験番号を必ず記入しなさい。
なお、解答紙には、必要事項以外は記入してはいけません。
 3. 試験開始後、この冊子又は解答紙に落丁・乱丁及び印刷の不鮮明な箇所などがあれば、手を挙げて監督者に知らせなさい。
 4. この冊子の白紙と余白部分は、適宜下書きに使用してもかまいません。
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I 次の英文を読んで問1～問6に答えなさい。

We find simple ideas very attractive. We enjoy that moment of insight; we enjoy feeling we really understand or know something. And it is easy to take off down a slippery slope, from one attention-grabbing simple idea to a feeling that this idea beautifully explains, or is the beautiful solution for, lots of other things. The world becomes simple. All problems have a single cause—something we must always be completely against. Or all problems have a single solution—something we must always be for. Everything is simple. There's just one small issue. We completely misunderstand the world. I call this preference for single causes and single solutions the single perspective instinct.

For example, the simple and beautiful idea of the free market can lead to the simplistic idea that all problems have a single cause—government interference—which we must always oppose; and that the solution to all problems is to liberate market forces by reducing taxes and removing regulations, which we must always support. Alternatively, the simple and beautiful idea of equality can lead to the simplistic idea that all problems are caused by inequality, which we should always oppose; and that the solution to all problems is redistribution of resources, which we should always support. It saves a lot of time to think like this. You can have opinions and answers without having to learn about a problem from scratch and you can get on with using your brain for other tasks. But it's not so useful if you like to understand the world. ⁽¹⁾ Being always in favor of or always against any particular idea makes you blind to information that doesn't fit your perspective. ⁽²⁾ This is usually a bad approach if you like to understand reality.

Instead, constantly test your favorite ideas for weaknesses. Be humble about the extent of your knowledge. Be curious about new information that doesn't fit, and information from other fields. And rather than talking only to people who agree with you, or collecting examples that fit your ideas, see people who contradict you, disagree with you, and put forward different ideas as a great resource for understanding the world. I have been wrong about the world so many times. Sometimes, coming up against reality is what helps me see my mistakes, but often it is talking to, and trying to understand, someone with different ideas. If this means you don't have time to form so many opinions, so what? Wouldn't you rather have few opinions that are right than many that are wrong?

Being intelligent—being good with numbers, or being well educated, or even winning a Nobel Prize—is not a shortcut to global factual knowledge. Experts are experts only within their field. And sometimes “experts” are not experts even in their own fields. Many activists present themselves as experts. I have presented at all kinds of activist conferences because

I believe educated activists can be absolutely crucial for improving the world. Recently I presented at a conference on women's rights. I strongly support their cause. Two hundred ninety-two brave young feminists had traveled to Stockholm from across the world to coordinate their struggle to improve women's access to education. But only 8 percent knew that 30-year-old women have spent on average only one year less in school than 30-year-old men. I am absolutely not saying that everything is OK with girls' education. On Income Level 1, the lowest, and especially in a small number of countries, many girls still do not go to primary school, and there are huge problems with girls' and women's access to secondary and higher education. But in fact, on Levels 2, 3, and 4, where 6 billion people live, girls are going to school as much as, or more than, boys. This is something amazing! It is something that activists for women's education should know and celebrate.⁽³⁾

I could have picked other examples. This is not about activists for women's rights, in particular. Almost every activist I have ever met, whether deliberately or, more likely, unknowingly, exaggerates the problem to which they have dedicated themselves.

Humans have exploited natural resources across the planet. Natural habitats have been destroyed and many animals hunted to extinction. This is clear. But activists who devote themselves to protecting vulnerable animals and their habitats tend to make the same mistake⁽⁴⁾ I've just described: desperately trying to make people care, they forget about progress. A serious problem requires a serious database. I strongly recommend visiting the Red List, where you can access the status of all endangered species in the world, as updated by a global community of high-quality researchers who track the wild populations of different animals and collaborate to monitor the trend. Guess what? If I check the Red List or World Wildlife Fund today, I can see how, despite declines in some local populations and some subspecies, the total wild populations of tigers, giant pandas, and black rhinos have all increased over the past years.

There has been progress in human rights, animal protection, women's education, climate awareness, catastrophe relief, and many other areas.⁽⁵⁾ That progress is often largely thanks to the activists who raise awareness by saying that things are getting worse. Maybe they could achieve even more, though, if they did not have such a singular perspective—if they had a better understanding themselves of the progress that had been made, and a greater willingness to communicate it to those they seek to engage. It can be energizing to hear evidence of progress rather than a constant restatement of the problem.

