

2017年度 一般入試第一次試験
学部・学科別使用試験問題一覧および正誤表

| 試験日 | 学部・学科等 | 使用試験問題 |
|----------|----------------------|-------------------|
| 2月 6日(月) | 文学部(国文学科) | 2英語、3日本史、3世界史、8国語 |
| | 文学部(英文、ドイツ文、フランス文学科) | 2英語、3日本史、3世界史、3国語 |
| | 総合グローバル学部(総合グローバル学科) | |

<訂正>

| 実施日 | 試験問題 | 訂正箇所 | 誤 | 正 |
|------|------|---|----------|-----------|
| 2月6日 | 2英語 | P.18 2 (30) (a) | imortant | important |

(2017年度)

2 英語問題 (90分)

(この問題冊子は24ページ，5問である。)

受験についての注意

1. 試験監督者の指示があるまで，問題冊子を開いてはならない。
2. 試験開始前に，試験監督者から指示があったら，解答用紙の右上の番号が自分の受験番号と一致することを確認し，所定の欄に氏名を記入すること。次に，解答用紙の右側のミシン目にそって，きれいに折り曲げてから，受験番号と氏名が書かれた切片を切り離し，机上に置くこと。
3. 試験監督者から試験開始の指示があったら，この問題冊子が，上に記したページ数どおりそろっていることを確かめること。
4. 筆記具は，HかFかHBの黒鉛筆またはシャープペンシルに限る。万年筆・ボールペンなどを使用してはならない。時計に組み込まれたアラーム機能，計算機能，辞書機能やスマートウォッチなどのウェアラブル端末を使用してはならない。
5. 解答は，解答用紙の各問の選択肢の中から正解と思うものを選んで，そのマーク欄をぬりつぶすこと。
6. マークをするとき，マーク欄からはみ出したり，白い部分を残したり，文字や番号，○や×をつけたりしてはならない。また，マーク箇所以外の部分には何も書いてはならない。
7. 訂正する場合は，消しゴムでていねいに消すこと。消しきずはきれいに取り除くこと。
8. 解答用紙を折り曲げたり，破ったりしてはならない。
9. 試験監督者の許可なく試験時間中に退場してはならない。
10. 解答用紙を持ち帰ってはならない。
11. 問題冊子は必ず持ち帰ること。

- 1 [1]～[8]のパラグラフからなる以下の文章を読み、下の(1)～(15)の各文を完成させるのに適切なものをそれぞれ(a)～(d)から1つ選びなさい。なお、*印のついた語句には下に注が与えられている。

[1] “Dave, stop. Stop, will you? Stop, Dave. Will you stop, Dave?” So the supercomputer HAL pleads with the implacable* astronaut Dave Bowman in a famous and weirdly poignant scene toward the end of Stanley Kubrick’s *2001: A Space Odyssey**. Bowman, having nearly been sent to a deep-space death by the malfunctioning* machine, is calmly, coldly disconnecting the memory circuits that control its artificial “brain.” “Dave, my mind is going,” HAL says, forlornly. “I can feel it. I can feel it.”

[2] I can feel it, too. Over the past few years I’ve had an uncomfortable sense that someone, or something, has been tinkering with my brain, remapping the neural circuitry*, reprogramming the memory. My mind isn’t going—so far as I can tell—but it’s changing. I’m not thinking the way I used to think. I can feel it most strongly when I’m reading. Immersing myself in a book or a lengthy article used to be easy. My mind would get caught up in the narrative or the turns of the argument, and I’d spend hours strolling through long stretches of prose. That’s rarely the case anymore. Now my concentration often starts to drift after two or three pages. I get fidgety*, lose the thread, begin looking for something else to do. I feel as if I’m always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle.

[3] I think I know what’s going on. For more than a decade now, I’ve been spending a lot of time online, searching and surfing and sometimes adding to the great databases of the Internet. The Web has been a godsend to me as a writer. Research that once required days in the stacks or periodical rooms of libraries can now be done in minutes. A few Google

searches, some quick clicks on hyperlinks, and I've got the fact or quote I was after. Even when I'm not working, I'm as likely as not to be reading and writing e-mails, scanning headlines and blog posts, watching videos and listening to podcasts, or just tripping from link to link to link. (Unlike footnotes, to which they're sometimes likened, hyperlinks don't merely point to related works; they propel you toward them.)

