

# 英 語

(英語Ⅰ・英語Ⅱ・リーディング・ライティング・  
オーラルコミュニケーションⅠ・オーラルコミュニ  
ケーションⅡ)

試験時間 120分

文学部, 教育学部, 法学部, 医学部,  
工学部(物質生命化学科及び社会環境工学科を除く)

問 題	ページ
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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. 各解答紙に志望学部・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。
5. 解答は, 必ず解答紙の指定された場所に記入しなさい。
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I 次の英文を読んで設問に答えなさい。

Over the course of our species' evolution, the human brain has become highly sensitive to social cues. This sensitivity allows us to distinguish other people's facial expressions and gestures, and to immediately sense, usually accurately, their psychological state. Social cues enable us to figure out what action we might take to help us get what we want while contributing to the good graces of our community. Some writers use the term "social intelligence" to describe this process.

One skill lies at the very center of social intelligence: empathy. Empathy is an active, thoughtful process in which one person fully engages another with the goal of better understanding that person's inner world of thoughts, feelings, and intentions. The process involves developing informed hypotheses about the other's inner world and then improving those educated guesses by compassionately and nonjudgmentally seeking more information. It is partly automatic and unconscious, but also partly a conscious choice. People who are born with good abilities in this area tend to get along well with others. People who are raised in a loving, emotionally caring environment usually become good at it. Sadly, some people don't have either kind of luck. Fortunately though, the parts of the brain that help develop empathy are flexible. That means people can improve in this area if they're willing to make the effort.

A successful empathic experience frequently leads to two people feeling closely connected with each other. They emerge with a clear sense that a bridge has formed between them. This bridge is partly emotional and partly in the realm of thoughts. However, it is only temporary. Empathy is always a work in progress, never a finished product. As you get to know someone, you'll be able to develop increasingly accurate guesses about that person's inner world, but they will always remain educated guesses rather than absolute facts.

A few clarifications of empathy are helpful here. First, note that mimicry (unconscious imitation of another's facial expressions and gestures) does not constitute empathy. And although sympathy (concern for another's pain) is related, it isn't empathy because it doesn't include putting yourself in the other person's shoes. Also, many people think "empathy" refers solely to the ability to tune in to other people's emotions. However, you can't really separate people's emotions from their thoughts and actions. Remember, the word "emotion" literally refers to "motion," and motion implies action. To be truly empathetic, you can't just attend to people's feelings. You must try to understand their way of thinking — their worldview. This requires developing empathetic skills.

For example, you meet your friend for lunch and she immediately begins to cry. Before you say a word, your mind is considering the possibilities: Is she crying because she is happy

to see you after a long time? Or has something awful happened that's causing her to be sad? You're guessing about both her feelings (happy, sad) and their cause (a good or bad event).

But, empathy is a process that goes beyond guessing. So you need to give her your total attention and listen without interrupting. You allow yourself to relax in your chair. Finally, you suspend judgment because judging others disconnects you from their inner world. Gradually, your friend tells you that her boyfriend just broke up with her and she feels both sad and angry. This means your original guess was partly correct. Now you understand why she feels the way she does and it is due to a breakup. The development of empathy, with sensitivity and awareness, is a skill that can greatly benefit both oneself and society.

(問 1) 下線部(1)を日本語に直しなさい。

(問 2) 下線部(2)を“either kind of luck”の内容を明らかにして日本語に直しなさい。

(問 3) 下線部(3)の具体的な説明を本文に即して日本語で述べなさい。

(問 4) 下線部(4)の具体的な内容を最終段落の表現を使って英語で答えなさい。

(問 5) 下線部(5)の内容を日本語で述べなさい。

Ⅱ 次の英文を読んで設問に英語で答えなさい。ただし、3, 4, 6については最も適切な答えを(A)~(D)より選び記号で答えなさい。

Three years ago, in 2011, 90 percent of Lego’s consumers were boys. A tough statistic to swallow for those of us who grew up playing with Lego’s gender-neutral buckets of bricks. But the statistic came straight from Lego: after weathering a disastrous period in the 1990s that left the company on the brink of collapse, they focused on boys with Lego sets based on films like *Star Wars* and *The Avengers*.

“Building-construction had never worked for girls, for whatever reason,” says Garrick Johnson, a toy analyst for BMO Capital Markets. “It took Lego four years of research to know how to address the girls’ market, how to attack it the right way.”

As a result, “Lego Friends” turned out to be one of the biggest successes in Lego’s history. They’re five adorable little dolls with distinctive names and storylines, and sets that encourage girls to build karate studios, beauty parlors and animal hospitals. These products doubled sales over their expectations in 2012, the year it launched. Sales to girls tripled in just that year.

