

# S 英語問題

## 注意

1. 試験開始の指示があるまでこの問題冊子を開いてはいけません。
2. 解答用紙はすべて**HBの黒鉛筆**または**HBの黒のシャープペンシル**で記入することになっています。HBの黒鉛筆・消しゴムを忘れた人は監督に申し出てください。(万年筆・ボールペン・サインペンなどを使用してはいけません。)
3. この問題冊子は**16ページ**までとなっています。試験開始後、ただちにページ数を確認してください。なお、問題番号はI～Vとなっています。
4. 解答用紙にはすでに受験番号が記入されていますので、出席票の受験番号が、あなたの受験票の番号であるかどうかを確認し、出席票の氏名欄に**氏名**のみを記入してください。なお、出席票は切り離さないでください。
5. 解答は解答用紙の指定された解答欄に記入し、その他の部分には何も書いてはいけません。
6. 解答用紙を折り曲げたり、破ったり、傷つけたりしないように注意してください。
7. この問題冊子は持ち帰ってください。

### マーク・センス法についての注意

マーク・センス法とは、鉛筆でマークした部分を機械が直接よみとって採点する方法です。

1. マークは、下記の記入例のようにHBの黒鉛筆で枠の中をぬり残さず濃くぬりつぶしてください。
2. 1つのマーク欄には1つしかマークしてはいけません。
3. 訂正する場合は消しゴムでよく消し、消しきずはきれいに取り除いてください。

マーク記入例：

A	1	2	3	4	5
	○	○	●	○	○

 (3と解答する場合)

I . 次の文を読み、下記の設問A・Bに答えよ。解答は解答用紙の所定欄にしるせ。

Interviewing for a new job is filled with uncertainty, and that uncertainty fuels stress. There's the uncertainty associated with preparing for the interview—what questions will they ask me? What should I put in my portfolio? And then there's the question when you're left to wonder. Did I get the job? Or did someone else?

Scientists have recently shown that these two types of uncertainty—the kind we can prepare for, and the kind we're just stuck with—are not created equal. The uncertainty we can't do anything about is more stressful than the one we can. The results help show exactly what in our lives scares us—and why. But the findings also show a positive side to the stress we feel when not knowing what's ahead—the closer our stress levels reflect the real uncertainty in the world, the better we perform in it.

“There is a bias in the public perception” against stress, says Claus Lamm, a neuroscientist at the University of Vienna in Austria. But stress “prepares us to deal with environmental challenges,” he notes, preparing us to fight or flee, and it keeps us paying attention to our surroundings.

For decades, scientists have been trying to figure out just what makes us stressed and why. It turns out that unpredictability is a great stressor. Studies in the 1960s and 1970s showed that rats and humans who can't predict a negative effect (such as a small shock) end up more frazzled than those who can predict when a pain is coming. In a 2006 study, people hit with unpredictable electric shocks to the hand rated the pain as more unpleasant than when they knew what to expect.

What is going on in the brain when judging the uncertainty of a situation and translating it to stress? Lamm and his group recently sought the answer to this question by combining measures of electrical activity in the brain with an MRI to show blood flow patterns in 25 participants getting rounds of shocks on their hands. A visual cue told the participants what to expect—sort of. Sometimes the participant knew with 100 percent certainty that either a painful shock or nothing at all was coming. Sometimes there was only 50 percent certainty. No matter what, the shock would happen (or not) in the next 15 seconds, leaving the people in the

scanner with nothing to do but wait.

When participants weren't sure if the shock was coming, the last two seconds of waiting were accompanied by increased brain activity in areas related to sensing the environment and maintaining attention. The brain was on high alert, continuing to look for any information that could determine when and if the pain would arrive.

But this is only one kind of stress—and one kind of uncertainty. “We know a lot about what happens if you take someone and give them a stressful experience,” says Archy de Berker, a neuroscientist at University College London. “But in a way, that approach is missing out on a whole step: What is it about the experience that makes it stressful?” Is it the uncertainty? Or is it the shock to the hand? Is it both?

But there's also more than one kind of uncertainty to prepare for. Remember the job interview scenario: You can reduce some of the uncertainty by preparing for your interview. But once the interview has passed, you're stuck with impossible uncertainty—that endless wait for the call that may never come.

To separate out these two forms of uncertainty, de Berker recruited 45 participants for a different hand-shock experiment. For each trial, the participant was presented with one of two rocks and asked if there was a snake under it. At first, the snake might be under rock “A” 100 percent of the time. Then it might change, and the snake might be under rock “A” only 60 percent of the time, spending the rest of the time under rock “B.” For some trials, the participant could easily learn to predict where the snake would be, while for other trials the rock-turner was always uncertain. But one thing remained certain: If they saw the snake, they'd get a shock, even if they predicted the outcome correctly.

