

早稲田大学 2019年度  
一般入試 文化構想学部

英	語
(問 題)	
2019年度	

〈2019 H31131123〉

注 意 事 項

1. 試験開始の指示があるまで、問題冊子および解答用紙には手を触れないこと。
2. 問題は2～11ページに記載されている。試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁及び解答用紙の汚損等に気付いた場合は、手を挙げて監督員に知らせること。
3. 解答はすべて、HBの黒鉛筆またはHBのシャープペンシルで記入すること。
4. マーク解答用紙記入上の注意
  - (1) 印刷されている受験番号が、自分の受験番号と一致していることを確認したうえで、氏名欄に氏名を記入すること。
  - (2) マーク欄にははっきりとマークすること。また、訂正する場合は、消しゴムで丁寧に、消し残しがないようによく消すこと。

マークする時	<input checked="" type="radio"/> 良い	<input type="radio"/> 悪い	<input type="radio"/> 悪い
マークを消す時	<input type="radio"/> 良い	<input type="radio"/> 悪い	<input type="radio"/> 悪い

5. 記述解答用紙記入上の注意
  - (1) 記述解答用紙の所定欄（2カ所）に、氏名および受験番号を正確に丁寧に記入すること。
  - (2) 所定欄以外に受験番号・氏名を記入した解答用紙は採点の対象外となる場合がある。
  - (3) 受験番号の記入にあたっては、次の数字見本にしたがい、読みやすいように、正確に丁寧に記入すること。

数 字 見 本	0	1	2	3	4	5	6	7	8	9
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- (4) 受験番号は右詰めで記入し、余白が生じる場合でも受験番号の前に「0」を記入しないこと。

	万	千	百	十	一
(例) 3825番⇒		3	8	2	5

6. 解答はすべて所定の解答欄に記入すること。所定欄以外に何かを記入した解答用紙は採点の対象外となる場合がある。
7. 試験終了の指示が出たら、すぐに解答をやめ、筆記用具を置き解答用紙を裏返しにすること。終了の指示に従わない場合は、答案のすべてを無効とするので注意すること。
8. いかなる場合でも、解答用紙は必ず提出すること。
9. 試験終了後、問題冊子は持ち帰ること。

I Read the following two passages and choose the most appropriate word or phrase for each item ( 1 ~ 14 ). Mark your choices ( a ~ d ) on the separate answer sheet.

(A) One in five adults experiences a mental health condition every year. One in seventeen lives with a serious mental illness such as schizophrenia ( 1 ) bipolar disorder. A mental illness is a condition that affects a person's thinking, feeling or mood. In many ways it remains a ( 2 ) to us. Some scientists think that it is ( 3 ), passed down from parents to children in the genes. Others think it is caused by a chemical imbalance in the body. Other factors considered are a person's environment or perhaps an injury to the brain. A mental health condition is not the result of one event. Research suggests that there are multiple, linking causes such as genetics, environment and lifestyle that influence whether someone develops a mental health condition. A stressful job or home life makes some people more ( 4 ). What may seem to be the normal behaviour changes of adolescence could be ( 5 ) of a mental health condition.

Experts have had differing opinions as to what causes mental illness and different ideas on how to treat it. One method is to place mentally ill people in hospitals or historically in prison to separate them from society. Another method is to give medication under the supervision of a psychiatrist to modify behaviour. Mentally ill persons under medication often live in supervised housing, or in their own homes. Another method of treatment, originally ( 6 ) by Sigmund Freud, is psychoanalysis, whereby the patient receives many hours of counselling and talk therapy at a psychiatrist's office. Early engagement and support are crucial to improving outcomes and increasing the promise of ( 7 ). In addition to a person's directly experiencing a mental illness, family, friends and communities are also affected.

