

# 入 学 試 験 問 題 (1 次)

## 外 国 語

令和 2 年 1 月 27 日

13 時 10 分—14 時 10 分

### 注 意 事 項

- 1 試験開始の合図があるまで、この問題冊子を開かないこと。
- 2 この問題冊子は表紙・白紙を除き 12 ページである。落丁、乱丁、印刷不鮮明の箇所等があった場合は申し出ること。
- 3 解答には必ず黒鉛筆(またはシャープペンシル)を使用すること。
- 4 解答は、各設問ごとに一つだけ選び、解答用紙の所定の解答欄の該当する記号を塗りつぶすこと。
- 5 解答を訂正する場合は、消しゴムできれいに消すこと。
- 6 監督員の指示に従って、問題冊子の表紙の指定欄に受験番号を記入し、解答用紙の指定欄に受験番号、受験番号のマーク、氏名を記入すること。
- 7 この問題冊子の余白は、草稿用に使用してよい。ただし、切り離してはならない。
- 8 解答用紙およびこの問題冊子は、持ち帰ってはならない。

受験番号					
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上の枠内に受験番号を記入しなさい。

I. 次の英文を読み、1～8の問題に最も適した答えを選べ。

If literacy radically expanded the number and range of the dead (1), the Internet and digital technology expands the range still further. Pointing a smart phone at the QR code on a gravestone brings up information about the deceased. If writing about the dead helped construct world religions and nations, posting information about the dead online provides a much wider diversity of (2) connections. Online game players know their co-players only as avatars, and on their death mourn them as such.

Twenty-first century technology also has a remarkable capacity to link family and non-family mourners who may not have known each other. (3) Mourning has become more social. Social network technology also provides the dead themselves the possibility of becoming more (4) vibrantly present among their network of family and friends. After death, a Facebook page can be memorialized. Many online messages are addressed directly to the dead.

Smart phone technology means they are anywhere my phone is, which is everywhere. Moreover, communicating with the dead online by tapping on keys is no different from when they were alive. This is different from speaking aloud to no one or writing a letter with no address. There is a small belief that the dead is somehow receiving the text message. Cyberspace replaces heaven as the deceased's home. More mysteriously, apps enable the dead to send timed greetings, such as birthday greetings, to those they love. Messages from cyberspace are literally messages from the grave. Digital technology can also preserve text messages and emails, outgoing as well as incoming, after the co-respondent has died. They constitute a new way that conversations can live on after death.

An item of physical property, including an old photo, can be given to just one individual. I can remember the deceased by using her furniture or placing her picture on the wall, a rather personal memory. But distributed digital content

can enhance the deceased's communal or public presence, as well as their private presence. I have on my laptop, for example, a photo of a recently deceased member of a sports club to which I belong. It was taken by another club member and circulated to the club by a simple click of the mouse. This locates the now dead member more securely as a club 'ancestor'. The technology thus expands the potential for ordinary ancestors to move beyond family to all kinds of formal and informal groups and organizations.

Online archives contribute to democratization of memory, possibly returning cultural memory from museums and historians to ordinary people. Students can write essays based on original sources found online. This gives each new generation a direct feel for what it was like to live in a past age, but possibly at the cost of not even considering offline archives. The online dead speak to family and researchers more directly and in greater numbers. However, compared to before, <sup>(8)</sup> オフラインでの死亡は忘れられがちで, unless some historian or genealogist investigates an ancient archive and resurrects them.

【Source: Tony Walter, (2015) Communication media and the dead: from the Stone Age to Facebook, *Mortality*, 20:3, 215-232.】

1. Choose the phrase that best fits (1) to complete the sentence.

- A. who could know it
- B. who could be known
- C. who could be knowing
- D. who could have known

2. 下線部 connections <sup>(2)</sup> において表現されている内容として最もふさわしいものを以下から選べ。

- A. with people who are diverse
- B. with people who knew the dead
- C. with people who use gravestones
- D. with people who are your relatives

3. 下線部 Mourning has become more social. <sup>(3)</sup> において表現されている内容として最もふさわしいものを以下から選べ。

- A. Before the 21<sup>st</sup> century, family and non-family met online.
- B. In the 21<sup>st</sup> century, protecting privacy has become a major problem.
- C. In the 21<sup>st</sup> century, people can connect easily online after someone's death.
- D. Before the 21<sup>st</sup> century, there was no technology to communicate someone's death.

4. What does vibrantly <sup>(4)</sup> *not* mean? Choose the best answer.

- A. fuzzily
- B. clearly
- C. quickly
- D. actively

5. Paragraph 3 is about how

- A. people become confused about life and death online.
- B. people communicate with someone online after they die.
- C. people using online technologies are more honest about death.
- D. people can become more popular online after they die than while they were alive.

6. According to paragraph 4, the largest difference between physical and digital property is

- A. physical property has a special meaning for individuals.
- B. digital property can be used by individuals and also by communities.
- C. digital property has less meaning because it is shared and does not only belong to one person.
- D. physical property such as photographs and furniture are used at home so it is similar as “living with” deceased relatives.