[4] For me, as for others, the Net is becoming a universal medium, the conduit* for most of the information that flows through my eyes and ears and into my mind. The advantages of having immediate access to such an incredibly rich store of information are many, and they've been widely described and duly applauded. "The perfect recall of silicon memory," *Wired**'s Clive Thompson has written, "can be an enormous boon to thinking." But that boon comes (8). As the media theorist Marshall McLuhan pointed out in the 1960s, media are not just passive channels of information. They supply the stuff of thought, but they also shape the process of thought. And what the Net seems to be doing is chipping away* my capacity for concentration and contemplation. My mind now expects to take in information the way the Net distributes it: in a swiftly moving stream of particles. Once I was a scuba diver in the sea of words. Now I zip* along the surface like a guy on a Jet Ski.

[5] I'm not the only one. When I mention my troubles with reading to friends and acquaintances—literary types, most of them—many say they're having similar experiences. The more they use the Web, the more they have to fight to stay focused on long pieces of writing. Some of the bloggers I follow have also begun mentioning the phenomenon. Scott Karp, who writes a blog about online media, recently confessed that he has stopped reading books altogether. "I was a lit major* in college, and used to be a voracious* book reader," he wrote. "What happened?" He speculates on the answer: "What if I do all my reading on the web not so

much because the way I read has changed, i.e.* I'm just seeking convenience, but because the way I THINK has changed?"

[6] Bruce Friedman, who blogs regularly about the use of computers in medicine, also has described how the Internet has altered his mental habits. "I now have almost totally lost the ability to read and absorb a longish article on the web or in print," he wrote earlier this year. A pathologist* who has long been on the faculty of the University of Michigan Medical School, Friedman elaborated on his comment in a telephone conversation with me. His thinking, he said, has taken on a "staccato" quality, reflecting the way he quickly scans short passages of text from many sources online. "I can't read *War and Peace** anymore," he admitted. "I've lost the ability to do that. Even a blog post of more than three or four paragraphs is too much to absorb. I (11) it."

[7] Anecdotes alone don't prove much. And we still await the long-term neurological* and psychological experiments that will provide a definitive picture of how Internet use affects cognition. But a recently published study of online research habits, conducted by scholars from University College London suggest that we may well be in the midst of a sea change* in the way we read and think. As part of the five-year research program, the scholars examined computer logs documenting the behavior of visitors to two popular research sites, one operated by the British Library and one by a U.K. educational consortium*, that provide access to journal articles, e-books, and other sources of written information. They found that people using the sites exhibited "a form of skimming activity," hopping from one source to another and rarely returning to any source they'd already visited. They typically read no more than one or two pages of an article or book before they would "bounce" out to another site. Sometimes they'd save* a long article, but there's no evidence that they ever went back and actually read it. The authors of the study report:

It is clear that users are not reading online in the traditional sense; indeed there are signs that new forms of “reading” are emerging as users “power browse” horizontally through titles, contents pages and abstracts going for quick wins. It almost seems that they go online to avoid reading in the traditional sense.

[8] Thanks to the ubiquity* of text on the Internet, not to mention the popularity of text-messaging* on cell phones, we may well be reading more today than we did in the 1970s or 1980s, when television was our medium of choice. But it’s a different kind of reading, and behind it lies a different kind of thinking—perhaps even a new sense of the self. “We are not only *what* we read,” says Maryanne Wolf, a developmental psychologist* at Tufts University and the author of *Proust and the Squid: The Story and Science of the Reading Brain*. “We are *how* we read.” Wolf worries that the style of reading promoted by the Net, a style that puts “efficiency” and “immediacy” above all else, may be weakening our capacity for the kind of deep reading that emerged when an earlier technology, the printing press, made long and complex works of prose commonplace. When we read online, she says, we tend to become “mere decoders of information.” Our ability to interpret text, to make the rich mental connections that form when we read deeply and without distraction, remains largely disengaged.

出典：Nicholas Carr, “Is Google Making Us Stupid?: What the Internet Is Doing to Our Brains,” *The Atlantic*, July/August 2008.(一部改変)

〈注〉

implacable: 容赦ない

2001: A Space Odyssey: 『2001年宇宙の旅』, 1968年にアメリカで公開されたSF
映画

malfunction: うまく作動しない

neural circuitry: 神経系の回路

get fidgety: そわそわする

conduit: 導管

Wired: アメリカの月刊誌

chip away: 削り取る

zip: 勢いよく進む

lit[erature] major: 文学を専攻する学生

voracious: どん欲な

i.e.: すなわち

pathologist: 病理学者

War and Peace: ロシアの小説家レフ・トルストイ(1828-1910)の大河小説『戦争
と平和』。1869年に出版された。

neurological: 神経科の

sea change: 著しい変貌

consortium: 協会

save: 保存する

ubiquity: あちこちに現れること

text-message: 携帯メールを送る

developmental psychologist: 発達心理学者(発達心理学は人の加齢に伴う発達の
変化を研究する心理学の分野)

