ハイレベル読解問題演習 41

（東京大 2018）

次の英文を読み、(ア), (イ)の問いに答えよ。

When we think back on emotional events from the past, our memories tend to be distorted by internal influences. One way this can happen is through sharing our memories with others, something that most of us are likely to do after important life events — whether it's calling our family to tell them some exciting news, reporting back to our boss about a big problem at work, or even giving a statement to police. In these kinds of situations we are transferring information that was originally received visually (or indeed through other senses) into verbal information. We are turning inputs from our five senses into words. (1) ; every time we take images, sounds, or smells and verbalise them, we potentially alter or lose information. There is a limit to the amount of detail we are able to communicate through language, so we have to cut corners. We simplify. This is a process known as "verbal overshadowing," a term invented by psychologist Jonathan Schooler.

Schooler, a researcher at the University of Pittsburgh, published the first set of studies on verbal overshadowing in 1990 with his colleague Tonya Engstler-Schooler. Their main study involved participants watching a video of a bank robbery for 30 seconds. After then doing an unrelated task for 20 minutes, half of the participants spent five minutes writing down a description of the bank robber's face, while the other half undertook a task naming countries and their capitals. After this, all the participants were presented with a line-up of eight faces that were, as the researchers put it, "verbally similar," meaning that the faces matched the same kind of description — such as "blonde hair, green eyes, medium nose, small ears, narrow lips." This is different from matching photos purely on visual similarity, which may focus on things that are harder to put into words, such as mathematical distances between facial features.

We would expect that the more often we verbally describe and reinforce the appearance of a face, the better we should retain the image of it in our memory. (2) . The researchers found that those who wrote down the description of the robber's face actually performed significantly worse at identifying the correct person out of the line-up than those who did not. In one experiment, for example, of those participants who had written down a description of the criminal, only 27 percent picked the correct person out of the line-up, while 61 percent of those who had not written a description managed to do so. That's a huge difference. By stating only details that could be readily put into words, the participants had overlooked some of the details of their original visual memory.

(3) , as indicated by the outcome of possibly the biggest effort ever to reproduce the result of an experiment in psychology. This was a massive project by 33 labs and almost 100 scholars, including Jonathan Schooler and Daniel Simons, published in 2014. All researchers followed the same methods, and they found that even when the experiment was conducted by different researchers, in different

countries, and with different participants, the verbal overshadowing effect was constant. Putting pictures into words always makes our memories of those pictures worse.

Further research by Schooler and others has suggested that this effect may also transfer to other situations and senses. It seems that whenever something is difficult to put into words, verbalisation of it generally diminishes recall. Try to describe a colour, taste, or melody, and you make your memory of it worse. Try describing a map, a decision, or an emotional judgement, and it becomes harder to remember all the details of the original situation. (4) . If we hear someone else's description of something we have seen, our memory of it is weakened in that case too. Our friends may be trying to help us when they give their verbal account of something that happened, but they may instead be overshadowing our own original memories.

According to Schooler, besides losing details, verbalising non-verbal things makes us generate competing memories. We put ourselves into a situation where we have both a memory of the time we described the event and a memory of the time we actually experienced the event. This memory of the verbalisation seems to overwhelm our original memory fragment, and we may subsequently remember the verbalisation as the best account of what happened. When faced with an identification task where we need all the original details back, such as a photo line-up, it then becomes difficult to think past our verbal description. In short, it appears our memories can be negatively affected by our own attempts to improve them.

(5) . Schooler's research also shows that verbalising our memories does not diminish performance — and may even improve it — for information that was originally in word form: word lists, spoken statements, or facts, for example.