You probably know the saying "." When you have valuable knowledge, you like to see it put to use. Sometimes an expert will look around for ways in which their hard-won knowledge and skills can be applicable beyond where it's actually useful. So, people

with math skills can get fixated on the numbers. Climate activists argue for solar everywhere. And physicians promote medical treatment where prevention would be better.

Great knowledge can interfere with an expert's ability to see what actually works. All these solutions are great for solving some problem, but none of them will solve all problems. It is better to look at the world in lots of different ways.

- (問 1) 下線部(1)の内容を 30 字以内の日本語で説明しなさい。(ただし、句読点も字数に含む。)
- (問 2) 下線部(2)を日本語に直しなさい。
- (問 3) 下線部(3)の内容を 35 字以内の日本語で説明しなさい。(ただし、句読点も字数に含む。)
- (問 4) 下線部(4)について、動物愛護家が犯しがちな間違いを具体的に 45 字以内の日本語で説明しなさい。(ただし、句読点も字数に含む。)
- (問 5) 下線部(5)の事実について、筆者が活動家について肯定的にとらえている点と否定的にとらえている点をそれぞれ 30 字以内の日本語で説明しなさい。(ただし、句読点も字数に含む。)
- (問 6) に入る最も適切なものを(A)~(D)から選び記号で答えなさい。
- (A) give a child a hammer and everything looks like a nail
 - (B) the hammer shatters glass but hardens steel
 - (C) the nail that sticks out gets hammered down
 - (D) until the nail is hit, it doesn't believe in the hammer

II

Read the following passage. Answer Questions 1–8 in English according to the text.

Film could never have become a mainstream attraction without women. That's not just because they're half the audience; it's also because they were key to drawing in the other half. The prospect of gazing at beautiful women on screen sold films to many male audience members, and the star power of women attracted more. . The industry that was not-yet Hollywood—no features would be made there until 1913—was desperate to win over women because doing so would establish it as mainstream, family entertainment. So there was a brief, shining time when female filmmakers were courted and put front-and-center of their films' publicity campaigns.

In 1907 the early movie industry was struggling to convince people that it was a respectable enterprise for respectable people. For the first ten or fifteen years of their existence, moving pictures had been a carnival sideshow focused more on images than on story. Investors feared that it would stay that way, just a cheap thrill in disreputable establishments. Filmmakers with grander ambitions worked to convince middle-class patrons that cinema could be a morally uplifting pastime. Thomas Edison's very first demonstration of his Kinetoscope, on 20 May 1891, was for 147 members of the National Federation of Women's Clubs. They each peered into a small wooden box, to see a man smiling, bowing and taking off his hat. Edison—a far better marketer than inventor—knew that if you win over such women, you win over the masses.

It would be female viewers, and those who catered to them, that turned cinema from a temporary boom into the dominant art form of the twentieth century. "The cinema must please the women or die," said film critic C. A. Lejeune in a convincing 1926 article. Remove women from the equation, and film might have ended at peep shows.

That's because attracting single men on wild nights out was not going to be enough for film to achieve its potential; these early cinema showmen needed the entire ⁽¹⁾ to turn up. Women are often credited by historians with turning the novel into a phenomenon in the 1700s and 1800s, to the extent that hysterical men of the day worried that these women would ruin their minds and child-bearing bodies with all that unhealthy reading. Same for theater. Hugo Münsterberg, a German-born Harvard psychologist, lamented in 1901 that "theater managers claim that eighty-five percent of their patrons are women." He disapproved of this foolish activity, but for film exhibitors it was a huge opportunity. If women were that important to the theater, they could make or break cinema, too. But spectacular images alone would not be enough; photography was an everyday phenomenon already and even moving pictures would soon become familiar. Cinema needed to tell powerful ⁽²⁾.

and communicate _____⁽³⁾. It needed not just to capture but to hold the
(4) _____ of the audience, and that required more ambition and more feeling, and
(5) _____ of what women as well as men might want to see.

One odd Victorian belief from English culture in the previous century, which still persisted, was that women were _____⁽⁶⁾ superior to men, by nature. The early cinema pioneers therefore wanted their approval of this new form because it would show that film could be a force for good in the world. Involving women in filmmaking was a quick way to demonstrate film's moral force. Optimists at the General Federation of Women's Clubs even wondered, in 1907, if the mass appeal of the cinemas might not entirely displace bars. Not every campaign against the early cinemas was a moral one: they were often death traps in case of fire (a real threat given the highly flammable films of the time). But safety upgrades were easily made as money came in; it was the content of the films that would prey on campaigners' minds far longer, especially as exhibitors succeeded in drawing more and more women and children to the pictures.

So how to channel this moral force that women apparently possessed to shape cinema for good? The presence of actresses on screen was not enough.