As the participants played this painful game, de Berker and his colleagues monitored their eyes and skin. They also asked the participants how stressed out they felt.

The amount of uncertainty the participants had about whether the snake was under the rock was associated with their stress. If they could easily predict when the shock would come, reducing their uncertainty, the shocks were easier to take. But if the outcome remained difficult to predict—if no amount of learning was going to help—the participants were much more stressed out.

But if the participants had a good feel for just how uncertain the odds were—if their measures of stress matched well with the amount of uncertainty—they ended up with an unexpected benefit: They performed better on the rock and snake task (though they still got shocked for their pains).

The study “reveals more quantitatively how stress is driven by ‘impossible uncertainty,’ which is uncertainty about the state of the world that we can’t control,” says Ross Otto, a neuroscientist at New York University. It’s the experience of impossible uncertainty—when the job applicant just doesn’t know if he’s got the job until the call comes through, and there’s nothing he can do about it—that really gets to us.

But the part of the stress we can control represents the positive side of an unpleasant feeling. “We always tend to think of stress as a negative effect, we don’t want to be stressed,” Lamm says. “But in the end, if you’re not stressed you will not perform. You need a certain level of excitement to meet challenges.”

A. 次の1～9それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号をマークせよ。

1. The main purpose of paragraph 2 is to summarize

- イ. ways to overcome stress and improve performance.
- ロ. the sources of uncertainty in everyday life.
- ハ. new methods for reducing uncertainty.
- ニ. recent scientific findings on stress.

2. The underlined word “frazzled” (paragraph 4) is closest in meaning to

- イ. anxious.
- ロ. attentive.
- ハ. convinced.
- ニ. satisfied.

3. In their experiment, Claus Lamm and his group attempted to show how
- イ. physical pain causes blood flow in the brain.
  - ロ. the experience of stress affects brain activity.
  - ハ. brain activity produces a sense of uncertainty.
  - ニ. electric shocks cause negative activity in the brain.
4. In Archy de Berker's experiment, participants
- イ. were always uncertain about where the snake was.
  - ロ. associated their stress level with the appearance of the snake.
  - ハ. sometimes felt confident about where the snake was.
  - ニ. learned how to avoid a shock even if they saw the snake.
5. The participants in de Berker's experiment performed better on the rock ~~and~~ snake task when
- イ. they were allowed to feel the rock first.
  - ロ. the experimenter didn't give them a shock.
  - ハ. they ignored their own uncertainty about the task.
  - ニ. their stress level fit the uncertainty of the task.
6. The passage suggests that stress
- イ. has an overly negative image among the public.
  - ロ. is difficult to observe and measure in humans.
  - ハ. has different physical effects depending on the person.
  - ニ. is always associated with the experience of pain.
7. The underlined phrase "gets to us" (paragraph 13) is closest in meaning to
- イ. changes us.
  - ロ. disturbs us.
  - ハ. improves us.
  - ニ. surprises us.

8. The author would agree with all of the following EXCEPT that

- イ. the stress of an experience depends on how we perceive it.
- ロ. confidence in one's abilities helps reduce stress.
- ハ. some kinds of uncertainty are more stressful than others.
- ニ. we should try to eliminate stress from our lives.

9. The most appropriate title for this passage is

- イ. Job-Hunting and the Experience of Stress.
- ロ. Effects of Uncertainty and Stress.
- ハ. Recent Research on Negative Stress and the Brain.
- ニ. The Ambiguous Stress of Life.

B. 文中の下線部 The brain was on high alert (第6段落) を15字以内で和訳せよ。ただし、句読点は合計字数に含まれる。

- II. 次の文を読み、下記の1～10それぞれに続くものとして、本文の内容ともっともよく合致するものを、各イ～ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

Writing can be hard work even for adults with advanced degrees. For children, just putting their thoughts about summer vacation on paper can be an overwhelming task.

Now, research by psychologists is uncovering a variety of approaches that teachers can use to help their students learn to write better, from kindergarten through college. These techniques include teaching children specific skills, such as prewriting and revising, giving students ample time to practice, allowing them to work in groups and preserving their motivation. The goal, say psychologists, is to avoid writer's block and other forms of frustration to foster good writing.

"Many people believe that being a good writer is simply a natural talent," says Steve Graham, a professor of education at Arizona State University. But his research challenges that myth. "There is this kind of view that writers are born and not made, but my viewpoint is that pretty much everyone can learn to become skilled," he says.

In an analysis in a 2012 issue of the *Journal of Educational Psychology*, Graham identified effective instructional practices for teaching writing skills to elementary school students. He measured the effects of several techniques, including teaching students strategies for planning, drafting or revising text; teaching students the structures of different types of writing, such as stories and persuasive essays; and giving students both peer assistance and adult feedback.