ア 空所(1)〜(5)に入れるのに最も適切な文を以下の(a)〜(h)より選び、マークシートの(1)〜(5)にその記号をマークせよ。ただし、同じ記号を複数回用いてはならない。

(a) All this is not surprising
(b) But this process is imperfect
(c) This effect is incredibly robust
(d) However, it seems that the opposite is true
(e) This is without doubt a highly sensitive area
(f) This is also true when others verbalise things for us
(g) This effect extends to more complex memories as well
(h) This does not mean that verbalising is always a bad idea

イ Jonathan Schooler らが発見したと言われていることの内容を、15〜20 語程度の英語で要約せよ。文章から答えを抜き出すのではなく、できるだけ自分の英語で答えよ。

ハイレベル読解問題演習 42

（東京大 2018）

次の英文を読み、下線部(ア), (イ), (ウ)を和訳せよ。なお文章中の mammal という単語は「哺乳動物」を意味する。

As a class, birds have been around for more than 100 million years. They are one of nature's great success stories, inventing new strategies for survival, using their own distinctive brands of intelligence, which, in some respects at least, seem to far exceed our own.

Somewhere in the mists of deep time lived the common ancestor of all birds. Now there are some 10,400 different bird species — more than double the number of mammal species. In the late 1990s, scientists estimated the total number of wild birds on the planet. They came up with 200 to 400 billion individual birds. (ア)That's roughly 30 to 60 live birds per person. To say that humans are more successful or advanced really depends on how you define those terms. After all, evolution isn't about advancement; it's about survival. It's about learning to solve the problems of your environment, something birds have done surprisingly well for a long, long time. (イ)This, to my mind, makes it all the more surprising that many of us have found it hard to swallow the idea that birds may be bright in ways we can't imagine.

Birds learn. They solve new problems and invent novel solutions to old ones. They make and use tools. They count. They copy behaviors from one another. They remember where they put things. (ウ)Even when their mental powers don't quite match or mirror our own complex thinking, they often contain the seeds of it — insight, for instance, which has been defined as the sudden emergence of a complete solution without trial-and-error learning.

ハイレベル読解問題演習 43

（東京大 2020）

以下の英文は、高齢者にやさしい(age-friendly)町づくりを促進するための世界的な取り組みについて論じたものである。この文章の内容を 70～80 字の日本語で要約せよ。句読点も字数に含める。

The age-friendly community movement has emerged as a powerful response to the rapidly growing aging population. Although definitions of "age-friendly community" vary, reflecting multiple approaches and methods, many models highlight the importance of strengthening social ties and promote a vision that takes into account all ages. For example, Kofi Annan, who served as the seventh Secretary-General of the United Nations, declared in the opening speech at the UN International Conference on Aging in 1999, "A Society for All Ages embraces every generation. It is not fragmented, with youths, adults, and older persons going their separate ways. Rather, it is age-inclusive, with different generations recognizing and acting upon their common interests."

The World Health Organization and other international organizations further articulate this premise by defining aging as a lifelong process: "We are all aging at any moment in our life and we should all have the opportunity to do so in a healthy and active way. To safeguard the highest possible quality of life in older age, WHO endorses the approach of investing in factors which influence health throughout the life course."

In practice, however, the age-friendly community movement has focused primarily upon the needs and interests of older adults and their caregivers and service providers. In doing so, it has failed to gather enough data from youth and families about what produces good living conditions in a city or about opportunities for and barriers against working together with older adults.

What accounts for this gap between vision and practice? One answer may lie in the common assumption of the age-friendly community movement that what is good for older adults is good for everyone. In other words, if the age-friendly movement succeeds in making communities suitable for older adults, those communities will then be suitable for all generations. While there are many shared interests among different generations, recent studies in the United States and Europe indicate that young adults and older adults differ in their voting patterns and attitudes more than at any time since the 1970s. These studies suggest that in order to fully understand what constitutes a city that is friendly to people at different stages of the aging process, it is critical to gather data from multiple generations about what makes a city good for both growing up and growing older.

