

平成 29 年度

外国語問題

注意事項

- 1 問題冊子は、監督者が「解答始め」の指示をするまで開かないこと。
- 2 問題冊子は全部で22ページである。解答用紙は「外国語解答用紙（Ⅰ）英語」、「外国語解答用紙（Ⅱ）選択科目」の計2枚である。脱落があった場合には申し出ること。
- 3 各解答用紙の所定欄に氏名、受験学部、受験番号（左右2か所）を忘れずに記入すること。また、「外国語解答用紙（Ⅱ）選択科目」には第4問で選択する科目名を所定欄に指示どおりに忘れずに記入すること。
- 4 第4問は選択科目である。
「英語」12～15ページ、「ドイツ語」16～17ページ、「フランス語」18～19ページ、「中国語」20～21ページ、「韓国・朝鮮語」22ページより1科目を選択して解答すること。複数科目を解答した場合は、第4問の採点を行わない。
- 5 医学部医学科を志願する者は、選択科目（第4問）は必ず「英語」を選択すること。「英語」以外の科目を解答した場合は、その採点を行わない。
- 6 解答は、すべて解答用紙の所定欄に記入すること。
- 7 解答以外のことを書いたときは、該当箇所の解答を無効とすることがある。
- 8 机上に各自の「受験票」と「大学入試センター試験受験票」を出しておくこと。
- 9 問題冊子は持ち帰ること。

(空 白)

第1問 次の英文を読んで、設問に答えよ。

(30点)

Many people listen to music while they're carrying out a task, whether they're studying for an exam, driving a vehicle or even reading a book. Many of these people argue that background music helps them focus.

Why, though? When you think about it, that doesn't make much sense. Why would having two things to concentrate on make you more focused, not less? Some people even go so [ア] as to say that not having music on is more distracting*. So what's going on there?

It's not clear why the brain likes music so much in the first place, although it clearly does. Interestingly, there's a specific spectrum of musical properties that the brain prefers. Experiments by Maria Witek and colleagues reveal that there needs to be a medium level of syncopation* in music to elicit* a pleasure response and associated body movement in individuals. What this means in plain English is: music needs to be funky, but not too funky, for people to like it enough to make them want to dance.

Your own experience will probably back ⁽¹⁾this up. Simple, monotonous beats, like listening to a metronome, aren't really entertaining. They have low levels of syncopation and certainly don't make you want to dance. [イ] contrast, chaotic and unpredictable music, like free jazz, has high levels of syncopation, can be extremely off-putting* and rarely, if ever, entices* people to dance.

The middle ground hits the sweet spot between predictable and chaotic, for which the brain has a strong preference. Most modern pop falls somewhere within this range, no doubt.

Why would music help us concentrate, though? One argument is to do with attention.

For all its amazing abilities, the brain hasn't really evolved to take in abstract information or spend prolonged periods thinking about one thing. We

seem to have two attention systems: ⁽²⁾a conscious one that enables us to direct our focus towards things we know we want to concentrate on and an unconscious one that shifts attention towards anything our senses pick up that might be significant. The [あ] one is simpler, more fundamental, and linked to emotional processing rather than higher reasoning. It also operates faster. So when you hear a noise when you're alone at home, you're paying attention to it long before you're able to work out what it might have been. You can't help it.

The trouble is, while our [い] attention is focused on the task in hand, the unconscious attention system doesn't shut down; it's still very much online, scanning for anything important in your peripheral* senses. And if what we're doing is unpleasant or dull – so you're already having to force your attention to stay fixed on it – the [う] attention system is even more potent. This means that a distraction doesn't need to be stimulating to divert your attention on to something else.

Have you ever worked in an open-plan office and been working on a very important task, only to be driven slowly mad by a co-worker constantly sniffing*, or sipping their coffee, or clipping their nails? Something quite innocuous* suddenly becomes much more infuriating when you're trying to work on something your brain doesn't necessarily enjoy.

Music is a very useful tool in ⁽³⁾such situations. It provides non-invasive noise and pleasurable feelings, to effectively neutralise the [え] attention system's ability to distract us. It's much like giving small children a new toy to play with while you're trying to get some work done without them disturbing you.

However, it's not just a matter of providing any old background noise to keep distractions at bay. A lot of companies have tried using pink noise – a less invasive version of white noise – broadcasting it around the workplace to reduce distractions and boost productivity. But views on the effectiveness of this approach are mixed at [ウ].