[1]について

- (1) In the movie *2001: A Space Odyssey*, the astronaut Dave Bowman disconnects the memory circuits of the computer HAL because _____.
- (a) the computer is behaving like a human being
 - (b) the computer nearly killed the astronaut
 - (c) the astronaut is going out of his mind
 - (d) the astronaut is tired of working with a computer
- (2) The underlined phrase means "_____".
- (a) strangely moving
 - (b) terribly scary
 - (c) incredibly tedious
 - (d) extremely complex

[2]について

- (3) When the author says "I can feel it, too", he means that _____.
- (a) he is sorry for the computer HAL
 - (b) he can sympathize with the astronaut
 - (c) he finds that there has been a change in the way his brain works
 - (d) he can remember that scene from the movie
- (4) According to the paragraph, the author _____.
- (a) feels that his brain does not work as fast as it used to
 - (b) is no longer interested in reading a book or an article
 - (c) is no longer able to understand other people's arguments
 - (d) cannot continue reading for a long stretch of time

[3]について

(5) The author states that he is now spending more time on the Internet.

The reason NOT mentioned in this paragraph is that _____.

- (a) it is time-saving
- (b) it costs very little
- (c) it provides a means of communication
- (d) it offers audiovisual material

(6) According to the author, the difference between a footnote and a hyperlink is that _____.

- (a) a footnote is more reliable than a hyperlink
- (b) a footnote can be ignored more easily than a hyperlink
- (c) a hyperlink is easier to ignore than a footnote
- (d) a hyperlink provides more relevant information than a footnote

[4]について

(7) This paragraph states that _____.

- (a) the Internet has been praised by many people as an aid to thought
- (b) one of the great advantages of the Internet is that it encourages deep understanding
- (c) surfing the Net is like riding a Jet Ski because it offers excitement
- (d) relying too much on the Internet can involve danger, just like deep sea diving

(8) The best phrase to fill in the blank is " _____ ".

- (a) in handy
- (b) at a price
- (c) at once
- (d) only once

[5]について

(9) When the author says "my troubles with reading," he means

_____.

- (a) he finds reading difficult because his brain has been damaged by spending too much time in front of the computer
- (b) he finds that he has very little time to read books because he is too busy surfing the Net
- (c) his way of thinking and taking in information has changed because of the time he has spent on the Internet
- (d) all of the above

[6]について

(10) In this article we are NOT told that Bruce Friedman _____.

- (a) teaches at a university
- (b) only reads books and articles on the Internet
- (c) has spoken to the author about his blog
- (d) rarely reads a piece of writing word for word

(11) The best word to fill in the blank is "_____".

- (a) misunderstand
- (b) summarize
- (c) skim
- (d) forget

[7]について

- (12) According to the paragraph, _____.
- (a) the author thinks what people say on blogs should not be believed
 - (b) there is not enough scientific evidence on what has been said in the paragraphs above
 - (c) studies show that readers using the British Library website rarely read what they have saved
 - (d) research shows that more and more people are using the Internet as a means for escape from reality
- (13) "Reading online in the traditional sense" means "_____".
- (a) printing out the online text and reading the printout
 - (b) reading the online text from beginning to end
 - (c) saving the online text and reading it several times
 - (d) skimming the online text to get information quickly

[8]について

- (14) According to the paragraph, _____.
- (a) we are now reading more efficiently and deeply than when we relied on television for information
 - (b) the printing press made deep reading possible
 - (c) we have completely lost the ability to understand complicated texts
 - (d) none of the above

[1]-[8]について

- (15) The main point of the article is _____.
- (a) to warn people to use the Internet less
 - (b) to explain the changes in our reading process
 - (c) to predict a decline in our ability to concentrate
 - (d) to introduce a new way of interpreting a text

2

[1]~[9]のパラグラフからなる以下の文章を読み、下の(16)~(30)の各文を完成させるのに適切なものをそれぞれ(a)~(d)から1つ選びなさい。なお、*印のついた語句には下に注が与えられている。

The Playwright*

[1] "At home, as I gaze at my computer screen, I am the total master of my stage. Actions cascade* through my head; whole characters pop into my imagination; great words, speeches, scenes, and visions flow directly from my brain to my fingers to the words leaping onto my screen. They are *my* ideas, *my* people, *my* language, and *my* play that will soon be resounding* through theatre walls around the world; it will be *me* up there receiving the critics' raves*, press interviews, and speaking invitations as a result of my play's success; it will be *me* mounting the stage to accept my 'best play' award, perhaps even sitting one day in Stockholm, next to my fellow Nobel Prize winners—this year's Einstein and Marie Curie who, like me, have also rocked the modern world.

