

平成 24 年度 入学試験問題

外 国 語

英 語

2 月 25 日(土) 10:00—11:45

(全学部共通)

注 意 事 項

1. 試験開始の合図があるまで、この冊子と答案紙を開いてはいけない。
2. 問題冊子のページ数は、12 ページである。
3. 問題冊子とは別に答案紙が 4 枚ある。
4. 落丁、乱丁、印刷不鮮明の箇所などがあつたら、ただちに申し出よ。
5. 解答にかかる前に答案紙左端の折り目をていねいに切り離し、答案紙のそれぞれの所定の 2 箇所に受験番号を記入せよ。
6. 解答は答案紙の所定の欄に記入せよ。所定の欄以外に書いた答案は無効である。
7. 答案紙の右寄りに引かれた縦線より右の部分には、受験番号のほかは記入してはいけない。
8. 問題冊子の余白は草稿用として使ってもよい。
9. 試験終了後、退室の許可があるまでは、退室してはいけない。
10. 答案紙は持ち帰ってはいけない。問題冊子は持ち帰ってもよい。

I 次の英文を読み、下記の設問に答えなさい。

(*の付いた単語は注を参照すること)

Most people spend about 30 percent of their waking hours daydreaming, spacing out, drifting off, lost in thought. Yale University emeritus psychology professor Jerome Singer defines daydreaming as shifting attention away from some primary physical or mental task toward an unfolding sequence of private responses.⁽¹⁾ The 86-year-old Singer, who published a lyrical account of his decades of research on daydreams in his 1975 book, *The Inner World of Daydreaming*, divides daydreaming styles into two main categories: “positive-constructive,” which includes upbeat and imaginative thoughts, and “dysphoric,” which encompasses visions of failure or punishment. Most people experience both kinds to a small or large degree.

Other scientists distinguish between *mundane contemplations and extravagant fantasies. Michael Kane, a cognitive psychologist at the University of North Carolina at Greensboro, considers “mind wandering” to be “any thoughts that are unrelated to one’s task at hand.” In his view, mind wandering is a broad category that may include everything from pondering ingredients for a dinner recipe to saving the planet from alien invasion. Most of the time when people fall into mind wandering, they are thinking about everyday concerns, such as recent encounters and items on their to-do list. More exotic daydreams in the style of *James Thurber’s *grandiose fictional fantasist Walter Mitty — such as Mitty’s dream of piloting an eight-engine hydro-plane through a hurricane — are rare.

*Humdrum concerns figured prominently in one study that rigorously measured how much time we spend mind wandering in daily life.⁽²⁾ In a 2009 study Kane and his colleague Jennifer McVay asked 72 students to carry portable devices that beeped at random intervals eight times a day for a week. The subjects then recorded their thoughts at that moment on a questionnaire. About

30 percent of the beeps coincided with thoughts unrelated to the task at hand. Mind wandering increased with stress, boredom, or sleepiness or in chaotic environments and decreased with enjoyable tasks. That ⁽³⁾[activities, attention, be, because, enjoyable, grab, may, our, tend, to].

Intense focus on our problems may not always lead to immediate solutions. Instead allowing the mind to float freely can enable us to access unconscious ideas hovering beneath the surface — a process that can lead to creative insight, according to psychologist Jonathan Schooler of the University of California, Santa Barbara.

We may not even be aware that we are daydreaming. We have all had the experience of ⁽⁴⁾“reading” a book yet absorbing nothing — moving our eyes over the words on a page as our attention wanders and the text turns unintelligible. “People oftentimes don’t realize that they’re daydreaming while they’re daydreaming; they lack what I call ‘meta-awareness,’ consciousness of what is currently going on in their minds,” he says. Aimless rambling across the ⁽⁵⁾*moors of our imaginings may lead us to stumble on ideas and associations that we may never find if we strive to seek them.

【出典：Josie Glausiusz, “Living in a Dream World: The Role of Daydreaming in Problem-Solving and Creativity,” *Scientific American Mind* (March 2011)より。出題の都合上、原文の一部に変更を加えている。】

注

mundane：平凡な，ありふれた

James Thurber：米国の作家，風刺漫画家

grandiose：大げさな，人並み外れた

humdrum：平凡な，退屈な

moor：荒れ地，原野

設 問

- 1 下線部(1)を日本語に訳しなさい。
- 2 下線部(2)を日本語に訳しなさい。
- 3 下線部(3)の括弧内の英単語を、文脈に最も適したかたちになるように並べかえなさい。
- 4 作者が下線部(4)の reading に引用符 (quotation marks) をつけた理由を句読点を含め 50 字以内の日本語で説明しなさい。
- 5 下線部(5)を日本語に訳しなさい。

Ⅱ 次の英文を読み、下記の設問に答えなさい。

(*の付いた単語は注を参照すること)

It's time to rewrite the story of how Stone Age explorers from Asia crossed over into the Americas and colonized the continents. The Clovis people were leading candidates for the title of first Americans. But a *hoard of tools newly uncovered in Texas suggests the land was inhabited several thousand years before the reign of the Clovis culture. When the people who built the Texan tools⁽¹⁾ migrated, *ice sheets would have made travel by land difficult. This lends strength to the hypothesis that the Americas were colonized not by land but by sea.