（草稿用）

									70
									80

（解答用）

									70
									80

ハイレベル読解問題演習 44

（東京大 2020）

以下の英文を読み、(ア)、(イ)の問いに答えよ。

Culex molestus is a subspecies of mosquito known as the London Underground mosquito. It gained this name because it was first reported during the German bombing raids of the city in 1940, when the subway tunnels were used as overnight bomb shelters. The *Culex* is a very common type of mosquito, and it has many forms. While they look the same as *Culex pipiens*, their above-ground relatives, the *molestus* mosquitoes behave in a very different way. Up on London's streets, the mosquitoes feed on bird, not human, blood. They need this blood meal before they can lay their eggs, and they sleep during the winter. Down in the subway, the mosquitoes suck passengers' blood and they lay eggs before feeding; they are also active the whole year round.

Despite its name, the Underground mosquito is not unique to London, as recent studies have revealed. It lives in basements and subways all over the world, and it has adapted its ways to its human-built environment. (ア) and planes, its genes spread from city to city, but at the same time it also cross-breeds with local above-ground mosquitoes, absorbing genes from that source as well. (1) — probably only since humans began constructing underground buildings, did *Culex molestus* evolve.

The evolution of the London Underground mosquito fascinates me not least because it seems such an interesting addition to evolution's standard portfolio. We all know about evolution perfecting the feathers of birds of paradise in distant jungles or the shape of rare flowers on high mountaintops. But apparently, the process is so ordinary that it is happening literally below our feet, among the dirty power cables of the city's subway system. Such a nice, unique, close-to-home example! The sort of thing you'd expect to find in a biology textbook.

But what if it is not an exception anymore? What if the Underground mosquito is representative of all plants and animals that come into contact with humans and the human-crafted environment? What if our grip on the Earth's ecosystems has become so firm that life on Earth is in the process of evolving ways to adapt to a thoroughly urban planet?

In 2007, for the first time in history, there were more people living in urban than in rural areas. (2) . By the mid-twenty-first century, two-thirds of the world's estimated 9.3 billion will be in cities. Mind you, that's for the entire world. In western Europe, more people have lived in cities than in the countryside since 1870, and in the US that turning point was reached in 1915. Areas like Europe and North America have been firmly on the way to becoming urban continents for more than a century. A recent study in the US showed that each year, the average distance between a given point on the map and the nearest forest increases by about 1.5 per cent.

In ecological terms, the world has never seen the situation that we find ourselves in today: a single large animal species completely occupying the planet and turning it to its advantage. At the moment, our species appropriates fully one-quarter of the food that all of the world's plants produce and much of all the world's fresh water. Again, this is something that has never happened before. No other species that evolution has produced has ever been able to play such a central ecological role on such a global scale.

(3) . By 2030, nearly 10 per cent of the land on the planet will be densely populated, and much of the rest covered by farms, fields, and plantations which humans have shaped. Altogether a set of entirely new habitats, the likes of which nature has not seen before. And yet, when we talk about ecology and evolution, about ecosystems and nature, we are stubbornly ignoring the human factor, focusing our attention instead on that diminishing fraction of habitats where human influence is still very small.

Such an attitude can no longer be maintained. It's time to acknowledge the fact that human actions are the world's single most influential ecological force. Whether we like it or not, we have become fully integrated with everything that happens on this planet. (4) . Out in the real world, however, the threads of human activity are tightly woven into nature's fabric. We build cities full of novel structures made of glass and steel. We pump greenhouse gases into the air that alter the climate; we release non-native plants and animals, harvest other species, and use a variety of natural resources for our own needs. Every non-human life form on Earth will come across humans, either directly or indirectly. And, mostly, such encounters are not without consequence for the organism in question. They may threaten its survival and way of life. But they may also create new opportunities, as they did for the ancestors of *Culex molestus*.

So what does nature do when it meets challenges and opportunities? It evolves. If at all possible, it changes and adapts. The greater the pressure, the faster and more widespread this process becomes. As subway passengers know all too well, in cities there is great opportunity, but also great competition. Every second matters if you want to survive, and nature is doing just that. (5) .

