A

令和５年度

前期日程

英語問題

〔注　意〕

1. 問題冊子及び解答用紙は，試験開始の合図があるまで開いてはいけない。
2. **受験番号は，解答用紙の受験番号記入欄及び受験番号マーク欄に正確に記入・マークすること。なお，マークは該当する数字を塗りつぶすこと。**
3. 問題冊子のページ数は，表紙を除き７ページである。脱落している場合は直ちに申し出ること。
4. 解答用紙は１枚である。
5. 解答は，解答用紙の指定されたところに記入すること。枠からはみ出してはいけない。
6. マーク式解答は，解答用紙のマーク欄にマークしなさい。例えば㋑と解答する場合は，次の例のように㋑をマークしなさい。

（例）

7. 問題冊子の余白は，適宜下書きに使用してよい。
8. 解答用紙は持ち帰ってはいけない。
9. 問題冊子は持ち帰ること。

I 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) An average person on planet Earth today acquires most of their energy from the plant kingdom: more than 80 per cent of humanity's calorie intake consists of various kinds of grains and produce. The remaining calories come from the animal kingdom — roughly a tenth from meat, including animal fat and organs, and the rest from eggs and milk, and seafood. The meat we eat also comes from nature — although this is no longer strictly true now that much of the world's meat production looks more like industry than nature.

(Sverdrup-Thygeson, Anne. Translation by Lucy Moffatt. 2021. *Tapestries of life: Uncovering the lifesaving secrets of the natural world.* Mudlark より一部改変)

(B) Ideas about creativity are as old as humanity even if the word 'creativity', in English at least, has been documented only since the 19th century. This is because the act of creating something is a defining characteristic of human beings. Historically, our appreciation for creative individuals has changed and, at different moments in time, certain individuals, professions, or activities have been more easily recognized as creative than others. But the general fascination for what makes creative people 'stand out' and what fuels their capacity to innovate remains constant through the ages.

(Glăveanu, Vlad. 2021. *Creativity: A very short introduction.* Oxford University Press より一部改変)

Ⅱ　次の英文を読んで，以下の設問に答えなさい。

"Red is associated with love, but do we actually feel it?"

Close your eyes and imagine the color red. Then, think about the emotions that go with this color. You might think of love or anger, potentially also of hate or passion. You might think of all of them, only one of them, or a totally different emotion. (i) Irrespective of what emotion you imagined, as a matter of fact, people easily associate colors with emotions. But *associating* an emotion is not (necessarily) the same as *feeling* it. Maybe you noticed that yourself from the little mental exercise in the beginning: Did you feel anger bubble up or your heart skip a beat when imagining red?

Search the internet using terms like "color" and "feeling," and you will land on numerous popular websites claiming that colors (ii) evoke feelings. You will also find that certain claims repeat across many such sites. For instance, you can frequently read that blue is a calming color, associated with trust, intelligence, trustworthiness, and productivity. Red, on the other hand, is claimed to be energizing and activating, and also to be the favorite color of extraverts* (but is it, really?). Sure, as is the case for propaganda and publicity more generally, hearing or reading the same things over and over again renders them more believable to the human brain. But repetition does not magically make them true. What is the actual scientific basis for such claims, if any? Can we assume actual feelings while looking at colors?

In a recent post, we described our study on color-emotion associations across 30 countries. In this study, we had investigated how color words were associated with emotion words. We found that participants showed a (iii) stunning degree of similarity and consistency in their color-emotion associations. Wherever people came from, the most consistent associations for red were with love, anger, and hate. Love was also associated with pink, while anger and hate were linked with

black. For yellow, the most consistent associations were with joy and amusement, and those emotions (A) were also associated with orange.

Does this mean that all these respondents felt love, anger, hate, joy, or amusement? While we cannot know for sure, we doubt it. (That would be a pretty exhausting life.) We conjecture (iv) that color-emotion associations are mainly conceptual, and they (B) are based on our abstract knowledge and life experiences, whether current or through evolutionary history.

In the case of red, it is impossible to escape its association with love. Just think about Valentine's Day. During the weeks leading up to the date, we are showered with red hearts and red roses wherever we look. And during the rest of the year, if we deeply care for or love somebody, we send red hearts, often in the form of emojis. Red is also an important sexual display for some animal species, like baboons*; the female baboon's red bum is famously known to be an indication of sexual readiness. At the same time, human-made signs of danger and warning are also indicated in red (and yellow). Such red/danger pairings have analogies in the natural world, too: Just think of poisonous mushrooms or dangerous animals. Here, these associations signal danger.

Finally, if we think about red/anger associations (C), there is a plausible physiological explanation. When people get angry, blood rushes to their faces and they appear flushed. Seeing such angry red faces over and over again leads to a close association between anger and red. We can apply a similar explanation to the positive associations with red: Faces also become flushed when people experience pleasure, likely facilitating (v) the romantic associations with red — love, pleasure, and desire.