[2] "But that's only at home. In the theatre, I am the loneliest of figures. I huddle inconspicuously in the back row, taking notes in the dark. I am unnoticed by the actors and, indeed, rarely allowed to speak directly to them. The designers look at me with condescension and suspicion. At the end of the rehearsal, when I politely offer to share my notes with the
(18)

director, she at first glares at me. And when she listens, it's with a noncommittal face and a dismissive agreement that, yes, she'll 'think about all of this tomorrow.'

[3] "I am totally convinced that the theatre is nothing more than an instrument for massacring my manuscript *!"

[4] This monologue is imaginary—and perhaps a bit extreme. Playwrights, by their creative natures, generally have vivid imaginations, which can and often do lead to both mania* and paranoia*.

[5] But this inner monologue is also the great fear of every playwright, reflecting the great paradox of theatrical creation: the playwright is both the most central and the most peripheral figure in the theatrical event. The playwright is central in the most obvious ways. She or he provides the point of origin for virtually every play production—the script*, which is the rallying point* around which the director or producer gathers the troops. And yet that point of origin is also a point of departure. The days when a Shakespeare* or a Molière* would gather actors around, read his text to them, and then coach them in its proper execution are long gone. What we have today is a more specialized theatrical hierarchy in which the director is interposed as the playwright's representative to the theatrical enterprise and its constituent members. More and more, the playwright's function is to write the play and then disappear, for once the script has been typed, duplicated, and distributed, the playwright's physical participation is relegated mainly to serving as the director's sounding board* and rewrite person. Indeed, the playwright's mere physical presence in the rehearsal hall can become an embarrassment, more tolerated than welcomed—and sometimes not even tolerated.

[6] Fundamentally, the playwright today is considered an independent artist, whose work, like that of the novelist or poet, is executed primarily, if not exclusively, in isolation. There are exceptions, of course: some

playwrights work from actors' improvisations*, and others participate quite fully in rehearsals, even to the point of serving as the initial director of their plays or, more extraordinarily, by acting in them.

[7] But the exceptions do not, in this case, disprove (24); since the age of romanticism*, the image of the playwright has turned increasingly from that of theatre coworker and mentor to that of isolated observer and social critic. In the long run, this change should occasion no lamentation, for if theatre production now demands collaboration and compromise, the art of the theatre still requires individuality, clarity of vision, sharpness of approach, original sensitivity, and a devotion to personal truth if it is to challenge the artists who are called upon to fulfill it and the audiences who will pay money to experience it.

[8] It is often said that Shakespeare and Molière wrote great plays because they could tailor their parts to the talents of actors whom they knew well. It seems far more likely that they wrote great plays in spite of this, for in the hands of lesser writers, that sort of enterprise produces sheer 'hackwork*' that simply combines the limitations of the actors with those of the author. Whether writing from inside an acting company or in submission to one, the playwright strives to give life to a unique vision, to create material that transcends what has gone before, both in writing and in performance.

[9] Therefore, the *independence* of the playwright is perhaps her or his most important characteristic. Playwrights must seek from life, from their own lives—and not from the theatrical establishment—the material that will translate into exciting and meaningful and entertaining theatre; and their views must be intensely personal, grounded in their own perceptions and philosophy, in order to ring true. We look to the theatre for a measure of leadership, for personal enlightenment derived from another's experience, for fresh perspectives, new visions. In other words, simple

mastery of certain conventional techniques will not suffice to enable the playwright to expand our lives.

出典：Robert Cohen, *Theatre: Brief Version*, 7th ed. (Boston: McGraw-Hill, 2006), pp. 83-85.(一部改変)

〈注〉

playwright: 劇作家, 脚本家

cascade: 滝のように流れる

resound: 知れ渡る

rave: 絶賛

massacre my manuscript: 自分の原稿を台無しにする

mania: 躁病

paranoia: 妄想症

script: 台本

rallying point: 集合地

Shakespeare, William (1564-1616): 英国の劇作家

Molière (1622-73): フランスの喜劇作家

sounding board: 反応を測るために使われる人

improvisation: 即興で出たセリフ

the age of romanticism: 18世紀末から19世紀初頭にかけての時期

hackwork: (下請け仕事にありがちな)やっつけ仕事

[1]について

(16) In this paragraph an imaginary playwright _____

- (a) is working out a plan for a next play
- (b) is absorbed in writing
- (c) is reminiscing about a successful production of a play
- (d) is indulging in a daydream

[2]について

(17) In this paragraph the playwright feels _____.