Johnson says the company carefully studied differences between how girls and boys play. “When boys build a construction set, they’ll build a castle, let’s say, and they’ll play with the finished product on the outside of their building. When girls build construction sets, they tend to play on the inside.”

And research showed that girls loved little details, says Lego relations manager Amanda Santoro. “When we were testing this, we asked girls ‘what new things would you like to see in Lego, if you could build a Lego school?’ And they answered, ‘an art studio.’ So we created a lot of detail, with different colored paint cans, and also there is a canvas for the Lego dolls to paint on in the girls’ imagination.”

But there is some criticism of “Lego Friends” for girls. David Pickett blogs about Lego at *Thinking Brickly*, where he has criticized the gender implications of “Lego Friends.” “Their legs can’t move independently, so they move as one big block,” he points out. “But this is not the case with the ‘mini-figures’— the classic small Lego figures in the regular sets, which have square little bodies, snap-off heads, and feet designed to click onto Lego blocks.” By contrast, Pickett points out: “Lego Friends’ dolls cannot turn their wrists. That sort of sends a message about what we expect women to be able to do physically.”

“Lego Friends” also triggered the anger of Joy Pochatila, a scientist and mother of two small girls. Her first reaction was dismissive. She wondered, “Why can’t they just play with *regular* Lego sets? Why does it have to be girl-centered?” But Pochatila had another reaction

as well: she was quite disappointed by how many of the regular sets revolve around male superheroes. “You don’t see a *Wonder Woman* set,” she points out.

Her husband, Davis Evans, is on the other hand a Lego defender. He argues that the gender-neutral mini-figures can be seen as female. But Pochatila said she’d prefer a few more specifically female figures, ones that reflect a real-life balance of male-to-female. Though it’s hard, she admitted, to argue with the appeal of “Lego Friends,” the complexity of their sets, and their overall message of female empowerment.

The success of “Lego Friends” has led to little girl-dolls popping up in construction sets all over the place, including pink ones from Mega Blocks and Mattel’s Barbie. That’s great, say fans, for developing construction skills for girls. But critics wonder, would it be so hard for Lego to develop — even market — toys for girls *and* boys to enjoy together?

1. In the first paragraph, why is the author troubled by the statistic?
2. What did Lego do to attract the boys’ market?
3. The word “attack” in the second paragraph is closest in meaning to:  
(A) Approach.      (B) Hit.      (C) Research.      (D) Search.
4. How much did “Lego Friends” sell compared to the company’s prediction?  
(A) 90 %      (B) 100 %      (C) 200 %      (D) 300 %
5. What major difference do boys and girls have in the way they play with construction sets?
6. What does Joy Pochatila dislike about “Lego Friends”?  
(A) Complexity.      (B) Lacking appeal.  
(C) No *Wonder Woman* set.      (D) Targeted to girls.
7. What problem does Joy Pochatila see regarding the regular Lego sets, that her husband, Davis Evans, tries to justify?
8. Give one benefit mentioned that “Lego Friends” has for girls.
9. What could Lego do to improve their gender policy?

## III

次の文章の日本語で書かれた部分(1)~(3)を英語に直しなさい。

Dreams continue to surprise us. We are unable to anticipate them, can't tell when they will happen, or what their topics are likely to be. Even though the dreamer is the only one who invents the dream, he or she is nevertheless merely an unconscious, unknowing creator, not able to select the dream's theme, and equally incapable of recalling it by utter will. As the dream escapes conscious control, and occurs apparently without our input, 多くの人々は、自分たちが実際に自分の夢の創作者であると想像することを困難に思うのです。<sup>(1)</sup>

Dreams tend to amaze us when their contents and progress are out of tune with our waking experience: people and objects appear whom, to the best of our knowledge, we have never encountered; we talk to individuals whom we have not seen in years; we find ourselves in unknown locations, move around without limits as to time and space; or act in a manner we would find alien in our waking lives. 夢の中の奇妙なことについて話すとき、私たちは、起きているときの経験や行動とは異なるそれらの特徴を話題にしているのです。<sup>(2)</sup>

Dreams also make a lasting impression when their events take a dramatic course and when our emotions are strongly involved. Dreams may engage us in adventurous happenings, with rapidly changing situations, placing us at the center of events that lead to a dramatic climax. Dreams may be accompanied by intensive pleasure and feelings of happiness; alternately, they may become so threatening that we awake in a state of anxiety, with all the symptoms of physical excitement.