It seems clear that the type of noise, or music, is important. This may seem obvious: someone listening to classical music while they work wouldn't seem at all unusual, but if they were listening to thrash metal it would be thought very strange indeed.

While the nature and style of the music can cause specific responses in the brain, some studies suggest that it really is down to personal preference. Music you like increases focus, while music you don't impedes* it. ⁽⁴⁾ Given the extreme variation in musical preferences from person to person, exposing your workforce or classroom to a single type of music would obviously end up with mixed results.

Music also has a big impact on mood – truly bleak music could sap your enthusiasm for your task. [A] is music with catchy lyrics. Musical pieces without words might be better working companions, as human speech and vocalisation is something our brains pay particular attention to.

(*The Guardian*, Aug. 20, 2016 より。一部省略あり)

[注] distract = to make someone stop giving their attention to something

syncopation = musical rhythm in which the emphasis is not on beats that are normally emphasised

elicit = to produce something, especially information or a reaction

off-putting = slightly unpleasant or worrying so that you do not want to get involved in any way

entice = to persuade someone to do something

peripheral = not as important as something else, happening at the edge of something

sniff = to take air in quickly through your nose, usually to stop the liquid inside the nose from flowing out

innocuous = completely harmless

impede = to make it more difficult for something to happen

問 1 下線部(1)(3)が表す内容を，日本語で述べよ。

問 2 下線部(2)(4)を日本語に訳せ。

問 3 空所[A]に入る次の語を最も適切に並べ替えて英文を完成し，その英文の2番目と5番目に来る語を番号で書け。文頭に来るべき単語も小文字で示している。

① else ② look ③ for ④ to ⑤ something ⑥ out

問 4 空所[ア]～[ウ]に入る最も適切な英単語(1語)を書け。

問 5 空所[あ]～[え]に入る最も適切な語を下から選び，番号で答えよ。同じ語を繰り返し用いても良い。

① conscious ② unconscious

第2問 次の英文を読んで、設問に答えよ。

(30点)

“What do you do?” It’s simultaneously the most common and least elegant way to begin a conversation with a stranger. But it sure gets to the rub*. Our work permeates* our sense of self. Often that begins with our names: if you are an English Smith, a German Schmidt or an Italian Ferraro, you are just one of many with a brand identity determined by the employment your ancestors took.

In the rich countries of the world, where switching jobs is often routine and opportunities for self-expression and development outside of work are greater than ever before, you might expect this identification with work to be diminishing*. [ア] In a 2014 Gallup survey*, 55 per cent of US workers said they got a sense of identity from their job, a figure that rises to 70 per cent for college graduates. In an increasingly automated world where the nature of work is in flux*, that could present a problem. But it is also an opportunity: start to unpick* the reasons [イ] to us, and the effects it has on us, and we can begin to make work work better for all of us.

In doing so, it’s important to first realise how that work has meant very different things at different times. We have evidence for employer-employee relationships stretching back thousands of years, but the concept of working in a distinct profession for a set number of hours each week is a relatively recent one. Even in medieval Europe, when the rise of differentiated professions led to the invention of surnames, our sense of belonging was more likely to be determined by our family, religion or the place we lived, says Benjamin Hunnicott, who studies the history of work and leisure at the University of Iowa. ⁽¹⁾ It was only with the rise of paid employment in the 19th century that the notion of work as an end in itself – and a source of identity – begins to crop up, he says.

Wind forward to today and one thing is for sure: work does fill a lot of our lives. Although in rich countries the average amount of time people work each year has declined over the past half-century – from around 2100 hours in 1960

to below 1600 hours in 2005, according to a 2011 OECD report – factors such as the rise in paid leave account for a lot of ⁽²⁾that. For white-collar workers not on vacation, work dominates. In 2005, the proportion of high-skilled people in the UK working at least 50 hours a week hit 20 per cent. That has since gone down a bit, but an analysis published last year shows that such extreme working hours have been on an overall upward trajectory* in the US, Canada and Europe since 1970.

Even when we aren't at work, it can feel like we are. Smartphones mean ⁽³⁾white-collar workers are connected to their jobs at all times. “Modernist distinctions like home-office, work-leisure, public-private and even self-other no longer hold fast,” wrote New York University sociologist Dalton Conley in his 2009 book *Elsewhere, USA*. Since then, the proliferation* of mobile technologies means this always-on culture has spread enormously, he says.