7. This essay is mainly about

- A. how technology for gravestones is advancing.
- B. how dead people can achieve another life online.
- C. how death is becoming more important in daily life.
- D. how on-line gaming helps people remember the dead.

8. 下線部(8)の和文に対応する英文を、以下の括弧内の語句から完成し、3番目\*(3)と6番目\*(6)にあたる語の組合せとして適当なものを1つ選べ。

However, compared to before, (1) (2) \*(3) (4) (5) \*(6)  
(7) (8),

[deaths, more, forgotten, likely, be, offline, to, are]

	(3)	(6)
A	deaths	be
B	offline	likely
C	more	forgotten
D	are	to

II. 次の英文を読み、9～16の問題に最も適した答えを選べ。

They may not have verbs, nouns or past participles, but birds challenge the notion that humans alone have evolved grammatical rules. \*Bengal finches have their own versions of such rules – known as syntax – says Kentaro Abe of Kyoto University, Japan. “Songbirds have a spontaneous ability to process syntactic structures in their songs,” he says. To show a (9) of syntax in the animals, Abe’s team played grammatically confused unfamiliar remixes of finch songs to the birds and measured the response calls. Although many animals, including dogs, parrots and apes are known to interpret and construct “sentences”, and recognise human words for individual objects, Abe says that only his finches have been shown to have a form of grammar in their utterances. Similar claims have been made for whale song, however. In the wild, Bengal finches call back vigorously whenever they hear unfamiliar songs, usually from invading finches. In the lab, Abe and colleague Dai Watanabe of the Japan Science and Technology Agency in Saitama investigated these reactions to understand whether finches could notice “ungrammatical” songs.

First, they played finches unfamiliar songs repeatedly until the birds got used to them and stopped overreacting. Then they mixed-up syllables within each song and replayed these versions to the birds. “What we found was unexpected,” says Abe. The birds reacted to only one of the four mixed-up versions, called SEQ 2, as if they noticed it violated some rule of grammar, whereas the other three remixes didn’t. Almost 90% of the birds tested responded in this way. “This indicates the existence of a specific rule in the sequential orderings of syllables in their songs, shared within the social community,” Abe told *New Scientist*. In subsequent experiments Abe showed that the rules were not innate — they had to be learned. Birds raised in isolation failed to react to SEQ 2 until they had spent two weeks with other birds. He also taught birds unnatural grammatical rules by conditioning them to one of his

mixed versions, then measuring their reactions to remixed versions that violated the “artificial” rules. Finally, Abe chemically destroyed an area of the brain called the anterior nidopallium in some birds, and was therefore able to demonstrate that it is necessary for registering faulty grammar. In humans, a region called Broca’s area is activated when we hear ungrammatical sentences, so Abe suggests that studying the counterpart region in finches might throw new light on the origins of human grammar.

Constance Scharff, who works on birdsong at the Free University of Berlin, Germany, says the work is important because 人間は文法を用いる唯一の種であると主張される<sup>(15)</sup>. “It’s an ingenious<sup>(16)</sup> experiment showing that birds are sensitive to changes in song that are consistent with different grammars,” she says. “More and more, we are seeing similarities between humans and animals, and that makes some people uneasy.”

\*Bengal finch : ジュウシマツ

【Source: Andy Coghlan, (2011) First evidence that birds tweet using grammar, *NewScientist*, v. 2819.】

9. 空所 (9) に入る適当な語を以下から選べ。

- A. sense
- B. ability
- C. grammar
- D. intelligence

10. Choose the type of songs used to check the birds' ability (paragraph 2).
- A. human language
  - B. non-symbolic songs
  - C. songs of other animals
  - D. something not grammatical
11. Choose the only skill that was confirmed by scientists in the song of Bengal finches.
- A. proper nouns
  - B. phonetic changes
  - C. symbol productions
  - D. syntactic structures
12. 歌の構成要素の順序を入れ替えたとき、実験対象のほぼ全てはどう反応したかを以下から選べ。
- A. 変更した歌を自分で修正して歌った。
  - B. 変更した歌を楽しむような反応を見せた。
  - C. 変更した歌は反則だという反応を見せた。
  - D. 変更した順番で全ての歌を覚えることができた。
13. 研究者らが作った歌を鳥の social community <sup>(13)</sup> に共有させて分かったことは何か。
- A. Birds instinctively make different sounds.
  - B. Birds do not sing according to certain rules.
  - C. Birds in community do not make new songs themselves.
  - D. Birds understand the meaning of singing through learning.



14. Choose how the researchers manipulated the birds.

- A. They destroyed a specific brain area.
- B. They destroyed a particular vocal organ.
- C. They kept the birds from spending time together.
- D. They mixed the types of birds that usually do not make contact with each other.

15. 下線部(15)の和文に対応する英文を、it is often 以下の括弧内の語句から完成し、3番目\*(3)と6番目\*(6)にあたる語の組み合わせとして適切なものを選び。

it is often (1) (2) \*(3) (4) (5) \*(6) (7) (8) (9) .