- (a) sick
- (b) isolated
- (c) offended
- (d) ashamed

(18) The underlined part could be paraphrased as "_____".

- (a) I ask for the director's opinion about the script
- (b) I give the director permission to use my own copy of the script
- (c) I say to the director, 'Would you like to know what I have noticed?'
- (d) I suggest that I should rewrite the words in accordance with the director's requests

[1]-[4]について

(19) The ideal theatre for this imaginary playwright _____.

- (a) will some day be realized
- (b) is in Stockholm
- (c) is in his/her brain
- (d) demands active help from the staff

[5]について

(20) The underlined word means "_____".

- (a) far from the centre
- (b) deeply involved
- (c) maniac
- (d) important

(21) What distinguishes the theatrical production of our own day from that of the seventeenth century is _____.

- (a) a systematic division of labour between the playwright and the director
- (b) the disappearance of great playwrights like Shakespeare and Molière
- (c) that now the playwright has to fulfill a larger number of functions than in the seventeenth century
- (d) the loss of equality between the playwright, the director and the actors

(22) The underlined phrase could be replaced by "_____".

- (a) rejected flatly
- (b) accepted only reluctantly
- (c) no less disturbing than a visitor
- (d) the more embarrassing for his presence there

[6]について

(23) On the whole, _____.

- (a) the playwright now is inclined to claim the status of an independent artist
- (b) playwrights are becoming more and more deeply involved in the actual performance of their plays
- (c) the playwright is now on such good terms with the actors that he/she sometimes acts among them
- (d) the degree of the playwright's participation in the production has become smaller than in the past

[7]について

- (24) The phrase that best fills the blank is “_____”.
- (a) the same
 - (b) the rule
 - (c) the contrary
 - (d) the fact
- (25) The underlined phrase means “_____”.
- (a) ultimately
 - (b) as long as the play is successful
 - (c) for a long time
 - (d) consequently
- (26) The author thinks that _____.
- (a) the change that took place in the image of the playwright deprived him/her of individuality and pride
 - (b) in spite of the radical change in the image of the playwright, his/her actual work in the theatre is not fundamentally changed
 - (c) the situation in which the playwright today finds himself/herself is not necessarily a bad one because it could be turned to good account
 - (d) the age of romanticism saw the beginning of a new period in the history of the theatre in which the playwright is no longer regarded as an artist

[8]について

- (27) The underlined phrase means “_____”.
- (a) shape their characters to fit
 - (b) command the actors to improve
 - (c) avail themselves of
 - (d) write their characters' speeches so as to shape

(28) The underlined phrase means "_____".

- (a) fewer writers
- (b) minor writers
- (c) skillful writers
- (d) rare writers

(29) The underlined word refers to _____.

- (a) a person
- (b) a piece of hackwork
- (c) an actor
- (d) an acting company

[9]について

(30) According to the author, _____.

- (a) although independence is the most important condition required of the playwright, he or she has also to learn much from the past masters
- (b) modern plays must be based exclusively on the playwright's personal experience and reading
- (c) the playwright today should develop the traits peculiar to a modern artist rather than the theatrical craftsmanship handed down from the past
- (d) the focus of the modern theatre should not be entertainment but presentation of unique perspectives and philosophical visions

3

以下の各文の空所を埋めるのにもっとも適切な語句をそれぞれ(a)~(d)から1つ
選びなさい。

(31) As the Christmas break is just around the (), people are starting to
decorate Christmas trees and buy gifts.

- (a) season (b) calendar (c) turn (d) corner

(32) Without your knowledge we could not have finished this project so soon.
We are () to you for your help.

- (a) pleased (b) grateful (c) respectful (d) honored

(33) Many companies have () a new policy of letting their employees
dress casually even when it is not so hot.

- (a) afforded (b) appointed (c) appreciated (d) adopted

(34) That scholar's lecture was peppered with so many subtle jokes that its
details were () my understanding.

- (a) over (b) upon (c) off (d) beyond

(35) Lawyers can charge their clients () the hour, or they can negotiate
a set fee for the entire project.