Finally, many people are fascinated by dreams because they can integrate their meanings into waking life. Dreams may be understood and interpreted as testimony of actual life situations, as efforts to come to terms with the past, and as an expression of hopes and fears regarding the future. 夢の解釈は、意識があるときに必ずしも知ることができない私たち自身のさまざまな領域に対する洞察をもたらします。<sup>(3)</sup>





IV 次の会話を読んで、各問に対する最も適切な答えを選択肢(A)~(D)より選び記号で答えなさい。

Naomi: So, where should we go?

Allen: Whew! It's so hot. It's almost too hot to think about food.

Naomi: Hey, I've got an idea. Let's eat *unagi*, you know eel. It's good to eat when the weather's so hot, although it's getting expensive.

Allen: Yeah. At the supermarket the other day, I <sup>(1)</sup>\_\_\_\_\_ the prices have been getting higher. Why is that?

Naomi: Well, in my oceanography class, we learned that *unagi* is on the "red list" of endangered species in Japan. These days they catch only about 200 tons a year.

Allen: That sounds like a lot!

Naomi: No, not when you compare it to 50 years ago, when they used to catch 3,000 tons annually.

Allen: So, people don't like to eat *unagi* as much as they did before, I guess.

Naomi: Are you kidding? Japanese love *unagi*, and consume about 70% of *unagi* caught in the world. And China is the second biggest market. So, overall, there's been a lot of overfishing.

Allen: I don't get it — if people are eating more and more *unagi*, then if I were a fisherman, I'd try to catch them, because they'd be really easy to sell.

Naomi: Look, <sup>(2)</sup> it's like supply and demand economics. People continue to want to eat them, but *unagi* are decreasing. And to increase their population they'd have to be raised in special aquaculture areas where they'd be able to lay their eggs.

Allen: It <sup>(3)</sup> sounds complicated. Are *unagi* laying their eggs in rivers? Or, would aquaculture be done in saltwater?

Naomi: What's your major anyway? I thought you were studying marine biology.

Allen: No, genetics.

Naomi: Okay. Well, scientists haven't yet found a way to raise *unagi*. It's surprising: adult *unagi* lay their eggs in saltwater, but after birth, the young drift on ocean currents, and eventually wind up in freshwater, where they mature. That's where we catch them for food. The ones who survive return to the ocean to repeat the cycle.

Allen: Oh, so that's quite unique.

Naomi: So far, scientists can't <sup>(4)</sup>\_\_\_\_\_ how to recreate this process. Oh yeah, and another reason why there are less of them is because their habitats are being destroyed.

Allen: Wow, you know a lot about *unagi* from your class. But, getting back to eating dinner, do you know a good restaurant? I'm getting hungry!

1. Why does the conversation take place?
  - (A) They are deciding what to eat.
  - (B) They are studying the lifecycle.
  - (C) They are surprised about the high price of *unagi*.
  - (D) They are trying to eat *unagi*.
  
2. Choose the best word to fill in the blank [underline (1)].
  - (A) Hear.
  - (B) Pay.
  - (C) Purchased.
  - (D) Realized.
  
3. When Naomi says “Look” [underline (2)], she is:
  - (A) Alarming Allen.
  - (B) Blaming Allen.
  - (C) Correcting Allen.
  - (D) Debating Allen.
  
4. “It” [underline (3)] is closest in meaning to:
  - (A) Breeding.
  - (B) Feeding.
  - (C) Fishing.
  - (D) Laying.
  
5. Why does Naomi ask about Allen’s major?
  - (A) She isn’t aware of Allen’s major.
  - (B) She isn’t eager to know Allen’s major.
  - (C) She is surprised Allen doesn’t know more about *unagi*.
  - (D) She is trying to ask Allen more about *unagi*.
  
6. Where can we harvest *unagi*?
  - (A) In freshwater.
  - (B) In ocean currents.
  - (C) In saltwater.
  - (D) In the lifecycle.

7. *Unagi* present difficulties for aquaculture, because:
- (A) Their habitats are being destroyed.
  - (B) There is overfishing.
  - (C) They only survive in the ocean.
  - (D) They travel between fresh and salt water.
8. Choose the best answer to fill in the blank [underline (4)].
- (A) Check in.
  - (B) Figure out.
  - (C) Look after.
  - (D) Think back.

## SOURCES

- I Potter-Efron, Ronald. *Healing the Angry Brain*. Oakland: New Harbinger, 2012. (一部変更)
- II Ulaby, Neda. "Girls' Legos Are A Hit, But Why Do Girls Need Special Legos?" *Weekend Edition, NPR*. 29 Jun. 2013. Web. (一部変更)
- III Strauch, Inge and Barbara Meier. *In Search of Dreams*. New York: State University of New York Press, 1996. (一部変更)
- IV 書き下ろし