注　mosquito　蚊　　ecosystem　生態系

(ア)　下に与えられた語を正しい順に並べ替え、空所(ア)を埋めるのに最も適切な表現を完成させなさい。なお文頭の語は大文字で始めよ。

cars	get	in	mosquitoes
thanks	that	to	trapped

(イ)　空所(1)～(5)に入れるのに最も適切な文を以下の a)～g)より一つずつ選びなさい。ただし、同じ記号を複数回用いてはならない。

a) And it has also become clear that all this has happened very recently
b) Otherwise, it may not be possible to reverse some of the changes we are imposing on Earth
c) Perhaps in our imaginations we can still keep nature divorced from the human environment
d) Since then, that statistic has been rising rapidly
e) So, our world is becoming thoroughly human-dominated
f) While we have all been focusing on the vanishing quantity of untouched nature, urban ecosystems have been rapidly evolving behind our backs
g) Yet the urban evolutionary rules are beginning to differ more and more from the ones we find in the natural world

ハイレベル読解問題演習 45

（東京大 2020）

以下の英文を読み、下線部(ア)、(イ)、(ウ)を和訳せよ。下線部(イ)を訳すには、”that same pool”が何を指しているかを明らかにせよ。

The social psychologist and writer Daniel Gilbert suggests that human beings are "works in progress that mistakenly think they're finished." And he claims, "the person you are right now doesn't remain as it is. It is as temporary as all the people you've ever been. The one constant in our lives is change." (ア)Time is a powerful force, he says, and one that perpetually revises our values, personalities, and preferences in everything from music and the places we would like to go to friendship.

Researchers at the University of Edinburgh, who conducted the longest-ever study of the stability of human character, have come to a similar conclusion, finding that those qualities that seemed to mark us as teenagers could be almost gone in our later lives. Characteristics might appear stable over short periods of time but change over decades. The researchers used data taken from a part of the 1947 Scottish Mental Survey, which tracked development in a pool of 70,805 children. They used a smaller sample of 1,208 fourteen-year-olds to study personality stability in the kids as they went from being adolescents to adults. The survey had identified six particular characteristics: self-confidence, determination, mood stability, sincerity, originality, and the desire to learn. (イ)In 2012, an attempt was made to track down that same pool of participants and, of those found, 174 agreed to take part in the continued research. They were asked to rate themselves on these same six characteristics and the degree to which they remained dominant factors in their behavior; family members, partners, and friends close to the participants were also asked to assess the continued presence of the earlier characteristics. The results determined that (ウ)while some of these characteristics remained steady over shorter periods of the participants' lives, most of them, with the exception of mood stability, had changed markedly, sometimes vanishing entirely.

ハイレベル読解問題演習 46

（東京大 2020）

以下の英文を読み、(A)～(D)の問いに答えよ。

"Let's make a bet," my father said, on my fifteenth birthday. I remember very clearly being fifteen; or rather, I remember what fifteen feels like to a fifteen-year-old. The age is a diving board, a box half-opened.

We were sitting in stiff wooden chairs on the lawn, watching the evening settle over the neighborhood, all of that harmless fading light softening the world.

"I bet you'll leave here at eighteen and you'll never come back," he said. "Not once."

We lived two hours outside of Los Angeles, in a suburb attached to a string of other suburbs, where (A)the days rarely distinguished themselves unless you did it for them.

"You don't even think I'll come back and visit?" I said.

"No," he said. "I don't." My father was a reasonable man. He did not generalize. He was not prone to big, dubious statements, and he rarely gambled. I felt hurt and excited by the suggestion.

"What about Mom?" I asked.

"What about her?"

I shrugged. It seemed she had little to do with his prediction.

"And James?" I asked.

"Not sure about James," he said. "I can't bet on that one."

James was — and still is — my younger brother. I felt little responsibility for him. At ten, he was [ア(26)] but anxious and very much my parents' problem. My mother adored him, though she thought (B)_____ . Make no mistake: we were equally loved but not equally preferred. If parents don't have favorites, they do have allies.

Inside, my mother was cooking dinner while James followed her around the kitchen, handing her bits of paper he'd folded into unusual shapes. Even then, he had a talent for geometry.