Our conclusion from the evidence we have so far is that color-emotion associations have nothing to do with actual feelings, but they have emerged because experiences that often occur together became associated in our minds. This conclusion might be disappointing for many but consider for a moment what it would mean to feel an emotion for every color you see. To us, such a situation (D) seems unlivable. We would have to endure a continuous stream of emotions

wherever we go, because the world in which we navigate is full of different colors. Just think of shopping at a supermarket or visiting an art gallery: If all these colors and their combinations triggered particular emotional experiences, just imagine the emotional thunderstorm. Would you really enjoy such experiences?

(Mohr, Christine, & Jonauskaite, Domicele. 2022. "Red is associated with love, but do we actually feel it?" *Psychology Today*.
https://www.psychologytoday.com/us/blog/color-psychology/202202/red-is-associated-love-do-we-actually-feel-it より一部改変)

*extraverts：外向的な人
*baboons：ヒヒ

設問(1)　下線部(i)～(v)の語句の本文中での意味に最も近いものを，(イ)～(ニ)から１つ選び，解答欄の選択肢を塗りつぶしなさい。

(i) irrespective of
(イ) in consideration of　(ロ) instead of
(ハ) out of　(ニ) regardless of

(ii) evoke
(イ) cause　(ロ) erase　(ハ) spare　(ニ) suffer

(iii) stunning
(イ) certain　(ロ) remarkable　(ハ) slight　(ニ) various

(iv) conjecture
(イ) doubt　(ロ) guess　(ハ) hope　(ニ) reject

(v) facilitating
(イ) contributing to　(ロ) interfering with
(ハ) postponing　(ニ) questioning

設問(2)　下線部(A) those emotions が指し示す箇所を本文中から抜き出しなさい。

設問(3)　下線部(B) they が指し示す箇所を本文中から抜き出しなさい。

設問(4)　下線部(C) red/anger associations が生じる要因を本文の内容に即して日本語で説明しなさい。

設問(5)　下線部(D) such a situation seems unlivable と述べる理由を本文の内容に即して日本語で説明しなさい。

設問(6)　本文の内容に合うものを下記の(イ)～(ホ)から 2 つ選び，解答欄の 1 つ目の欄，2 つ目の欄それぞれの選択肢を 1 つずつ塗りつぶしなさい。ただし，解答の順序は問わない。

(イ)　青や赤のような印象の強い色はプロパガンダや宣伝によく利用される。

(ロ)　異なる国においても，色と感情の相関関係にはかなりの一致が見られる。

(ハ)　恋心を伝えるには通常赤いバラの花よりもハートの絵文字を送る人が多い。

(ニ)　ヒヒのお尻がしばしば赤くなることと，人間社会で赤が危険や警告を示す色となっていることの間には，相関関係がある。

(ホ)　喜びの感情と赤色との結びつきには生理学的な要因が関わっている。

設問(7)　本文全体の主旨を最もよく表している文を下記の(イ)～(ニ)から 1 つ選び，解答欄の選択肢を塗りつぶしなさい。

(イ)　Color-emotion associations are conceptual, and they are unrelated to our experiences.

(ロ)　Colors always go hand in hand with our emotions.

(ハ)　It is unlikely that colors cause us to feel specific emotions.

(ニ)　Many people believe that colors are related to feelings, because such a claim is repeated across many websites.

Ⅲ　効率やスピードを重んじる傾向が最近の世の中にはありますが，それらを追求することについて，あなたはどう考えますか。具体的に利点もしくは問題点を1つ挙げて，80語程度の英文で述べなさい。

Ⅳ　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）**

「私たちはなぜわかり合えないか」ではなく「私たちはなぜわかり合えるのか」と問うことにより，外見の違いの裏にある共通性が浮かび上がってきます。

共通性に気づくことは，違いを認める心の余裕を生むはずです。世界の人々が「どう違うか」ばかりに目を奪われるのでなく，私たちはみな，かつて同じ長い歴史を共有してきた兄弟姉妹である事実に目を向け，だから「私たちは潜在的にわかり合える」という信念を持つべきでしょう。

（海部陽介．2022.『人間らしさとは何か　生きる意味をさぐる人類学講義』河出書房新社 より一部改変）

(B)

(イ)　**（文学部の志願者）**

海外文学の楽しみ方は，大きく分けて二つある。「自分と似ている部分を楽しむ」ことと，「自分と異なる部分を楽しむ」ことだ。知っているから面白いし，知らないから面白い。ぜひ両方の要素を堪能してもらいたい。

むろん，知識が増えればそれに比例して視野が広く深くなり，目に見える世界が変わっていく。画面が大きくなって，解像度が高くなると言ってもいい。

（越前敏弥．2022.1.10.「「ハムレットって誰」進歩への一歩」『朝日新聞』）

(ロ)　**（文学部以外の学部の志願者）**

私たちは普段，味覚や視覚，また触覚や聴覚，嗅覚といった五感を駆使して生活している。これら五感は，一見，個々人の主観的・身体的作用のようだが，実は文化的・歴史的なものでもある。何かに触れた時に感じる柔らかさや硬さ，街の中で聞こえてくる音，食べ物の味など，何をどう感じ取るかは，生まれ育った社会や文化によって，また時代によって異なるのだ。

（久野愛．2021.『視覚化する味覚――食を彩る資本主義』岩波書店）