

平成 29 年度前期日程入学試験学力検査問題

平成 29 年 2 月 25 日

外 国 語 (英語)

志望学部	試 験 科 目	試 験 時 間
経済学部、理学部、 医学部保健学科、 歯学部、薬学部、 工学部、農学部	英語	10:00~11:40 (100分)
文学部、教育学部、 法学部、医学部医学科	英語、ドイツ語、 フランス語のうち から 1 科目選択	

・ドイツ語、フランス語の問題冊子は、出願時に、それぞれの科目を希望した者に配付します。

注 意 事 項

1. 試験開始の合図があるまで、この問題冊子、解答用紙を開いてはいけない。
2. この問題冊子は、16 ページである。問題冊子の白紙のページや問題の余白は草案のために使用してよい。なお、ページの脱落、印刷不鮮明の箇所などがあった場合には申し出ること。
3. 解答は、必ず黒鉛筆(シャープペンシルも可)で記入し、ボールペン・万年筆などを使用してはいけない。
4. 解答用紙の受験記号番号欄(1枚につき2か所)には、忘れずに受験票と同じ受験記号番号をはっきりと判読できるように記入すること。
5. 解答は、必ず解答用紙の指定された箇所に記入すること。
6. 解答用紙を持ち帰ってはいけない。
7. 試験終了後、この問題冊子は持ち帰ること。

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I 次の英文を読み、下の問いに答えなさい。

GPS receivers and other automated mapping and direction-plotting devices are the latest additions to our navigational toolkit. They also give the old story a new and worrisome twist. Earlier navigational aids, particularly those available and affordable to ordinary folks, were just that: aids. They were designed to give travelers a greater awareness of the world around them — to sharpen their sense of direction, provide them with advance warning of danger, highlight nearby landmarks and other points of orientation, and in general help them situate themselves in both familiar and alien settings. Satellite navigation systems can do all those things, and more, but they're not designed to deepen our involvement with our surroundings. They're designed to relieve us of the need for such involvement. By taking control of the mechanics of navigation and reducing our own role to following routine commands — turn left in five hundred yards, take the next exit, stay right, destination ahead — the systems, whether running in a car, on a smartphone, or a GPS receiver, end up isolating us from the environment. As a team of Cornell University researchers put it in a 2008 paper, “With the GPS you no longer need to know where you are and where your destination is, attend to physical landmarks along the way, or get assistance from other people in the car and outside of it.” The automation of way-finding serves to “inhibit the process of experiencing the physical world by navigation through it.”

As is so often the case with gadgets and services that ease our way through life, we've celebrated the arrival of inexpensive GPS units. The *New York Times* writer David Brooks spoke for many when, in a 2007 op-ed titled “The Outsourced Brain,” he raved about the navigation system installed in his new car: “I quickly established a romantic attachment to my GPS. I found comfort in her voice. I felt warm and safe following her thin blue line.” His “GPS goddess” had “liberated” him from the age-old “*drudgery” of navigation. And yet, he

grudgingly confessed, the *emancipation delivered by his in-dash muse came at a cost: “After a few weeks, it occurred to me that I could no longer get anywhere without her. Any trip slightly out of the ordinary had me typing the address into her system and then blissfully following her satellite-fed commands. I found that I was quickly shedding all *vestiges of geographic knowledge.” The price of convenience was, Brooks wrote, a loss of “*autonomy.” The goddess was also a siren.

We want to see computer maps as interactive, high-tech versions of paper maps; but that’s a mistaken assumption. It’s yet another manifestation of the substitution myth. Traditional maps give us context. They provide us with an overview of an area and require us to figure out our current location and then plan or visualize the best route to our next stop. Yes, they require some work — good tools always do — but the mental effort aids our mind in creating its own cognitive map of an area. Map reading, research has shown, strengthens our sense of place and sharpens our navigational skills — in ways that can make it easier for us to get around even when we don’t have a map at hand. We seem, without knowing it, to call on our subconscious memories of paper maps in orienting ourselves in a city or town and determining which way to head to arrive at our destination. In one revealing experiment, researchers found that people’s navigational sense is actually sharpest when they’re facing (C) — the same way maps point. Paper maps don’t just shepherd us from one place to the next; they teach us how to think about space.