It's easy to see that as a bad thing for ourselves and our relationships with others. And sure, work can be long, stressful, boring and just plain hard.
[ウ]

“The miserable effects of unemployment are pretty well documented by social scientists,” says David Frayne at Cardiff University, UK. That goes beyond simply the poverty that usually accompanies unemployment. In 2005, Brian Faragher, then at the University of Manchester in the UK, and his colleagues looked at 485 previous studies of the relationship between job satisfaction and health. ⁽⁴⁾They showed that people who were happy in their jobs were more likely to be healthy, and in particular were less likely to experience depression, anxiety or low self esteem compared with those less satisfied with their jobs. A review carried out for the UK government in 2006 showed that any stress work creates is, on balance, likely to be outweighed by the problems of not having a job.

(*NewScientist* 25 June, 2016 より。一部省略あり)

[注] rub = the central problem or difficulty in a situation

permeate = to spread through something and be present in every part of it

diminish = to reduce or be reduced in size or importance

Gallup survey : アメリカで行われている世論調査

flux = continuous change

unpick = to examine something

trajectory = the path that a moving object follows as it moves

proliferation = a sudden increase in the amount or number of something

問 1 空所[ア][ウ]に入る表現として最も適切なものを下から選び、番号で答えよ。

- ① My word! ② That's that. ③ Not so. ④ But it's not all bad.
⑤ It goes without saying.

問 2 空所[イ]に入る次の語を最も適切に並べ替えて英文を完成し、その英文の2番目と7番目に来る語を番号で書け。

- ① what ② we ③ means ④ much ⑤ so ⑥ why ⑦ do

問 3 下線部(1)(4)を日本語に訳せ。

問 4 下線部(2)の **that** の表す内容を、日本語で述べよ。

問 5 下線部(3)が表す内容を端的に表している語句を本文中からそのまま抜き出して書け。

問6 次の英文のうち、本文の内容と一致するものを2つ選び、番号で答えよ。

- ① People in industrial countries ceased to identify themselves with their occupations several decades ago.
- ② Faced with an increasing number of working hours in the modern world, not being engaged in any work at all helps us to reduce the amount of stress in our lives.
- ③ There is hardly a better greeting than “what do you do”, even in an awkward situation in which one has to speak to a stranger.
- ④ What has changed over periods of time is not our attitudes towards work, but the way we work.
- ⑤ Surnames have been inherited from generation to generation, stretching way back beyond medieval times.
- ⑥ Understanding the complicated nature of the person-work relationship has little impact on trying to make our work more efficient.

第3問 次の下線部(1)(2)の内容を英語で表現せよ。

(20点)

現在知られている昆虫の種数は百万種を超え、これは既知の全生物(菌類や植物、ほかの動物など)の半数以上を占める。とくに陸上環境に関しては、昆虫が圧倒的多数を占めるといってよい。

(1) しかも、百万種というのはあくまで既知の種数で、まだまだ多くの名前のついていない種や未発見の種が残されている。研究者によって見解が異なるが、少なくとも既知の二～五倍の種数が実際には生息していると考えられている。

また個体数も多く、ある熱帯地域の調査では、アリだけの生物量(バイオマス=そこに住んでいる全個体を集めた重さ)で、陸上の全脊椎動物(哺乳類や両生類、爬虫類など)の生物量をはるかに凌駕することがわかっている。

ちなみに日本だけでも三万数千種の昆虫が知られており、実際にはその約同数かそれ以上の未知種が残されているとされている。(2) だから「新種発見」というのは、すごいようで、それ自体あまり大したことではない。難しいのは、それが本当に新種であるかどうかを科学的に判定することである。

(丸山宗利 『昆虫はすごい』より。一部省略あり)

第4問 選択問題

下記より 1科目 を選択して解答すること。

(医学部医学科を志願する者は必ず「英語」を選択すること。)

英語	12～15 ページ
ドイツ語	16～17 ページ
フランス語	18～19 ページ
中国語	20～21 ページ
韓国・朝鮮語	22 ページ

英 語

第4問 次の英文を読んで、設問に答えよ。

(20点)

An hour after school, in the falling darkness, Stephen called at the front door of Moira Fitzgibbon's house. A small girl (ア) about eight opened the door five inches and looked at him. When he asked for her mother the girl stood motionless, as if she was looking at some strange colour radiating* about the visitor. Then Moira Fitzgibbon was standing behind her opening the door.