Cinema pioneers hired women to work in the ticket office and play the music that accompanied the silent shows. When cinema began, enterprising widows and couples were among those who bought a projector, and many prospered enough to put down roots in their own small-town movie theaters. Some even used exhibition receipts to fund their filmmaking. As early as 1903, Fannie Cook was screening films on tour to support her own shoots, and in the 1920s Maria P. Williams, one of the first Black female filmmakers in the US, acted as an assistant cinema manager to her husband Jesse L. Williams' general manager post.

During the desperate push to respectability, female owners were seen as guaranteeing middle-class respectability and Victorian virtues of good behavior and discernment⁽⁷⁾. Some women played into this stereotype, specifically promising uplifting and family-friendly entertainment, making themselves the moral guardians of their customers. They gave interviews emphasizing the similarities between running a movie house and a home:
(8) _____. These exhibitors timetabled shows for housewives, so that there would be something to watch while the washing dried, and for shop girls, to offer respectable entertainment after a long day on their feet.

These women worked hard, assembling a varied selection of short films, adding music and possibly even creating a sort of live commentary on the film. But they couldn't do everything. Even then, women were rarely allowed to work as projectionists. That was a matter of science and ill-suited to female strengths, it was thought; one survey of the trade

papers of the day saw mention of 140 female theater operators but only six female projectionists.

Still, women could shape programming; could write the romances, comedies and adventures that might draw people into the auditorium, and even direct films. That's how, for a brief, glorious period, roughly from 1907 to 1920, some women were able to build careers in film and earn equal acclaim—and sometimes near-equal pay—to their male colleagues.

1. Which of the following is best suited to ?
 - (A) But film was not to escape this
 - (B) But it went beyond that
 - (C) This defined the industry
 - (D) This is how it was to remain

2. Fill in Underline (1) by selecting one word from the passage.

3. Choose the best word for each of Underlines (2)–(5).
 - (A) attention
 - (B) consideration
 - (C) emotion
 - (D) projectors
 - (E) stories

4. Choose the best word for Underline (6).
 - (A) financially
 - (B) intellectually
 - (C) morally
 - (D) politically

5. Which of the following is the closest in meaning to Underline (7)?
 - (A) entertainment
 - (B) gazing
 - (C) judgement
 - (D) programming

6. Which of the following is best suited to Underline (8)?
- (A) both demanded cleanliness and comfort
 - (B) both involved profit and loss
 - (C) both needed loyal patrons
 - (D) both required formal education
7. Select TWO statements that are true about the passage.
- (A) A number of talented women were hired at movie theaters and were responsible for a variety of jobs such as selling tickets, playing music to silent movies, and planning nationwide marketing campaigns.
 - (B) Although reading was once believed to pose a risk of causing damage to the minds and health of women, they were nonetheless a major force in popularizing the novel and later contributed to popularizing the theater.
 - (C) Because moving pictures were considered an entertainment sideshow, the movie industry encouraged ambitious male filmmakers, at the expense of female ones, to make film the dominant art form.
 - (D) Hugo Münsterberg criticized the fact that theaters were able to attract large female audiences, but he felt it could work favorably for the movie industry.
 - (E) Movie theaters in the 1900s had serious safety problems, but many female film projectionists worked there not only because they were courageous but also because they could show their own films.
 - (F) There was a short period of time in the history of cinema where a number of women were influential because their moral authority was necessary to expand audiences to include the whole family.
8. Summarize the key points in the last two paragraphs within 30 words. Do not count punctuation such as periods and commas as words.

- III Read the following article and then write a paragraph explaining your answers to the questions below it. You may write up to 100 words. Count the number of words and put the number in the box provided. Do not count punctuation such as periods and commas as words.

What Makes a Good Life?

What makes a good life? Is it money, fame, or something else? A group of researchers at an American university set out to explore this topic in 1938. They tracked the lives of 724 men from age 19 until their mid-nineties. The men came from a diverse range of social and economic backgrounds. Every two years, the men were contacted with questions about their health, their jobs, and their families. In a recent presentation, Dr Robert Waldinger, the director of the study, concluded that it is not money or fame, but good relationships that are the most important factor for a happy life.

The study concluded that good relationships are the most important factor for a happy life, but what is the most important factor for you, and why? Do you think this will change as you grow older?

IV

The following is the first part of an interview on a fictional podcast which focuses on career planning for young people. The interview is with Yurie Sato who is a fictional Japanese career counsellor. Write the most appropriate word for each blank using the first letter provided. A sample answer (*) is given on the answer sheet.