"Where will I go?" I asked my father. My grades were merely [ア(27)] . I' d planned — vaguely, at fifteen — to transfer somewhere after a few years at the local junior college.

"It doesn't matter where," he said, waving away a fly circling his nose.

Next door, the quiet neighbor kid, Carl, walked his dog, also called Carl, back and forth across his lawn. The weather was pleasant.

"What happens if I do come back?" I asked.

"You'll lose if you come back," he said.

I hated to lose, and my father knew it.

"Will I see you again?" I asked. I felt [イ] in a way that felt new, at fifteen, as though the day had turned shadowy and distant, already a memory. I felt [イ] about my father and his partly bald head and his toothpaste breath, even as he sat next to me, running his palms over his hairy knees.

"Of course," he said. "Your mother and I will visit."

My mother appeared at the front door with my brother, his fingers holding the back pocket of her jeans. "Dinnertime," she said, and I kissed my father's cheek as though I were standing on a train platform. I spent all of dinner feeling that way too, staring at him from across the table, mouthing goodbye.

My eighteenth birthday arrived the summer after I'd graduated from high school. To celebrate, I saw the musical *Wicked* at a theater in Los Angeles with four of my friends. The seats were deep and velvety. My parents drove us, and my father gave us each a glass of champagne in the parking lot before we entered the theater. We used small plastic cups he must have bought especially for the occasion. I pictured him walking around the supermarket, looking at all the cups, deciding.

A week after my birthday, my father woke me up, quieter than usual. He seemed [ア(28)]. I still had my graduation cap tacked up on the wall. My mother had taken the dress I'd worn that day to the dry cleaner, and it still lay on the floor in its cover.

"Are you ready to go?" he asked.

"Where are you taking me?" I wanted to know.

"To the train station," he said slowly. "It's time for you to go."

My father had always liked the idea of traveling. Even just walking through an airport gave him a thrill — it made him [ア(29)], seeing all those people hurrying through the world on their way to somewhere else. He had a deep interest in history and the architecture of places he'd never seen in person. It was the great tragedy of his life that he could never manage to travel. As for my mother, it was the great tragedy of her life that her husband was [ア(30)] and didn't take any pains to hide it. I can see that now, even if I didn't see it then.

"Where's Mom?" I asked. "And where's James?"

"The supermarket," my father said. James loved the supermarket — the order of things, all [ア(31)] in their rows. "Don't cry," Dad said then, smoothing my pillowcase, still warm with sleep. He had a pained look on his face. "Don't cry," he said again. I hadn't noticed it had started. (C)My whole body felt emotional in those days, like I was an egg balanced on a spoon.

"You'll be good," he said. "You'll do good."

"But what about junior college?" I asked. "What about plans?" I'd already received a stack of shiny school pamphlets in the mail. True, I didn't know what to do with them yet, but I had them just the same.

"No time," my father said, and the urgency in his voice made me hurry.

(A)　下線部(A)の内容を本文に即して日本語で説明せよ。

(B)　下に与えられた語を正しい順に並べ替え、下線部(B)を埋めるのに最も適切な表現を完成させよ。

equal	fooled	into	me
she	thinking	we	were

(C)　下線部(C)の内容をこの場面に即して具体的に日本語で説明せよ。

(D)　以下の問いに解答しなさい。

(ア)　空所(26)〜(31)には単語が一つずつ入る。それぞれに文脈上最も適切な語を次のうちから一つずつ選びなさい。ただし同じ記号を複数回用いてはならない。

a) average	b) cheerful	c) frightened	d) intelligent
e) neat	f) solemn	g) tolerant	h) unhappy

(イ)　空所(イ)に入れるのに最も適切な単語を次のうちから一つ選びなさい。

a) angry	b) delighted	c) excited	d) sentimental
e) unfair			

(ウ)　本文の内容と合致するものはどれか。一つ選びなさい。

a) The author finally decided to go to the local junior college.
b) The author had planned to leave home since she was fifteen.
c) The author had to leave home because there was conflict between her parents.
d) The author's father drove her away because he hated her.
e) The author's father predicted that she would not come back home although he and her mother would visit her.