- |                        |                  |                   |                   |
|------------------------|------------------|-------------------|-------------------|
| 1. ( a ) about         | ( b ) but        | ( c ) or          | ( d ) with        |
| 2. ( a ) challenge     | ( b ) history    | ( c ) mystery     | ( d ) problem     |
| 3. ( a ) arbitrary     | ( b ) hereditary | ( c ) traditional | ( d ) various     |
| 4. ( a ) immune        | ( b ) resistant  | ( c ) suggestible | ( d ) susceptible |
| 5. ( a ) causes        | ( b ) reasons    | ( c ) symptoms    | ( d ) syndromes   |
| 6. ( a ) decried       | ( b ) followed   | ( c ) pioneered   | ( d ) sponsored   |
| 7. ( a ) deterioration | ( b ) discovery  | ( c ) recovery    | ( d ) termination |

(B)

※この問題は、著作権の関係により掲載できません。

(Adapted from Kathleen Taylor, *Brainwashing*.)

- |                         |                     |                       |                      |
|-------------------------|---------------------|-----------------------|----------------------|
| 8. (a) desires          | (b) dreams          | (c) masters           | (d) tyrants          |
| 9. (a) convenient       | (b) natural         | (c) short-lived       | (d) traditional      |
| 10. (a) easy            | (b) further         | (c) together          | (d) wrong            |
| 11. (a) self-confidence | (b) self-importance | (c) self-satisfaction | (d) self-sufficiency |
| 12. (a) immediate       | (b) impeccable      | (c) indisputable      | (d) invaluable       |
| 13. (a) came up with    | (b) fell out of     | (c) made up for       | (d) set down to      |
| 14. (a) benefactor      | (b) mediator        | (c) opponent          | (d) protagonist      |

II Read the following three passages and mark the most appropriate choice (a ~ d) for each item (15~24) on the separate answer sheet.

(A)

※この問題は、著作権の関係により掲載できません。

(Adapted from Richard J. Crisp, *Social Psychology*.)

15. What does the author say about human personality?

- (a) Defining personality characteristics are highly changeable and very inconsistent.
- (b) Even though our personalities vary in certain situations, parts of them are quite constant.
- (c) Personality characteristics are the most reliable indicators of behaviour, whatever the situation.
- (d) The relationship between personality and behaviour can be easily understood in the same way we know how a pen writes.

16. Which of the following best summarises the author's point of view?

- (a) Human behaviour is a product of both internal and external factors.
- (b) In social situations, internal personality characteristics make people interact as they do.
- (c) People's actions and thoughts are always determined by situational characteristics.
- (d) Thought and behaviour are completely random and unpredictable.

(B) A fascination with Asia first captured the imaginations of many in Europe and America in the eighteenth century, as silks, lacquers, and ceramics were brought back from China, first to the Netherlands and Portugal. In 1784, the first ship to sail from New York to

Canton began nearly a century of China trade for the seaports of the mid-Atlantic and New England states. The opening of Japan by Matthew C. Perry in 1854 heightened the thirst for knowledge about that secluded society. International expositions in major cities—London, Paris, Vienna, Philadelphia, Chicago—included exhibitions of wares from China and Japan. The Great Exposition in London in 1862 included an exhibition of Japanese books and prints. The Paris Exposition Universelle in 1867 brought to the West one hundred Japanese wood-block prints; in 1873 Japan sent a more elaborate exhibition to Vienna. The Centennial Exposition of 1876 in Philadelphia included a Japanese dwelling of two stories, as well as one of the first Japanese gardens in the United States. In the Exposition Universelle of 1889 in Paris, the simplicity of a Japanese tea room contrasted with that masterpiece of engineering, the Eiffel Tower. In Chicago in 1893, the World's Columbian Exposition included a replica of the eleventh-century Phoenix Hall of the Byodoin Temple in Uji, on an island with a Japanese garden, parts of which remain today. Several Japanese structures from the 1904 St. Louis World's Fair were saved and installed in Philadelphia and in Monticello, New York.

(Adapted from Peter Johnson and Adriana Proser, eds., *A Passion for Asia*.)

※下記に出典を明記しております。

17. Which of the following is true, according to the passage?
  - (a) Fascination for China decreased as the interest in Japan increased.
  - (b) Interest in Japan heightened in the West despite Japan's efforts to keep their culture secluded.
  - (c) There was more interest in Japanese culture in the United States than in Europe.
  - (d) Western countries were fascinated by Japanese printed works as well as architecture.
  
