英語

問題

2015年度入試

【学部（学科）】
文学部、人間科学部、外国語学部、法学部、経済学部、理学部、医学部、歯学部、薬学部、工学部、基礎工学部

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1 次の英文(A)と(B)を読み，それぞれの下線部の意味を日本語で表しなさい。

(A) Of the total energy produced on Earth since the industrial revolution began, half has been consumed in the last twenty years. Disproportionately it was consumed by us in the rich world; we are an exceedingly privileged fraction.

Today it takes the average citizen of Tanzania almost a year to produce the same volume of carbon emissions as is effortlessly generated every two and a half days by a European, or every twenty-eight hours by an American. We are, in short, able to live as we do because we use resources at hundreds of times the rate of most of the planet's other citizens.

(B) Humor is the broad term used to describe situations, characters, speech, writing or images that amuse us. At the physical level, it is no more than an involuntary response to a stimulus — laughter. Although we can imitate this in social contexts where we feel an obligation to be polite, genuine laughter comes upon us spontaneously; it is beyond our control. It may be a motor response, but we seek out experiences that will result in laughter, and if we don't get the physical reaction, we don't feel that we have been amused.

2 （外国語学部以外の志願者のみ）
次の英文を読んで，以下の設問に答えなさい。

When we reach adulthood, we have the opportunity to look back over our lives, review our triumphs and regrets, and contemplate the story that we want to tell. Such stories or "life narratives"— the content and the telling — are important. For the past several decades, psychological scientists have been exploring how the stories that we write about our lives shape the way we think about ourselves, influence our day-to-day behaviors, and impact our happiness. Having a coherent autobiography makes us feel more accepting about our past and less fearful about the future. In other words, we are better（ A ）if we are able to construct a life narrative of how we became who we are today and how our future will (i)unfold — for example, by giving our life history a sense of orderliness and significance. (a)For example, instead of regretting that we didn't spend more time with our sister when she was very ill, we come to understand how her battle with cancer propelled us to devote our life after that to helping others. We experience greater happiness and life purpose when we are able to interpret our lives（ B ）more than just a collection of isolated, fleeting moments and can transform those moments into critical pieces of a significant journey. We are better adjusted when we have the capacity to convert an uncertain future into a series of (ii)predictable events.

In the 1957 Ingmar Bergman film *Wild Strawberries*, the protagonist, a seemingly benevolent elderly Swedish physician, is haunted by past regrets and images of his own (iii)impending death. Forced to reevaluate his life, he undertakes (b)a literal and metaphorical journey, during which he visits people and places that remind him of all the key turning points in his life — his admired but actually mean-spirited mother, his childhood on the seaside, the sweetheart he loved who married his brother instead of him, and his bitterly quarrelsome marriage. Recognizing himself in these memories and in the people in his life, the doctor gradually gains a sense of self-acceptance and is able to infuse in his life a coherence and significance that (c)it didn't have before.

The Swedish physician achieves something that we should all aim（ C ）; researchers call it (d)autobiographical coherence. Achieving it may require mental time travel — to moments of our earliest youth, for example, finding there the seeds of our present failures and successes as partner, grandparent, worker, and friend. Bergman reportedly got the idea for *Wild Strawberries* during a long car trip across Sweden. After stopping in Uppsala, the town of his birth and childhood, and driving past his grandmother's old home, he imagined what it would be like to open the door and walk back into his childhood. What if we could do that with different periods of our lives?

Research shows that by simply writing about the past, people are able to gain a sense of meaning and order about their significant life events, thus affording them the chance to (iv)come to terms with these events and reconcile themselves to their regrets. Such writing can help us reconnect to the people, places, and activities from our pasts and give us a sense of autobiographical coherence. Such writing involves not only describing our biographical facts ("I was mistreated," "I lived in Pennsylvania"), but going（ D ）the facts by selectively reconstructing particular memories or aspects of our experiences (e.g., cherished memories or symbolic family traditions) in a way that makes sense to us. In doing so, instead of (v)dwelling on all the ways we could have acted more virtuously or more wisely, we will make our past life experiences and events come alive and add meaning to our lives.