ハイレベル読解問題演習 47

（東京大 2019）

以下の英文を読み、ヨーロッパで生じたとされる変化の内容を 70～80 字の日本語で要約せよ。句読点も字数に含める。

In pre-industrial Europe, child labor was a widespread phenomenon and a significant part of the economic system. Until and during the nineteenth century, children beyond six years of age were required to contribute to society according to their abilities. From about the age of seven, they began a slow entry into the world of work, a world inhabited by both adults and children. The concepts of education, schooling, and protection against hazards were rare or entirely absent. In the early nineteenth century, children were also mostly viewed as the personal property of their parents, with few or no legal rights. Parents, mainly fathers, were given unlimited power and control over them and were allowed to treat them as they wished; physical punishment was almost universal and socially accepted.

This situation began to change as the nineteenth century progressed. Particularly in the half-century from 1870 to 1920, the rights of children in relation to parents, employers, and others expanded in the form of legal protection. Gradually, children began to be perceived as a separate category and not simply as the property of adults. The view that children have no more than economic value began to change and be replaced by the perception that they are a unique group that society has the responsibility to support and protect from the various dangers they face.

Another change in this period was the protection of children from parental abuse and neglect, which were subjected to intense scrutiny and challenged increasingly by government authorities. In 1889, both France and Great Britain passed laws against cruelty to children, including that caused by their parents. The nation became the defender of children's rights. The child's right to protection then led to the right to provision of various sorts, with the national government responsible for providing services. Health care, acceptable housing, and playgrounds ― together with freedom from work and access to public schooling ― emerged as elements of children's rights.

（草稿用）

									70
									80

（解答用）

									70
									80

ハイレベル読解問題演習 48

（東京大 2019）

以下の英文を読み、(ア)、(イ)の問いに答えよ。なお、文章中の linguistic という単語は「言語の」、linguist は「言語学者」を意味する。

Music is a universal language. Or so musicians like to claim. "With music," they'll say, "you can communicate across cultural and linguistic boundaries in ways that you can't with ordinary languages like English or French." On one level, this statement is obviously true. You don't have to speak French to enjoy a piece of music written by the French composer Claude Debussy. (1) That depends on what you mean by "universal" and what you mean by "language."

Every human culture has music, just as each has language. So it's true that music is a universal feature of the human experience. At the same time, both music and language systems vary widely from culture to culture. Nevertheless, no matter how strange a foreign musical system may seem, studies show that people are pretty good at detecting the emotions conveyed in unfamiliar forms of music — that is, at least the two basic emotions of happiness and sadness. (2) For example, higher pitch, more variations in pitch and rhythm, and faster tempo convey happiness, while the opposite conveys sadness.

Perhaps, then, we are born with a musical sense. But language also has melody, which linguists call prosody. Exactly these same features — pitch, rhythm, and tempo — are used to convey emotion in speech in a way that appears to be universal across languages. Listen in on a conversation in French or Japanese or some other language you don't speak. You won't understand the content, but you will understand the shifting emotional states of the speakers. She's upset, and he's getting defensive. Now she's really angry, and he's backing off. He pleads with her, but she isn't convinced.... We understand this exchange in a foreign language because we know what it sounds like in our own language. Likewise, when we listen to a piece of music, either from our culture or from another, we recognize emotion on the basis of melodic features that mirror universal prosodic features. (3)

But is music a kind of language? Again, we have to define our terms. (4) Biologists talk about the "language of bees," which is a way to tell fellow bees about the location of a new source of food. People talk about the "language of flowers," through which they can express their intentions. "Red roses mean ... Pink carnations mean ... White lilies mean ..." And then there's "body language." By this we mean the gestures, movements, and facial expressions we use to convey emotions, social status, and so on. Although we often use body language when we speak, linguists don't consider it a true form of language. Instead, it's a communication system, just as are the so-called languages of bees and flowers.