Interviewer: Welcome to the podcast e_____, and thanks for supporting the show. Just to let all of our listeners know, weekly downloads of the show have been rising sharply, and last week was a record. I'm sure the show today will c_____ the trend, because we have a great guest with us! As you all know, we usually interview people from a wide range of different careers—from snowboarding pros to office accountants—but occasionally we invite career guidance experts in for a broader perspective. Today, we have Yurie Sato. She has many years of e_____ as a career counsellor. Thanks for joining us Yurie.

Yurie: It's a pleasure to be here. I direct many of my clients to your podcast, and they love it!

Interviewer: Thanks for the support Yurie! Maybe you've had something to do with the rise in downloads of the show. Anyway, since you m_____ clients, let's start there. Tell us about them, and please also give us an idea of what you do to help them.

Yurie: Ok, sure. They're typically high school students who are about one or two years away f_____ graduating. But there are atypical clients too; usually mid-career professionals who are being forced to make career changes d_____ to swings in the job market and so on.

Interviewer: And I guess the way you help them will differ according to those two categories then; the typical client and the not-so-typical client, that is?

Yurie: Yes, absolutely correct. The big difference is that the high school students have yet t_____ develop a vocational skill set, and that gives them more freedom. They can basically choose anything they want to do assuming they have the right aptitude and test performance. The older clients already have a considerable life investment in a particular skill set, and w_____ they're

looking to do is alter direction, but in such a way as to take advantage of the skills they have already developed.

Interviewer: So, let's take the more typical clients first then. How do you generally handle
^s_____ clients?
(8)

Yurie: Well, the first step is information. As a counsellor, I can't advise without information. There's a v_____ of information I need, and of course there are
(9) standard tools to get it. The first order of business is to narrow down the preferences of the client, and a simple interview works just fine for this. After that, the main task is to marry that information to the client's aptitude and academic performance. For aptitude, there are g_____ a few tests which
(10) can provide good and reliable information about the client. For academic performance, there are of course examination results.

Interviewer: I suppose you need information about the prospective job market just as
^m_____ as you do about the client.
(11)

Yurie: Yes, that's true, and it's one of the harder parts of being a counsellor. It's hard because you are basically attempting to read the future, and nobody can do that perfectly.

Interviewer: Please elaborate on that. How do you read the future, or at least t_____ to
(12) read the future?

Yurie: Well, let me start by illustrating how important the whole issue is with a short personal story from my p_____. I was a young child in the 1970s, and
(13) I remember the neighbor talking about her son, who was about eighteen or nineteen years old at the time, and saying that he was going into computer programming, because he had taken an aptitude test and was well-suited to it. It was the first time I had heard the word "aptitude" and the first time I had heard of computer programming. The memory s_____ in my mind for some
(14) reason, and years later in the 1990s, as the computing revolution really started to get going, I thought of what a lucky career choice he'd made. He started in a field which was about to explode onto the job scene. Sorry, I'm taking

u _____ time with the story, and I don't want to lose my point.
(15)

Interviewer: No, not at all, I like the short personal story. It illustrates so well how choosing a career is not really about the present, but about the future. Please go on.

Yurie: Well, yes, that's right, you're actually making the p _____ I was going to
(16) return to. It really is all about the future. The industries which employ today may not be the ones employing in the future. Change is the order of the day, and actually the cycle of change is accelerating all the time. We're really talking about five-year cycles now, whereas it was ten- or twenty-year cycles not so long ago. As a result, the working future of young people is much more unstructured than it w _____ for their parents, and they need high levels of
(17) situational awareness to successfully move through the changes and maintain work security.

Interviewer: So that's part of your role then, to help with some of that situational awareness about change and future trends in the job market?

Yurie: Oh yes, very much s _____. I can't perfectly predict the future, because
(18) nobody can, but I can try to raise my clients' awareness of some of the trends.

Interviewer: Well, let's talk about that in the next part, as well as about h _____ you help
(19) the not-so-typical clients. I'm sure the listeners are enjoying your thoughts just like I am!

Yurie: Sure, sounds good.

Interviewer: Stay tuned everyone! We're going to a short commercial break, and I'll be back with Yurie in a m _____ for more.
(20)

SOURCES

- I Hans Rosling with Ola Rosling and Anna Rosling Rönnlund. *Factfulness: Ten reasons we're wrong about the world - and why things are better than you think*, 2018. Hodder & Stoughton.
(一部変更)
- II Helen O'Hara. *Women vs Hollywood: The fall and rise of women in film*, 2021. Robinson.
(一部変更)
- III Original text based on a 2015 TED Talk by Robert Waldinger titled "What makes a good life? Lessons from the longest study on happiness." https://www.ted.com/talks/robert_waldinger_what_makes_a_good_life_lessons_from_the_longest_study_on_happiness/
- IV Original text.