[grammar, humans, use, are, claimed, only, who, species, the]

	(3)	(6)
A	who	only
B	are	species
C	claimed	use
D	grammar	the

16. ingenious の意味として適切なものを選び。

(16)

- A. 見事な
- B. 十分な
- C. 説得的な
- D. 技術的な

III. 次の英文を読み、17～25の問題に最も適した答えを選べ。

For years, several American surveys have asked: Which is more important to success — talent or effort? Americans are about twice as likely to single-out effort. The same is true when you ask Americans about athletic ability. And when asked, “If you were hiring a new employee, which of the following qualities would you think is most important?” Americans <sup>(17)</sup> endorse “being hardworking” nearly five times as often as “intelligence.”

However, studies from research psychologist, Chia-Jung Tsay, suggest the opposite. In Tsay’s studies, professional musicians learn about two pianists whose profiles are identical in terms of prior achievements. The subjects listen to a short clip of these musicians playing piano. However, the listeners did not know a single pianist is in fact playing different parts of the same piece. What was different is that one pianist is described as being a natural talent. The other is described as a hard worker with early evidence of high motivation and determination. In direct contradiction to their stated beliefs about the importance of effort versus talent, musicians judge the person with natural talent to be more likely to succeed and more employable.

As a follow-up study, Tsay tested whether this same paradox would be evident in a very different field where hard work and striving are celebrated <sup>(20)</sup> with business leaders. She recruited hundreds of adults with varying levels of experience in business and randomly divided them into two groups. Half of her research subjects read the profile of a business leader who was described as having achieved success through hard work, effort, and experience. The other half read the profile of a business leader who was described as having achieved success through natural talent. All of the adults listened to the same audio recording of a business plan and were told the recording was made by the specific business leader they’d read about.

As in her study of musicians, Tsay, found that business leaders with natural

talent were rated higher for likelihood of success, being employable, and that their business plans were judged superior in quality. In a related study, Tsay found that when people were forced to choose between backing one of the two types of business leaders, they tended to favor the person with natural talent. In fact, the difference between someone who is a hard worker and another person who is a natural talent was only eliminated when the hard worker had four more years of leadership experience and \$40,000 to begin a company.

Tsay's research <sup>(22)</sup> pulls back the curtain on our thinking toward talent and effort. What we say we care about may not agree with what we actually believe to be more valuable <sup>(23)</sup> deep down. It's a little like saying we don't care at all about physical attraction in a romantic partner and then, when it comes to actually choosing whom to date, picking the cute person over the kind person.

The bias for natural talent is a hidden prejudice against those who've achieved what they have because they worked hard for it, and a hidden preference for those whom we think arrived at their place in life because they're naturally talented. We may not admit to others this bias for natural talent and we may not even admit it to ourselves. But the bias is evident in the choices we make.

【Source: Angela Duckworth, (2017) *Grit: Why Passion and Resilience are the Secrets to Success*. Penguin Random House. 23-25.】

17. What does the word <sup>(17)</sup> endorse mean?

- A. to guess
- B. to support
- C. to demand
- D. to challenge

18. What quality do Americans think is most important for hiring a new employee (paragraph 1)?
- A. effort
  - B. talent
  - C. intelligence
  - D. athletic ability
19. The musicians' judgement of natural talent was a contradiction (paragraph 2) because. . .
- A. the natural talent could play different parts of the same piece.
  - B. they believed that effort was more important than natural talent.
  - C. the hard worker showed evidence of motivation and determination.
  - D. the two pianists have profiles identical in terms of prior achievements.
20. What is the best meaning for the word striving in paragraph 3?
- (20)
- A. inspiring employees in businesses
  - B. looking very long to find something
  - C. planning systematically with businesses
  - D. working very hard to achieve something
21. When the hard worker had more leadership experience and money to begin a company (paragraph 4), the hard worker was judged. . .
- A. as having no natural talent.
  - B. to be as successful as a natural talent.
  - C. to have more success than a natural talent.
  - D. as someone who shows a different natural talent.

22. What does the phrase <sup>(22)</sup> pulls back the curtain mean?
- A. shows the truth
  - B. hides the problem
  - C. conceals the proof
  - D. raises the question
23. What does the phrase <sup>(23)</sup> deep down mean?
- A. false feelings based on theory
  - B. happy feelings that are buried
  - C. true feelings that are not shown
  - D. depressed feelings based on reality
24. What identification is the author making in paragraph 5?
- A. “kind person = cute person”, “natural talent = hard worker”
  - B. “cute person = natural talent”, “kind person = hard worker”
  - C. “hard worker = natural talent”, “cute person = kind person”
  - D. “cute person = hard worker”, “natural talent = kind person”
25. Natural talent is a hidden prejudice (paragraph 6) because people really. . .
- A. favor hard work more than natural talent.
  - B. favor natural talent more than hard work.
  - C. think hard work is more evident than natural talent.
  - D. think natural talent can be achieved from hard work.