How one person's life touches upon the edge of another's and moves it like a wheel was a small mystery Moira had learned to accept since first hearing the story of Moses Mooney and his dream of a concert hall. So when Stephen Griffin appeared on her doorstep she sensed the (イ) she was to play before she knew it and was not surprised when he asked her, please, to help him. Her husband was in the sitting-room watching television. Cait, her daughter, was still standing in the hallway gazing past her at the stranger, and Ciara was in the kitchen sprawled* over the careful homework of six-year-olds. Like a set bomb, there were ten seconds before one of them would call her, and so Moira did not invite Stephen (ウ). She stepped forward and drew the door nearly closed behind her.

'I want to know where I can find her,' Stephen said. 'The woman who played the violin. Gabriella Castoldi her name is.'

'Who's there, Cait? Who's at the door?' Tom Fitzgibbon was calling (エ) the sitting-room. Cait's face was pressed like a mask against the opaque* glass of the door. 'A man, Daddy,' she shouted.

Already Tom Fitzgibbon was rising in his chair to come forward.

'I don't know,' Moira whispered quickly. 'I don't know where she is. I'll ...'

Her husband's hand was on the door lock.

'I'll try and find out,' she said and, motioning Stephen backwards with her

head, added in a louder (オ), 'Thank you now, goodbye,' before returning back to meet her husband coming out the door. 'Some business of the Development Association,' she said and went back inside.

At ten o'clock that evening Stephen was sitting in the front room of his house awaiting the inevitability of fate. When he saw the headlights move in an arc* across the far wall, he did not need to turn around and look out the window but knew that it was Moira Fitzgibbon, and that the plot of his life was moving now in swift grand strokes that made little of great difficulty and (カ) out of the improbable. He opened the front door as she was about to knock. The wind shouldered past him like a sea lord and banged the doors of the two rooms.

'I won't come in,' Moira said. Her words were blowing back into the town along the road where Moses Mooney was listening for them. The car's engine was running and its lights had been left (キ) as if to illumine* the murky* turning of the plot and make clear the way ahead, for Moira Fitzgibbon was not sure why she had come, why the intensely burning figure of the man at her door had moved her so, or what it was in the disconsolate* beseeching* of his eyes that made her slip upstairs to her bedroom and go through the letters and papers she had until she found a mention of Gabriella Castoldi playing a residency* in a hotel in Kenmare; she did not know why, other than that it was the response of her heart, which, like the purest of (ク) felt the grief of another like the grief of herself and by healing it could heal the world.

'I won't come in,' she called again into the wind, for the door was still held wide open and the weather was running through the house like a party of drunken ghosts. 'I found something,' she said. 'Maybe she's not there now, I don't know.'

'Where?'

She held (ケ) a pamphlet that the wind-ghosts almost took.

'Kenmare,' she said, 'in Kerry. She plays there. Or did anyway.'

The teacher took the paper and looked at her. 'Thank you,' he said.

She looked at him and then could not look at him, as if his vulnerability* and innocence in dreaming of love were a (コ) so easily shattered that she dared not imagine it for long. 'I have to go, Mr Griffin,' she said.

(Niall Williams, *As it is in Heaven* より。一部省略あり)

[注] radiate = to produce heat and/or light, or heat or light being produced

sprawl = to spread the arms and legs out carelessly and untidily while sitting or lying down

opaque = preventing light from travelling through

arc = the shape of part of a circle, or other curved line

illumine = to shine light on something

murky = dirty and dark

disconsolate = extremely sad and disappointed

beseech = to ask for something in a way that shows you need it very much

residency = a musician's regular engagement at a club or other places

vulnerability = a state of being easily hurt or attacked physically or emotionally

問1 空所(ア)～(コ)に入る最も適切な語を下から選び、番号で答えよ。ただし、同じ語を繰り返し用いてはならない。

- | | | | | |
|-------------|-------------|------------|--------------|-----------|
| ① disbelief | ② sweetness | ③ with | ④ voice | ⑤ of |
| ⑥ to | ⑦ at | ⑧ up | ⑨ instrument | ⑩ without |
| ⑪ souls | ⑫ role | ⑬ off | ⑭ on | ⑮ from |
| ⑯ guilt | ⑰ certainty | ⑱ laughter | ⑲ motivation | ⑳ in |

(空 白)