設問(1)　本文中の空所（ A ）〜（ D ）を埋めるのに最も適当な語を，(イ)〜(ヘ)から一つ選び，記号で答えなさい。ただし，同じ語を二度選んではいけません。

(イ) as　(ロ) beyond　(ハ) for　(ニ) off　(ホ) on　(ヘ) to

設問(2)　本文中の下線部(i)〜(v)の語または語句に最も意味の近いものを，(イ)〜(ニ)から一つ選び，記号で答えなさい。

(i) unfold
(イ) delay　(ロ) develop　(ハ) finish　(ニ) succeed

(ii) predictable
(イ) enjoyable　(ロ) likely　(ハ) significant　(ニ) understandable

(iii) impending
(イ) approaching　(ロ) eventual　(ハ) painful　(ニ) sudden

(iv) come to terms with
(イ) accept　(ロ) evade　(ハ) express in words　(ニ) get to know

(v) dwelling on
(イ) getting along with　(ロ) getting used to
(ハ) making the most of　(ニ) thinking too much about

設問(3)　本文中の下線部(a)には，妹の病死という出来事に対する捉え方の変化が述べられている。どのような状態からどのような状態に変化したのか，80字以内の日本語にまとめなさい。ただし，字数には句読点を含みます。

設問(4)　本文中の下線部(b)と下線部(d)の意味の説明として最も適切なものを，(イ)〜(ニ)から一つ選び，記号で答えなさい。

(b) a literal and metaphorical journey

(イ) a journey reminding him of his past successes and failures
(ロ) a journey revisiting not only places but also people in his past
(ハ) a journey taken both physically and mentally
(ニ) a journey taken to both actual and fictional places

(d) autobiographical coherence
(イ) a collection of isolated, fleeting moments in life
(ロ) a series of key turning points in life
(ハ) orderliness and significance that one finds in one's past life
(ニ) recognition of contradictory elements in one's past life

設問(5) 本文中の下線部(c) it が指し示す箇所を，英語のまま抜き出しなさい。

設問(6) 本文の内容に最もよく合っているものを，(イ)～(ヘ)から二つ選び，記号で答えなさい。

(イ) Ingmar Bergman は，自動車旅行中に，自分の幼少時の体験がその後の人生に最も重要な影響を与えたことに気づいた。

(ロ) *Wild Strawberries* の主人公は，過去の幸福な出来事を振り返り，再構成することによって，自分の過去を受け入れることができた。

(ハ) 私たちが自分の過去の人生の出来事をどのように再構成するかは，私たちの未来の人生にも影響を与える。

(ニ) 私たちが過去の人生の物語を書く際には，伝記的な事実をできるだけ数多く正確に記述することが重要である。

(ホ) 私たちは過去の失敗をただ後悔するだけでなく，そのような出来事と現在の自分との関係を見出すことが重要である。

(ヘ) 心理学者によれば，私たちは過去の失敗に左右されることなく，現在と未来の自分を作り上げて行くことが重要である。

3 （外国語学部志願者のみ）
次の英文を読んで，下記の設問に答えなさい。

Since the late 1920s we have known that the universe is expanding, and that as it does so it is thinning out and cooling. By measuring the current rate of expansion, we can make good estimates of the moment in the past when the expansion began— ①the Big Bang — which was about 13.7 billion years ago, a time when no planets or stars or galaxies existed and the entire universe consisted of a fantastically dense nugget of pure energy. No matter how big our telescopes, we cannot see beyond the distance light has traveled since the Big Bang. Farther than that, and there simply hasn't been enough time since the birth of the universe for light to get from there to here. This giant sphere, the maximum distance we can see, is only the *observable* universe. But the universe could extend far beyond that.

In his office in Santa Cruz, Garth Illingworth and his colleagues have mapped out and measured the cosmos to the edge of the observable universe. They have reached out almost as far as the laws of physics allow. All that exists in the knowable universe — oceans and sky; planets and stars; pulsars, quasars, and dark matter; distant galaxies and clusters of galaxies; and great clouds of star-forming gas — has been gathered within the cosmic sensorium gauged and observed by human beings.

"Every once in a while," says Illingworth, "I think, By God, we are studying things that we can never physically touch. We sit on this miserable little planet in a midsize galaxy and we can characterize most of the universe. ②It is astonishing to me, the immensity of the situation, and how to relate to it in terms we can understand."