Unfortunately, most teachers don't spend enough time using these techniques, or any others, his research suggests. In a national survey of teachers, Graham found that teachers in 1st to 3rd grades reported spending an hour a day teaching writing, but by 4th to 6th grade instructional time shrank to only 15 minutes a day.

"More instruction time is needed," said Graham, who likened it to his experience playing basketball in high school. His team did drills that, although not much fun, "helped you become much better when you played the game." In the same way, "Kids need to write for real purposes for real audiences. That's the main game, but they also need to develop the strategies, knowledge and skills that help

them be successful in that, and that requires instruction.”

Graham says that there are a variety of reasons these techniques, some of which were taught in the past, are not used much now. Many teachers may think they are not very good writers themselves or feel inadequately prepared to teach writing.

“Teachers may be reluctant to teach writing, as it is a very demanding subject in terms of giving feedback and teaching a wide array of complex skills, processes and knowledge,” says Graham. In the past, writing was not emphasized in various educational programs and movements. As a result, it was not consistently tested in the elementary grades and “teachers and schools took a holiday from teaching it.”

One exercise that appears to help young writers is taking a team approach. “Although writing is usually experienced as a solo enterprise, it can turn out better when played as a team sport,” says Mario Gutierrez, of the Université Lumière in Lyon, France. In a study he and colleague Juan Giraldo, of the Universidad de la Sabana in Chia, Colombia, conducted with 5th-grade public school students in Cali, Colombia, they found that students who worked on writing in teams of three performed at higher levels and generated more sophisticated ideas than did children writing alone.

The children wrote texts about what would happen if an object were falling. Teamwork allowed the students in groups to increase the structural complexity of their writing, including incorporating more points of view and providing more explanations for the physical phenomenon. Among the children working alone, two-thirds wrote texts that lacked organization, compared with only one-third of the children working in a group. Gutierrez noted that there are “enormous possibilities” in this approach because by working in groups children can improve their writing even without expert adult assistance.

Still, students can become easily discouraged while learning to write, psychologists say. “That’s why they need to believe they are capable writers in order to keep going,” says Sage Rose, an assistant professor of counseling at Hofstra University. “Writing in and of itself comes with a lot of anxiety and self-evaluation and sometimes fear of critical feedback,” says Rose. “Students try to avoid failure in order to protect their own sense of self.”

To better understand that barrier, she and graduate student Nicole Sieben developed a scale to measure the effect that students' beliefs have on their performance on writing achievement tests. The scale, called the Writing Hope Scale, is based on hope theory, developed by psychologist C. R. Snyder, which measures people's level of hope based on their ability to clearly define goals, develop strategies to reach those goals and sustain their motivation for using the strategies. "I feel like students who have a long history of academic failure are also those who have lost hope," says Rose.

In their undergraduate sample, Rose and Sieben found that students who scored more highly on the Writing Hope Scale also achieved higher scores on tests of writing skill. "To be a good writer, you need to be able to determine what you need to do in order to revise your work or to keep going even when it's difficult," Rose says.

Thirty years ago, a writer who wanted to reorganize an essay might have had to get out scissors and tape and do it by hand. Today, of course, we cut and paste digitally. That technological windfall has been proven to significantly help student writers organize their thoughts, according to a 2012 study in the journal *Reading and Writing* by Graham and Paul Morphy. When weaker writers in 1st grade through 12th were given a word processor, it improved the quality, length and organization of their writing.

It also increased their motivation to write because the students preferred using word processors to writing by hand. "One reason," Graham says, "is that writing usually requires many revisions, and word processors help children generate, organize and revise ideas more easily. Also, some children associate writing by hand with failure, and word processors can provide a different approach, one that they often don't associate with disappointment."

A new breed of more sophisticated word processors—what Graham refers to as a "writing toolbox"—provides even more help to students by giving feedback on text quality or prompting planning, prewriting and revising. "Word processing had a positive effect, and the more sophisticated word processors had double to triple the effect," he says. Features of these supportive programs include a graphic organizer that helps to generate and then organize ideas, and a tool that helps young writers think about the vocabulary they will use to describe their ideas.

1. The underlined word “foster” (paragraph 2) is closest in meaning to

- イ. criticize.
- ロ. encourage.
- ハ. identify.
- ニ. prevent.

2. In his research, Steve Graham has found that writing is a skill that

- イ. is difficult to learn without computers.
- ロ. comes naturally to only a few people.
- ハ. is difficult to learn in a classroom setting.
- ニ. can be gained through effort and practice.