The maps generated by satellite-linked computers are different. They usually provide meager spatial information and few navigational cues. Instead of requiring us to puzzle out where we are in an area, a GPS device simply sets us at the center of the map and then makes the world circulate around us. In this miniature parody of the pre-Copernican universe, we can get around without needing to know where we are, where we’ve been, or which direction we’re heading. We just need an address or an intersection, the name of a building or a

shop, to cue the device's calculations. Julia Frankenstein, a German cognitive psychologist who studies the mind's navigational sense, believes it's likely that "the more we rely on technology to find our way, the less we build up our cognitive maps." Because computer navigation systems provide only "bare-bones route information, without the spatial context of the whole area," she explains, our brains don't receive the raw material required to form rich memories of places. "Developing a cognitive map from this reduced information is a bit like trying to get an entire musical piece from a few notes."

Other scientists agree. A British study found that drivers using paper maps developed stronger memories of routes and landmarks than did those relying on turn-by-turn instructions from satellite systems. After completing a trip, the map users were able to sketch more precise and detailed diagrams of their routes. The findings, reported the researchers, "provide strong evidence that the use of a vehicle navigation system will impact negatively on the formation of drivers' cognitive maps." A study of drivers conducted at the University of Utah found (E) evidence of "*inattention blindness" in GPS users, which *impaired their "way-finding performance" and their ability to form visual memories of their surroundings. *GPS-wielding pedestrians appear to suffer the same disabilities. In an experiment conducted in Japan, researchers had a group of people walk to a series of destinations in a city. Some of the subjects were given hand-held GPS devices; others used paper maps. The ones with the maps took more direct routes, had to pause less often, and formed clearer memories of where they'd been than did the ones with the gadgets. An earlier experiment, involving German pedestrians exploring a zoo, produced similar results.

(Adapted from Nicholas Carr, *The Glass Cage: Who Needs Humans Anyway?*)

(注) *op-ed 署名入り特集記事 *drudgery つまらぬ骨折り仕事
*emancipation 解放 *vestige 痕跡 *autonomy 自律性
*inattention 注意散漫な *impair 損なう
*GPS-wielding GPSを用いた

問 1 下線部(A)を日本語に訳しなさい。

問 2 下線部(B)を日本語に訳しなさい。

問 3 空欄(C)に入る最も適切な語を、次の(ア)~(カ)の中から一つ選び、記号で答えなさい。

- | | | |
|-----------|-----------|----------------|
| (ア) right | (イ) north | (ウ) forward |
| (エ) left | (オ) south | (カ) each other |

問 4 下線部(D)が示す内容として最も適切なものを、次の(ア)~(エ)の中から一つ選び、記号で答えなさい。

- (ア) 小さな画面の中に情報を閉じ込めるのは、コペルニクス以前の宇宙観の模倣だということ。
- (イ) コペルニクス以後の宇宙観の進歩で、小さな画面の中に情報を閉じ込められるということ。
- (ウ) 常に自分を中心とした地図は、コペルニクス以前の天動説に近い考え方だということ。
- (エ) 常に自分を中心とした地図は、コペルニクス以後の地動説に近い考え方だということ。

問 5 下線部(E)の cognitive maps の形成について、筆者は、GPS の使用者と印刷された地図の使用者ではどのような違いがあると論じているか。本文に即して、日本語で具体的に述べなさい。

II 次の英文を読み、下の問いに答えなさい。

One reason for the rapid spread of *anime* and *manga* lies in the sheer quantity of the material. That quantity of material allows foreign distributors to reject those *anime* and *manga* which would not be acceptable to their audiences while still retaining an ample selection. However, volume is not the only reason. *Anime* has spread much faster than *manga*, despite the fact that the latter is even more prolific than the former.