The idea of Mother Nature has been represented in every culture on Earth. But to what extent is the new universe, vastly larger than anything conceived of in the past, part of *nature*? One wonders how connected Illingworth feels to this astoundingly large cosmic terrain, to the galaxies and stars so distant that their images have taken billions of years to reach our eyes. Are the little red dots on his maps part of the same landscape that Wordsworth and Thoreau described, part of the same environment of mountains and trees, part of the same cycle of birth and death that orders our lives, part of our physical and emotional conception of the world we live in? Or are such things instead digitized abstractions, silent and untouchable, akin to us only in their (hypothesized) makeup of atoms and molecules? And to what extent are we human beings, living on a small planet orbiting one star among billions of stars, part of that same nature?

The heavenly bodies were once considered divine, made of entirely different stuff from objects on Earth. Aristotle argued that all matter was constituted from four elements: earth, fire, water, and air. A fifth element, ether, he reserved for the heavenly bodies, which he considered immortal, perfect, and indestructible. It wasn't until the birth of modern science, in the seventeenth century, that we began to understand ③the similarity of heaven and Earth. In 1610, using his new telescope, Galileo noted that the sun had dark patches and blemishes, suggesting that the heavenly bodies are not perfect. In 1687 Newton proposed a universal law of gravity that would apply equally to the fall of an apple from a tree and to the orbits of planets around the sun. Newton then went further, suggesting that all the laws of nature apply to phenomena in the heavens as well as on Earth. In later centuries, scientists used our understanding of terrestrial chemistry and physics to estimate how long the sun could continue shining before depleting its resources of energy; to determine the chemical composition of stars; to map out the formation of galaxies.

Yet even after Galileo and Newton, there remained ④another question: Were living things somehow different from rocks and water and stars? Did animate and inanimate matter differ in some fundamental way? The "vitalists" claimed that animate matter had some special essence, an intangible spirit or soul, while the "mechanists" argued that living things were elaborate machines and obeyed precisely the same laws of physics and chemistry as did inanimate material. In the late nineteenth century, two German physiologists, Adolf Eugen Fick and Max Rubner, each began testing the mechanistic hypothesis by painstakingly tabulating the energies required for muscle contraction, body heat, and other physical activities and comparing these energies against the chemical energy stored in food. Each gram of fat, carbohydrate, and protein had its energy equivalent. Rubner concluded that the amount of energy used by a living creature was exactly equal to the energy it consumed in its food. Living things were to be viewed as complex arrangements of biological pulleys and levers, electric currents, and chemical impulses. Our bodies are made of the same atoms and molecules as stones, water, and air.

And yet many had a lingering feeling that human beings were somehow separate from the rest of nature. Such a view is nowhere better illustrated than in the painting ⑤*Tallulah Falls* (1841), by George Cooke, an artist associated with the Hudson River school. Although this group of painters celebrated nature, they also believed that human beings were set apart from the natural world. Cooke's painting depicts tiny human figures standing on a small promontory above a deep canyon. The people are dwarfed by tree-covered mountains, massive rocky ledges, and a waterfall pouring down to the canyon below. Not only insignificant in size compared with their surroundings, the human beings are mere witnesses to a scene they are not part of and never could be. Just a few years earlier, Ralph Waldo

Emerson had published his famous essay “Nature,” an appreciation of the natural world that nonetheless held humans separate from nature, at the very least in the moral and spiritual domain: “Man is fallen; nature is erect.”

Today, with various back-to-nature movements attempting to resist the dislocations brought about by modernity, and with our awareness of Earth’s precarious environmental state ever increasing, many people feel a new sympathy with the natural world on this planet. But the gargantuan cosmos beyond remains remote. We might understand at some level that those tiny points of light in the night sky are similar to our sun, made of atoms identical to those in our bodies, and that the cavern of outer space extends from our galaxy of stars to other galaxies of stars, to distances that would take light billions of years to traverse. We might understand these discoveries in intellectual terms, but they are baffling abstractions, even disturbing, like the notion that each of us once was the size of a dot, without mind or thought. Science has vastly expanded the scale of our cosmos, but our emotional reality is still limited by what we can touch with our bodies in the time span of our lives. George Berkeley, the eighteenth-century Irish philosopher, argued that the entire cosmos is a construct of our minds, that there is no material reality outside our thoughts. As a scientist, I cannot accept ⑥that belief. At the emotional and psychological level, however, I can have some sympathy with Berkeley’s views. Modern science has revealed a world as far removed from our bodies as colors are from the blind.