- (a) by (b) for (c) during (d) on

(36) I finally made up my mind to quit the job, but I kept it to myself for two
weeks; the thought of telling this to my boss was ().

- (a) settling (b) settled (c) unsettling (d) unsettled

- (37) The president's resolution to work for gun control was so () that few could challenge him.
(a) hard (b) firm (c) important (d) difficult
- (38) I am sorry to say this, but our school could not () sufficient funds to complete the new building project.
(a) accept (b) allow (c) raise (d) receive
- (39) I wish I could give up this () task and use that time and energy for doing whatever I feel like.
(a) tiring (b) tired (c) exhaustible (d) exhausted
- (40) Your company certainly proved eco-conscious when they introduced an argument () solar energy.
(a) in the nature of (b) in favor of
(c) in reaction to (d) in the light of

4 以下の英文中の下線部の意味にもっとも近いものをそれぞれ(a)~(d)から1つ選びなさい。

- (41) He made quite a defensive response to my question and that was when I realized that he was lying.
(a) deferential (b) aggressive (c) oversensitive (d) tactful
- (42) There was a widespread public outrage about the mayor's bribing history.
(a) riot (b) suspicion (c) anger (d) insult

- (43) Out of the blue, the leading player announced that he was leaving the team.
- (a) incredibly (b) indignantly
(c) unfavorably (d) unexpectedly
- (44) I caught my breath when I was driving and saw a deer standing frozen right in the middle of the road.
- (a) gasped (b) screamed (c) hushed (d) sighed
- (45) The national park and museum were built to commemorate the war victims.
- (a) console (b) apologize
(c) pay tribute to (d) pay attention to
- (46) At a rough estimate, I would say there are no less than twelve students out of one hundred who cannot pass the class.
- (a) much more than (b) as few as
(c) as many as (d) fewer than
- (47) The accident was completely his fault. Whether he had a good car insurance was beside the point.
- (a) alternative (b) irrelevant (c) additional (d) optional
- (48) The incident brings home a series of problems revolving around childcare in the country.
- (a) invites (b) lays one's hands on
(c) results in (d) strengthens awareness of

- (49) Cost what it may, he will try to pursue his ambition.
- (a) For whatever reasons (b) On any given day
(c) Nevertheless (d) No matter what happens

- (50) These sneakers have seen better days.
- (a) used to be fashionable (b) are worn out
(c) are still usable (d) were in good hands

5 以下の各文中、文法・語法的な誤りのある箇所をそれぞれ(a)~(d)から1つ選びなさい。

- (51) The list of issues requiring international co-operation are lengthy and complex, ranging from conflict in Syria to disease outbreaks, and from nuclear threats to food security.
- (a) (b)
(c) (d)

- (52) Some characters in the *Arabian Nights* tell tales simply because they find it difficult ever to keep still or to keep silently. They narrate fables, fairy tales, travel adventures, crime stories, romances, and even family anecdotes simply because they are compelled to tell them.
- (a) (b)
(c) (d)

- (53) Although the ancient Greeks invented democracy, philosophy and drama, but it would be a mistake to imagine them as exclusively rational. Their society was shaped by strange and dark forces as much as the light of reason.
- (a) (b)
(c) (d)

- (54) Facebook, which has 1.6 billion users worldwide, is now the dominant way of people to find news on the Internet. The future of publishing is being put into the hands of the few. Social media companies have become overwhelmingly powerful.
- (55) The police is urgently trying to find the mother of a five-year-old girl found alone at a bus stop in Brighton. The child was discovered sitting on a bench after arriving on a train from London with a woman thought to be her mother.
- (56) Our students come from all parts of the country, from around the world and from varied economic backgrounds. We pride ourselves of bringing students from all walks of life together to form a diverse and ever-changing community.
- (57) The first half of the nineteenth century saw the rise of the railway, the steamship, the grand hotel and the public restaurant, and inspired the growing middle class in a passion for social entertaining.
- (58) The city is a delightful place to visit at any time of the year, but in the summer months visitors swarm in by road and water. At time it is as difficult to find a mooring as it is to discover a parking space. But the effort is worthwhile.
- (59) The growth of online courses and programs has exploded over the past decade. It is reported that a number of online students in higher education increased by 139% from 2004 to 2005.

(60) Taking antibiotics is like spreading weedkiller, killing off the good stuff as well as the bad. This could make it easier for more invasive, antibiotic-resistant bacteria to take over, puts you at increased risk of infection in the future.