3. The purpose of Graham’s 2012 study in the *Journal of Educational Psychology* was to examine

- イ. strategies for teaching writing to elementary students.
- ロ. techniques used by elementary school teachers in teaching writing.
- ハ. the present writing abilities of elementary students.
- ニ. recent changes in how writing is taught in elementary school.

4. Graham uses the example of basketball to show that, to get better at writing, one needs to

- イ. be in good physical condition.
- ロ. know the rules and follow them.
- ハ. spend time learning the basics.
- ニ. cooperate with other people.

5. According to Graham, writing is taught less in recent years for all of the following reasons EXCEPT that

- イ. teachers think they are not good at writing themselves.
- ロ. writing is too difficult and demanding to teach.
- ハ. most students master writing in the early grades of school.
- ニ. teachers feel unprepared to teach writing skills.

6. In their study of writing among 5th-grade students in Cali, Columbia, Mario Gutierrez and Juan Giraldo found that students
- ㄱ. had no need for a teacher when they worked in groups.
  - ㄴ. wrote more organized texts when they worked alone.
  - ㄷ. preferred to work alone when trying to generate ideas.
  - ㄹ. wrote more detailed texts when they worked in groups.
7. The Writing Hope Scale was developed to measure
- ㄱ. how students perceive their academic skills.
  - ㄴ. how much hope teachers have for their students.
  - ㄷ. how students feel about their writing goals.
  - ㄹ. how students prepare for entrance exams.
8. The underlined word "windfall" (paragraph 14) is closest in meaning to
- ㄱ. advantage.
  - ㄴ. attempt.
  - ㄷ. reminder.
  - ㄹ. situation.
9. The passage suggests that advanced word processors
- ㄱ. are not designed for students still learning how to write.
  - ㄴ. will make it possible for teachers to spend less time teaching writing.
  - ㄷ. are becoming too complicated for young students to use.
  - ㄹ. will improve students' motivation by making the writing process easier.
10. The most appropriate title for this passage is
- ㄱ. How to Write Clearly and Logically.
  - ㄴ. Techniques for Teaching Writing to Children.
  - ㄷ. Historical Trends of Writing Instruction in the U.S.
  - ㄹ. The Decline of Writing Skills Among Elementary Students.



IV. 次の空所(1)~(3)を補うのにもっとも適当なものを、それぞれ対応する各イ~ニから1つずつ選び、その記号を解答用紙の所定欄にマークせよ。

Son: Mom, I feel horrible. I don't think I can make it to school today.

Mother: Well, maybe it's because you stayed out so late last night.

Son: Can't I sleep a bit longer? I'll still be able to make it to my second period class.

Mother: Won't this be the third time you've been late this semester?

Son: ( 1 )

Mother: Well, I'm sure that'll help, but you shouldn't rely on your friends all the time.

Son: Yeah, I know.

Mother: Why did you stay out so late last night anyway?

Son: ( 2 )

Mother: You mean that he held a party on a school night?

Son: ( 3 )

Mother: Image isn't everything. You should try to be more responsible.

Son: Sorry, Mom! I will.

- (1) イ. Maybe, but I can catch up with my friends some other time.  
ロ. Maybe, but I can borrow my friend's notes.  
ハ. Maybe, but I don't remember what the assignment was.  
ニ. Maybe that's true, but my test average is still 90 percent.
- (2) イ. It was Tony's birthday, but I couldn't make it to his party.  
ロ. Tony had a big test yesterday, so we stayed up studying.  
ハ. Tony was going to invite me to his house, but he completely forgot.  
ニ. There was a party at Tony's house, and everyone stayed late.
- (3) イ. Yeah, all of the cool people were there.  
ロ. Yeah, but his parents were home.  
ハ. Yeah, it just sort of happened like that.  
ニ. Yeah, but he wasn't there at the time.

V. 次の寓話の空所(1)～(5)それぞれにもっとも適当な1語を補い、英文を完成せよ。解答は解答用紙の所定欄にするせ。

A young and impressionable moth once set his heart on a certain star. He told his mother about this and she counseled him to set his heart on a bridge lamp ( 1 ). “Stars aren’t the thing to hang around,” she said. “You don’t get anywhere chasing stars,” said the moth’s father. Every evening at dusk ( 2 ) the star came out he would start flying toward it and every morning at dawn he would crawl back home ( 3 ) out with his vain endeavor. One day his father said to him, “You haven’t burned a wing in months, boy. All your brothers have been badly burned flying around street lamps and all your sisters have been terribly singed flying around house lamps. Come on, now, get ( 4 ) of here and get yourself scorched!” But the moth went right on trying to reach the star, which was thirty-three light years away. He never did reach the star, but he went right on trying, night after night, hoping that someday he would succeed. This attempt gave him a deep and lasting pleasure, and he lived to a great old ( 5 ).

【以下余白】