設問(1)　下線部①当時の宇宙の状態について，本文ではどのように説明されていますか。日本語で答えなさい。
設問(2)　下線部②の内容を，日本語で具体的に説明しなさい。
設問(3)　下線部③を人類が理解していく上で，Galileo と Newton はそれぞれどんな貢献をしたと書かれていますか。日本語で説明しなさい。
設問(4)　下線部④の問いに関する異なる二つの見解について，それぞれ日本語でわかりやすく説明しなさい。
設問(5)　下線部⑤の絵に描かれている光景は，人間が自然とどのような関係にあることを表していますか。日本語でわかりやすく説明しなさい。
設問(6)　下線部⑥の内容を明らかにし，下線部⑥に対する著者“I”の二つの対照的な態度について，日本語でわかりやすく説明しなさい。

4　これからの社会は，どのような問題あるいは困難に直面することになると思いますか。例を一つ挙げ，それにどのように対処すべきかについて，あなたの考えを70語程度の英語で述べなさい。

5　(外国語学部以外の志願者のみ)
次の日本文(A)と(B)のそれぞれの下線部の意味を英語で表しなさい。ただし，(B)では，**文学部の志願者は**(イ)を，**文学部以外の学部の志願者は**(ロ)を選んで解答しなさい。

(A)　**(すべての学部の志願者)**

今私たちのまわりにいるバクテリアは38億年という歴史を持つ存在なのです。リスもヒトも同じこと，すべての生きものが38億年という時間がなければ今ここには存在しないという事実を忘れてはなりません。眼の前を小さなアリがはっていると，なにげなくつぶすこともあるのではないでしょうか。でもその時，このアリの中に数十億年という時間がある，それだけの時間があって，このアリはここにいるのだと思ったら，そう簡単にはつぶせなくなります。いのちの重みという言葉には多くの意味が含まれていますが，このとてつもなく長い時間も重みの一つに違いありません。

(B)

(イ)　**(文学部の志願者)**

二つのことが問われている。芸術作品には作り手と受け手がいる。では，なぜ作るのだろう。そして，なぜそれを求めて受けとるのだろう。芸術作品は，必ずどこか理解を超えたものをもっている。受け手にとってだけではなく，作り手にとってもそうだ。作り手は，自分の理解をはみ出たものを自ら作り出してしまう。しかもそれは余分な不要物ではなく，はみ出たそこにこそ，芸術の力と生命とが宿っているように思われる。

(ロ)　**(文学部以外の学部の志願者)**

「歴史」と言われると，われわれはだれしも，なにか，わかったという気がする。歴史は過去にあった事実だ，と考えるのがふつうだ。しかし，そう考えておしまいにしないで，もう一歩踏みこんで，それでは「過去にあった事実」というものの正体は，いったいなにか，と考えてみる。そうすると，これがなかなか簡単には決まらない。人によって意見や立場が違うので，過去の事実はこうだった，いや，そうではなかったと，言い争いになりやすい。

6　(外国部学部志願者のみ)
次の日本文の下線部(1)～(3)の意味を英語で表しなさい。

(1)辞書は必ずしも万能ではないと知り，荒木は落胆するどころか，ますます愛着を深めた。かゆいところに手が届ききらぬ箇所があるのも，がんばっている感じがして，とてもいい。(2)決して完全無欠ではないからこそ，むしろ，辞書を作ったひとたちの努力と熱気が伝わってくるような気がした。(3)一見しただけでは無機質な言葉の羅列だが，この膨大な数の見出し語や語釈や作例はすべて，だれかが考えに考え抜いて書いたものなのだ。なんという根気。なんという言葉への執念。

（三浦しをん『舟を編む』）

7　(外国語学部志願者のみ リスニング問題・解答)省略