Anime's international success is partly attributable to the fact that it is easily adaptable through *dubbing, cutting and editing. Most *anime* characters are light-skinned. Aside from that, they have few racial features. Westerners regularly comment on how Caucasian *anime* characters look with their big eyes. Part of that is due to the American influence on postwar Japanese *manga*, but the fact is that Asians think these same characters look Asian. In fact, *anime* characters look like what they are: highly stylised interpretations of the human face and form. Their racial and ethnic characteristics lie mostly in the eye of the viewer.^(A)

Most *anime* seen outside Japan is also dubbed. Dubbing not only translates meaning, but also often changes names and cultural references. For example, *Sailor Moon*, a television series which airs in eighteen different countries, features a schoolgirl named Tsukino Usagi who is actually a reincarnation of a princess from the moon and who, with the aid of a cat named Luna, can transform into a superhero named Sailor Moon. In fact, Tsukino Usagi means moon 'rabbit' and refers to an East Asian myth about a rabbit who lives in the moon; Japanese children are taught to see a rabbit pounding *mochi* in the moon much as American children are taught to see a man's face. Moon and rabbit jokes and images abound in *Sailor Moon*.

This poses no problem in East Asia where the legend of the rabbit in the moon is pervasive and the name is written in Chinese *ideographs. In Hong

Kong, for example, Tsukino Usagi became Yeut-yeh Toei, the Cantonese pronunciation of the same ideographs. That alteration unquestionably changed the heroine's nationality, but both moon and rabbit references remain intact. That is not true elsewhere. In America, *Sailor Moon* underwent two separate translations. In the *anime* version, *DIC elected to change Usagi's name to *Serena, thereby preserving the moon references but eliminating the rabbit. In *Mixx's *manga* translation, however, Usagi became Bunny; the rabbit imagery remained intact but the moon got lost. German, French and Italian television also opted for the bunny references. In either case, as ^(B) Serena or Bunny, the heroine of *Sailor Moon* changed not only her nationality but her whole cultural context.

Other changes created by dubbing are even more dramatic. DIC, the American distributor for *Sailor Moon*, used it to change elements of the story considered unsuitable for a young audience. For example, at the end of the first season, the sailor scouts died; their deaths were partial at best since their school girl alter-egos continued to live, but apparently DIC felt that any mention of death was inappropriate for American kiddie TV, and dubbed in dialogue suggesting they had simply been captured and lost their memories.

The ease with which animated characters can be dubbed and the way in ^(C) which dubbing can change cultural differences and contexts does account for some of the speed with which *anime* has spread. Increasingly, however, non-Japanese fans of *anime* are beginning to object to this kind of dubbing. They are demanding that distributors offer *anime* unchanged with all Japanese references intact. Many also prefer subtitles to dubbing.

This *repudiation of distributors' efforts to make *anime* easier as well as the increasing popularity of *anime* with unmistakable Shinto-Buddhist references does not necessarily suggest an increasingly positive view of Japan or its religious traditions. That may be true in Europe and the Americas, but not in Asia where World War II has not been forgotten. What it does suggest, however, is that by

pulling on its own mythic traditions, *anime* has created a new tradition of myth-making that speaks to other cultures, particularly other postmodern, post-industrial cultures.

Anime's new myths are drawn from Japanese traditions and designed for a domestic market, but they contain many universal elements particularly in the way they define the heroic and in the way they confront such global concerns as environmental degradation and new technologies that blur the division between humanity and machine. True to the mythic tradition, most *anime* do not present definitive answers to such concerns. Rather, they lead their viewers to the brink of discovery and allow them to make the rest of the journey alone.

(Adapted from Antonia Levi, "New Myths for the Millennium: Japanese Animation," in *Animation in Asia and the Pacific*, edited by John A. Lent)

(注) *dubbing 吹き替え *ideograph 表意文字

*DIC 配給会社の名称

*Serena セリーナ(女子の名。夕べの楽曲のイメージを併せもつ)

*Mixx 配給会社の名称 *repudiation 放棄

問 1 下線部(A)は具体的にどのようなことを意味しているか、本文に述べられている具体例をあげて、日本語で説明しなさい。

問 2 下線部(B)は具体的にどのようなことを意味しているか、本文に述べられている具体例をあげて、日本語で説明しなさい。

問 3 下線部(C)を日本語に訳しなさい。

問 4 最終段落の内容として最も適切なものを、次の(ア)~(エ)の中から二つ選び、記号で答えなさい。

- (ア) 日本のアニメが織りなす世界は、着想を日本の伝統から得て、基本的に日本国内の視聴者向けに構想されている。
- (イ) 各国で製作されるアニメは、全体に日本文化の影響が強いにもかかわらず、基本的にそれぞれの国の内部の視聴者向けに作られている。
- (ウ) アニメは、環境破壊や新しいテクノロジーによってもたらされる地球的な問題に対して、曖昧な答えを提示するのに終始し、「神話物語」としての限界を露呈している。
- (エ) アニメは、環境破壊や新しいテクノロジーによってもたらされる地球的な問題に対して、明確な答えを提示する代わりに、視聴者自身が解答を見いだすよう仕向けている。