Who the first Americans were, where they came from and when they arrived are controversial questions among researchers. One favored theory, known as "Clovis first,"⁽²⁾ says that during the last Ice Age, people from Asia followed herd animals across a land bridge connecting Siberia to Alaska and established the first settlements in North America. The Clovis culture is characterized by pointed stone tools.

But recent discoveries of artifacts that pre-date the Clovis, including this new one in Texas, have challenged the Clovis-first hypothesis. The new hoard contains 15,528 items, the largest group of pre-Clovis stone objects ever found. It includes 56 well-preserved tools among many stone chips, flakes and fragments that probably broke off other tools. "What we have found is evidence of early human occupation dating back to 15,500 years ago, 2,500 years older than Clovis," says Michael Waters, lead author of the study. Waters and his team discovered the primitive toolkit in a well-preserved layer of soil at Buttermilk Creek in central Texas. Directly above it lay another, distinct layer dating from the Clovis era.

The objects are clearly shaped by human hands, but less sophisticated than Clovis tools — the team describes them as prototypes. The hallmark of Clovis technology is a carefully chiseled, oval-shaped stone with thin razor-sharp edges and a *notch in the bottom for attaching it to a spear or knife handle. In contrast, the newly discovered tools are not well-shaped, lack notches and are lighter than Clovis tools. Waters thinks that descendants of their makers may have later invented Clovis technology.

Others agree the discovery is significant. “This looks to me like a really solid example of archaeology that is older than dates people associate with Clovis,” says Douglas Bamforth, an archeologist at a different school. “They have done a great job of documenting the age of the *sediment.” He points out that the tools could have shifted through the ages. “Nobody will argue these artifacts aren’t real, but the question is whether they were really found exactly where they belonged or whether they settled from above.”

Burrowing *rodents, plant roots and geologic activity all create cracks and voids in soil. The artifacts could have slipped over time through such gaps from the higher Clovis layer to the older Buttermilk Creek layer. But Waters and his team argue ⁽³⁾this is not likely to have happened here. Firstly, the site is not especially geologically active and the team did not find any cracks large enough for objects to sift through. Secondly, if the earth had shifted, allowing the artifacts to move about, the changes would show in the magnetic signatures of different layers of soil; the team analyzed the magnetic record, but found no such signs of disturbance. Finally, the team showed that they could piece stone flakes together like pieces of a 3D jigsaw puzzle, and the pieces that fitted together always came from a single layer of earth. In other words, the fragments had not moved from their original burial site.

The new discoveries also suggest that the bridge between Asia and America

was not the only route into the Americas. Fifteen thousand years ago, people in Siberia could not easily have crossed to Alaska and down into North America because the major ice sheets at the time were fused, prohibiting travel through North America after crossing the bridge. Instead, whoever made the stone tools at the Buttermilk Creek site may have journeyed to the New World by sea.

“I think we are on the edge of a paradigm shift now,” says Waters. “We’re past the Clovis-first model. We have robust evidence of people here before Clovis that is in a secure geological context and well-dated. Now we can seriously sit down and develop a new model for the peopling of the Americas.” The Clovis-first case seems to be closed, but a new phase in North America aimed at pushing back the time of first human colonizing will undoubtedly begin now.

【出典：Ferris Jabr, “First Americans Arrived 2500 Years before We Thought,” *New Scientist* (March 2011); “Clovis First Hypothesis Refuted,” *earth-pages* (May 2011) より。出題の都合上、原文の一部に変更を加えている。】

注

hoard：埋納遺跡

ice sheet：氷床

notch：V字型の刻み目，切り込み

sediment：堆積物

rodent：齧歯(げっし)動物(ネズミ・リス・ビーバーなど)

設 問

- 1 下線部(1)を日本語に訳しなさい。
- 2 下線部(2)はどのような説か。句読点を含め 65 字以内の日本語で答えなさい。
- 3 下線部(3)の内容を句読点を含め 40 字以内の日本語で書きなさい。
- 4 本文の内容に関する以下の問いに英語で答えなさい。
 - (1) A layer of soil dating from the Clovis era is above the layer where the new tools were discovered. What did Professor Waters and his colleagues conclude from this fact? Answer in about 10 words.
 - (2) What three differences do the newly discovered tools have from the Clovis tools? Answer in about 15 words.
 - (3) What does the age of the new tools suggest about the route by which the first people arrived in the Americas? Answer in about 10 words.

Ⅲ 写真家の Jo-Anne McArthur に対するインタビュー記事を読み、下記の設問に答えなさい。（*の付いた単語は注を参照すること）

Jo-Anne McArthur is a photographer and activist for animal rights. Her project, We Animals, is now in its 13th year. Since beginning, she has documented the reality of what's happening to animals in over 40 countries. She will (ア), in the following interview, the sometimes *sordid and painful, frequently breathtakingly beautiful, and always moving world of We Animals.