18. At the Paris Exposition Universelle of 1889, the Japanese tea room was
  - (a) admired as much as the elaborate wood-block prints, but less so than the Eiffel Tower.
  - (b) considered too simple compared to the Eiffel Tower.
  - (c) incompatible with the achievement of the Eiffel Tower.
  - (d) seen as a counterpoint to the Eiffel Tower.
  
19. What is the main idea of the text?
  - (a) Europeans and Americans studied Chinese and Japanese art and culture, but they did not understand them.
  - (b) From the eighteenth to the twentieth century, America and Europe saw a great expansion of interest in East Asian art and culture.
  - (c) The big cities in the U.S.A. and Europe began to adopt Chinese and Japanese architecture in the nineteenth century.
  - (d) Traders from Portugal, the Netherlands, and the U.S.A. searched for Chinese and Japanese antiquities they could sell to museums.

(C) “They are called typhoons,” Joseph Conrad’s Captain MacWhirr explains in a letter to his wife, to which she stifles a yawn, uninterested in “all these ship affairs.” A principal character in Conrad’s novella *Typhoon*, MacWhirr is honoring the mariner’s practice of referring to hurricanes in regional vernacular. His letter arrives from the China Sea in the northwestern Pacific. If he had been writing from the South Pacific or the Indian Ocean he would have bored his wife with that region’s nomenclature, “cyclone.” A hurricane is a “hurricane” only in the eastern Pacific and the Atlantic—and, too, the Gulf of Mexico.

It is so, in part, because of the Yucatán Maya. They paid tribute to a no-nonsense, one-legged god named Huracan, the divine source of wind and storms and, appropriately, birth and destruction. Their neighbors to the east and southeast, Taíno and Carib, each had a deity of similar name and disposition. From them the Spanish got a word, *huracán*, for those incomprehensible tempests they discovered in the New World—acts of God, as they saw them, that wrecked their ships and settlements.

Scientists have scoured maritime records, lighthouse logs, diaries, and newspapers to assemble a century and a half of global hurricane geography. On historical storm maps, they draw color-coded tracking lines—purple for the most intense storms and light blue for the least—wandering and seemingly whimsical lines that a child with crayons might draw, though they are precise and ever serious. The colors congeal in seven areas near, but not on, the equator. These are hurricane hot spots, or basins, as scientists call them: three around the Indian Ocean, two in the North Pacific, and one each for the southwestern Pacific and northern Atlantic—the last of which causes not the least damage to the area including the Gulf of Mexico.

After Hurricane Katrina in 2005, Louisiana climatologists Barry Keim and Robert Muller put together numbers on Gulf storms. They published their findings in a book that is a combination of historical narrative, scientific explanation, and raw data. One of Keim and Muller’s most revealing charts gives 639 as the number of hurricanes stirring up the Atlantic between 1886 and 2005—slightly more than five on a yearly average. One third of them either tracked into the Gulf or originated there—roughly two a year. Two may not sound like a lot; yet imagine Californians contending every year with the same number of major earthquakes in the span of a few months. Gulf states are struck by hurricanes fifteen percent more often than all other U.S. states combined, and coastal dwellers in the eastern and northern Gulf, from Key West to Galveston, have to batten down their homes and flee danger more often than any other Americans.

Adding to the woes of hurricane season, the Southeast is the rainiest place in the United States, and it has ten saturated metropolitan areas. The majority, writes Cynthia Barnett in *Rain: A Natural and Cultural History*, get “doused by storms brewed in the warm waters of the Gulf.” Nearly every place on the Gulf gets fifty to sixty or more inches of rain a year. Storm season alone, says Barnett, dumps more rain than Seattle sees all year. Worries

about flooding, destruction, and death run highest from June 1 to November 30, hurricane season. The worst storms have historically occurred in August and September. But sometimes a bad one sneaks up in June.

(Adapted from Jack E. Davis, *The Gulf: The Making of an American Sea*.)