Ⅲ 次の John と Diane の会話を読んで、下の問いに答えなさい。

JOHN: Did you have school uniforms in your high school, Diane?

DIANE: No way! I would hate that!

JOHN: Really? My school had uniforms, and I liked having them.

DIANE: You did? Don't you think they take away your freedom? I like to be able to wear whatever I want.

JOHN: I thought so at first too, but after a while I got used to wearing a uniform. It also made my life easier because I didn't have to choose which clothes to wear in the morning.

DIANE: I don't mind taking time to choose my clothes in the morning. The freedom to wear what I want is much more important to me. Changing my looks is the best way for me to express myself. I don't know what I would do if I couldn't express myself how I wanted.

JOHN: I never thought about clothes as being a way to express myself. I don't really care about fashion, so having uniforms really made life easier for me. What do you mean by changing your looks though? What else could you change every day at your school other than your clothes?

DIANE: Well, for example, in my school you could wear whatever clothes you wanted, but you could also wear different accessories. Girls could wear make-up and everyone could wear jewelry like earrings, bracelets and necklaces.

JOHN: Maybe that's important for girls, but I don't think boys care about those things so much.

DIANE: That's not necessarily true. It was mostly girls that wore make-up in my school, but some boys also wore jewelry.

JOHN: Boys with jewelry? That's weird!

DIANE: It's not that weird. Lots of boys wore necklaces, fancy watches, and some even had earrings.

JOHN: I guess I do wear a fancy watch, but earrings at school? That's too much for me! I guess it's okay if someone else wants to do it, but I couldn't. I see that you have pierced ears though—did you wear jewelry in high school?

DIANE: Of course I did! Jewelry is a part of my looks, and so it's one way that I can express myself. I usually wore earrings to school and I have lots of bracelets and watches that I used to wear, but I'm not much of a necklace person.

JOHN: What else were you allowed to do at your high school?

DIANE: Well, we were also allowed to dye our hair, wear colored contacts, use tanning salons, and we could even get tattoos if we wanted.

JOHN: Do you have a tattoo?!

DIANE: No... but I'm not naturally blonde.

JOHN: Really!? I had no idea!

問 1 次の(ア)~(キ)の中から、会話文の内容と一致するものを三つ選び、記号で答えなさい。

- (ア) John doesn't think girls wearing jewelry is strange.
- (イ) Diane wishes she had gotten a tattoo.
- (ウ) Neither Diane nor John mind having school uniforms.
- (エ) Self-expression is very important to Diane.
- (オ) John feels school uniforms are limiting.
- (カ) Both John and Diane are fans of watches.
- (キ) Diane usually wore necklaces in high school.

問 2 次の質問に英語で答えなさい。

Do you think school uniforms are a good idea for high school students?
Give your opinion and at least one reason not mentioned in the conversation.

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IV 次の文章を読み、下線部 (A), (B) を英語に訳しなさい。

戦後の人たちは、することがいっぱいあったと思います。もっと生活をよくしたいとか、病気をなくさなければ、貧困をなくさなければ^(A)というのがあって、それではがんばれた。けれども、それを達成してしまったあとに生まれてきた人たちは、どうすればいいかわからない。物はいっぱいあるし、ねだれば親は金をくれる。住むところもある。大学まですねかじりできるし、遊びもいっぱいある。恋人もいる、車もある。「で、何をしたらいいの」。そういう若者たちの数が増えてきた。

彼らこそが、生きる意味の問いにもっとも直面しているんです。人間は何のため^(B)に生きているのかという問いは、哲学の出発点でもあるし、宗教の出発点でもあります。

(森岡正博『生命学をひらく』より)