Interviewer: Tell us about We Animals.

Jo-Anne McArthur: We Animals is an ambitious project which documents, through photography, animals in the human environment. The title is intentionally broad in subject matter, interpretation and implication. The premise of the project is that humans are as much animal as the creatures we use for food, clothing, research, experimentation, work, entertainment, slavery and companionship. The goal of the project is to break down the barriers that
(1) humans have built which allow us to treat non-human animals as objects and not as creatures with feelings.

Interviewer: [(a)]

Jo-Anne: My objective has been to travel around the world, photographing our interactions with animals in such a way that the viewer finds new significance in these ordinary, often unnoticed situations of use, abuse and sharing of spaces.

Interviewer: What was the impetus for We Animals?

Jo-Anne: I've always helped animals; rescuing or adopting them, walking dogs and bottlefeeding kittens at the local shelters, stuff like that. At some point, probably around 2000, I realized I could (イ) my talent for photography with my love for animals and create a project that helped (ウ) awareness about their plight. I started shooting close to home — circuses, meat markets, etc. — but I always loved to travel, so the reach of the project naturally went further. The project has now gone global and continues to be a growing archive of information about our relationships with animals.

Interviewer: As Gene Baur so eloquently said, the photos in We Animals “illuminate the best and worst of humanity.” [(b)]

Jo-Anne: I don't think I can explain how I decide what kinds of images to shoot. I travel and shoot for campaigns as much as I can. Where there is a need for good photos, or where there is a story about an animal or animals, I'll try to be there. Once I'm there, it's long hours, wide lenses and close calls!

Interviewer: [(c)]

Jo-Anne: When I'm photographing them in dire situations, I'm there to work, with compassion and determination. I am there to bear witness, to document, to tell the story of these animals. It's extremely upsetting being there, but I have to (エ) that aside. Mind you, I've had plenty of tears and stress as a result of being in these places, but I (オ) with those things later.

Interviewer: [(d)]

Jo-Anne: Awareness. I hope the images draw people in, make them think about animals in a different way. The purpose of the project is to break down the barriers that allow us to mistreat animals. I want the photos to move people, deeply and *irrevocably.

Interviewer: [(e)]

Jo-Anne: Definitely meeting other activists and sanctuary owners who have become friends and family. Especially when I've worked with them many times or on a campaign. There's a wonderful kinship when I get to connect with other activists and *vegans. When I'm in a dark place because of the things I've witnessed, I'm not alone; there are so many other people doing this work too, who understand. I'm beyond lucky to have these inspirational people in my life.

【出典：Jasmin Singer, “We Animals: A Conversation with Photographer Jo-Anne McArthur.” Our Hen House のホームページより。出題の都合上、原文の一部に変更を加えている。】

注

sordid：汚れた

irrevocably：取り消せないほどに

vegan：厳格な菜食主義者

設 問

- 1 下線部(1)を日本語に訳しなさい。
- 2 空欄(ア)～(オ)に入るもっとも適切な単語を以下の(A)～(G)より選んで記号で答えなさい。各記号は1回だけ使用すること。
(A) combine (B) compete (C) deal (D) discuss
(E) put (F) raise (G) teach
- 3 空欄(a)～(e)に入るもっとも適切な文を以下の(あ)～(き)より選んで記号で答えなさい。各記号は1回だけ使用すること。
(あ) How do you choose the shots?
(い) How do the animals feel when you take their photos?
(う) What do you hope people will gain from We Animals?
(え) What has been the best part of your work?
(お) What is it like documenting animals in need?
(か) What is the main problem you are facing now?
(き) What is your mission?

Ⅳ 下線部(1)～(4)を英語に訳しなさい。

- 1 ほかの子供たちと遊ぶよりも一人で読書をするの方が好きだった少女が、
(1) 今ではサッカー日本代表チーム (Japan's national football team) で活躍してい
る。
- 2 地中奥深くに形成されたマグマが地球の表面へと上昇するまでには、途方もな
(2) い時間がかかると推定されている。
- 3 かつて山奥のある村でこんな話を聞いたことがある。明治時代に入ると日本は
(3) 西洋の近代技術を導入するために、多くの外国人技師を招いた。なかには土木
系の技師としてその村に滞在する者もいたという。その当時の村人は、キツネ
やタヌキやムジナにだまされながら暮らしていた。それが村のありふれた日常
だった。それなのに外国人技師たちは、けっして動物にだまされることはな
かった。
- いまなら動物にだまされる方が不思議に思われるかもしれないが、当時のこ
(4) の村の人たちにとっては、だまされない方が不思議だったのである。だから、
「同じ場所にいても外国人には同じ現象は起こらなかった」という出来事が不思議な話として、その後も語りつがれた。

【出典：内山節『日本人はなぜキツネにだまされなくなったのか』より。出題の都合上、原文の一部に変更を加えている。】