※下記に出典を明示しています。

20. MacWhirr's wife in Joseph Conrad's story is indifferent to the typhoon because
- (a) it happens in the China Sea, a faraway place of which she does not know.
  - (b) it seems to be something different from a hurricane in several ways.
  - (c) she generally finds no interest in anything about her husband's seafaring profession.
  - (d) she has no idea at all about the matters her husband mentions in his letter.
21. A tropical storm appearing near Japan will not be called a "hurricane"
- (a) because there is no god who causes wind and storms in the northwestern Pacific.
  - (b) if you follow the regional custom of what this meteorological phenomenon is called.
  - (c) though it is more similar to a hurricane than a "cyclone."
  - (d) when it does not continue long enough to be so destructive.
22. Scientists have made maps with colorful lines like a child's drawing
- (a) depending on the distances from the equator.
  - (b) reflecting the actual colors of those natural phenomena.
  - (c) to differentiate the names those storms should be given.
  - (d) to locate the stormiest areas on the globe.
23. Keim and Muller's studies reveal
- (a) how people in the West Coast suffered more often from natural disasters than the East.
  - (b) that storms are more devastating than earthquakes in the United States.
  - (c) that the Gulf coast dwellers' worries about hurricanes are well-founded.
  - (d) what will save your life if you dwell in the coastal areas.
24. This text is best described as an account of
- (a) the courses of hurricanes traveling across the sea.
  - (b) the differences between typhoons, cyclones, and hurricanes.
  - (c) the frequency of U.S. natural disasters.
  - (d) the stormy conditions in one part of the Americas.

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From THE GULF: THE MAKING OF AN AMERICAN SEA  
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III Choose the most appropriate sentence from the following list (a ~ h) for each item (25~31). Mark your choices on the separate answer sheet.

- (a) All these reactions appear to be based more on cultural prejudice than honest musical appraisal.
- (b) Elevator music is actually one of the worst forms of musical art that have been produced since the industrial age began.
- (c) Moodsong reinforces mounting suspicions that we live inside a dream.
- (d) Muzak is, in fact, the most essential part of such a performative environment: a computerized chorus that judges, reflects, and determines the actions and thoughts of every character.
- (e) Psychoanalysts might say that it displaces our attention from music's manifest content to its more surreal latent content.
- (f) There is also a place for music that is subdued, unassuming, even remote or alien.
- (g) What distinguishes such artfully constructed pieces from other music?
- (h) Yet for other hearers, such music can be a source of annoyance or anxiety.

A typical family restaurant centered in New York City's theater district offers an extraordinary spectacle: tacky furniture and a turnover of customers savoring their french fries and overboiled vegetables to the latest Muzak® selections of background music.

( 25 ) But if this scene is too mundane, you need only journey to a café in New York's East Village or L.A.'s West Hollywood to find the ambient soundscapes of contemporary artists combined with cappuccinos and literary conversation. The actors, sound, context, and coffee brands may differ from theater to theater, but the stage is essentially the same, as modern life evolves into a megalopolis of air-conditioned and sonically monitored spaces.

Indeed, background music is almost everywhere: avant-garde "sound installations" permeate malls and automobile showrooms, telephone techno-tunes keep us complacently on hold, and even synthesized "nature" sounds further blur the boundary between our high-tech imagined existence and "real life." Along with Muzak and elevator music, there is moodsong to accompany our favorite movie scenes, tickle our subconscious fantasies on television and radio commercials, and lull us in our home entertainment centers.

But just mention the words *Muzak*, *easy-listening*, or even *contemporary instrumental*, and many critics will lash out with judgments such as "boring," "dehumanized," "vapid," "cheesy," and (insult of insults) "elevator music." ( 26 ) These days, when people should think twice before passing blanket judgments on most cultures and their contributions, I find it inconsistent for the press (particularly the music press) to relegate "elevator music" to a lesser, worthless category with no questions asked. After decades of rock, rhythm and blues,



folk, heavy metal, and rap, a desensitized population seems to assume that if music is not hot, heavy, bubbling with relentlessly pounding rhythms, and steaming with emotion or anger, it is somehow less than good or (worse) less than art.

Not every musician should be obligated to reassure us that we are not emotionless zombies. ( 27 ) This is certainly true in the case of many instrumental recording artists who have from time to time been successful in the art of producing sonic wallpaper.

Championed by Muzak more than half a century ago, the philosophy and musicology of background music have since radiated into a web of styles and applications more complex and engaging than many people realize. ( 28 ) Unobtrusive melodies and pitches; metronomic repetition; a weaving together of hypnotic violins, harps, and other instruments expressing concepts of how heaven sounds; or harmonies that seem to come from a mysterious source that is more than the sum of its musicians and (to paraphrase a favorite Muzak saying) “more than music.”

For a more clinical psychological definition: mood music shifts music from *figure* to *ground*, to encourage peripheral hearing. ( 29 ) Hearing it, we are inspired to frame an otherwise disordered or boring existence into movie scenes whose accompanying soundtrack alternately follows and anticipates our thoughts and actions—but then shifts (or rather plays on) with a subconscious rhythm and logic indifferent to our own. ( 30 )

Background music provides an illusion of timelessness. It makes us feel more relaxed, contemplative, distracted from problems, and prone to whistle over chores we might find unbearable if forced to suffer them in silence. ( 31 ) The sounds intended to cater to or quell the emotions can also sound aloof or haunting or intolerably peaceful, depending on the listener’s mind, ear, and past experiences.

(Adapted from Joseph Lanza, *Elevator Music*.)

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from *Elevator Music : A Surreal History of Muzak, Easy-Listening,  
and Other Moodsong*; Revised and Expanded Edition;  
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Ⅳ Choose the most appropriate word or phrase from the list (a ~ m) for each item (32~38). Mark your choices on the separate answer sheet.

Alice: Hey Bob, ( 32 )? Why so happy?

Bob: I'm super hyped about tomorrow's Spring Festival in the city. Want to come with us?

Alice: Yeah, ( 33 ). I always love ( 34 ) with you.

Bob: Awesome. We're going to meet up at 9 A.M. at the station.

Alice: Great. I'll see you tomorrow!

Bob: Sure. Oh, by the way, don't forget to adjust your clock tonight. The time changes tomorrow, ( 35 ).

Alice: Wait, what?

Bob: Daylight saving time. You've got to adjust your clock before you go to bed.

Alice: Oh, right. I always forget ... We don't have daylight saving time back home in Arizona.

Bob: Really, ( 36 )! That's surprising. Why is that?

Alice: Eh, ( 37 ). I suppose it's just too hot there. An extra daylight hour probably wouldn't save money. It's also easier that way. How's that work again, anyway? Forwards or backwards?

Bob: Just keep in mind "spring forward, fall back." For spring, we lose an hour. If you aim for 9 A.M. today, you'll be an hour late tomorrow.

Alice: That would've been a disaster. You really saved my bacon. Thanks ( 38 ). See you tomorrow!

- ( a ) beats me
- ( b ) for the tip
- ( c ) good job
- ( d ) hanging out
- ( e ) in advance
- ( f ) walking out
- ( g ) what's up
- ( h ) you bet
- ( i ) you don't say
- ( j ) you know
- ( k ) you say
- ( l ) you want
- ( m ) you wish

PLEASE READ THE INSTRUCTIONS CAREFULLY.

- V Read the following passage and complete the English summary in your own words in the space provided on the separate answer sheet. The beginning of the summary is provided; you must complete it in 4-10 words.

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(Adapted from Nancy Bader, "From Nature's Time to Clock Time.")

SUMMARY:

The advent of the clock helped make people's lives more efficient, but it also ...

*[complete the summary on the separate answer sheet]*

〔以 下 余 白〕

# 英 語

〈2019 H31131123〉

受験 番号	万	千	百	十	一
氏 名					

採 点 欄

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(注意) 所定欄以外に受験番号・氏名を記入してはならない。記入した解答用紙は採点の対象外となる場合がある。

〈2019 H31131123〉

受験 番号	万	千	百	十	一
氏 名					

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V

The advent of the clock helped make people's lives more efficient, but it also


※解答欄以外には書かないこと

--

英 語

(記述解答用紙)