By definition, language is a communication system consisting of a set of meaningful symbols (words) and a set of rules (syntax) for combining those symbols

into larger meaningful units (sentences). While many species have communication systems, none of these counts as language because they lack one or the other component. The alarm and food calls of many species consist of a set of meaningful symbols, but they don't combine those symbols productively according to rules. Likewise, bird song and whale song have rules for combining elements, but these elements aren't meaningful symbols. Only the song as a whole has (　ア　).

Like language, music has syntax — rules for ordering elements, such as notes, chords, and intervals, into complex structures. (5) Rather, it's the larger structure — the melody — that conveys emotional meaning. And it does that by mirroring the prosody of speech.

Since music and language share features in common, it's not surprising that many of the brain areas that process language also process music. (6) We tend to think that specific areas of the brain are tied exclusively to specific functions, but any complex behavior, whether language or music or driving a car, will recruit contributions from many different brain areas.

Music certainly isn't a universal language in the sense that you could use it to express any thought to any person on the planet. But music does have the power to evoke basic feelings at the core of the shared human experience. It not only crosses cultures, but it also reaches deep into our evolutionary past. And in that sense, music truly is a universal language.

(ア)　空所(ア)に入れるのに最も適切な単語 1 語を第 4 パラグラフ～第 6 パラグラフから抜き出し、その単語を書け。

(イ)　空所(1)～(6)に入れるのに最も適切な文を以下の a)～h)より一つずつ選びなさい。ただし同じ記号を複数回用いてはならない。

a) But is music really a universal language?

b) But is the opposite true, that is, is language a universal music?

c) But this doesn't mean that music is language.

d) In this sense, music really is a universal system for communicating emotion.

e) Specific features of music contribute to the expression of these emotions.

f) We, including scientists, often use "language" to mean "communication system."

g) We usually do not define "language" as "communication."

h) Yet none of these elements has significance on its own.

ハイレベル読解問題演習 49

（東京大 2019）

以下の英文を読み、下線部(ア)、(イ)、(ウ)を和訳せよ。なお、文章中の Fred は、著者の両親が飼っている大型のリクガメの名前である。

Last July, I went to Honolulu to meet Fred and to spend the summer with my parents. My parents and I have a warm relationship, even though, or perhaps because, I don't speak to or visit them frequently; until my most recent trip there, the previous July, I hadn't seen them in six years. I live in New York, and they live in Hawaii, and (ア)while it is true that traveling to the islands requires a certain commitment of time, the real reason I stayed away is that there were other places I wanted to visit. Of all the gifts and advantages my parents have given me, one of the greatest is their conviction that it is the duty of children to leave and do what they want, and the duty of parents not just to accept this but to encourage it. When I was 14 and first leaving my parents — then living in East Texas — to attend high school in Honolulu, my father told me that any parent who expected anything from his child was bound to be disappointed, because (イ)it was foolish and selfish to raise children in the hope that they might someday pay back the debt of their existence; he has maintained this ever since.

(ウ)This philosophy explains their love for a pet that, in many ways, contradicts what we generally believe a pet should be. Those of us with animals in our lives don't like to think of ourselves as having expectations for them, but we do. We want their loyalty and affection, and we want these things to be expressed in a way that we can understand. Fred, however, provides none of these things. Although he is, in his way, friendly, he is not a creature who, you feel, has any particular fondness for you.

A Pet Tortoise Who Will Outlive Us All by Hanya Yanagihara © The New York Times

ハイレベル読解問題演習 50

（東京大 2019）

以下の文章を読み、(A)〜(D)の問いに答えよ。なお、文章中の stratocumulus という単語は「層積雲」を意味する。

Gavin Pretor-Pinney decided to take a break. It was the summer of 2003, and for the last 10 years, in addition to his graphic-design business in London, he and a friend had been running a magazine called *The Idler*. This title suggests "literature for the lazy." It argues against busyness and careerism and for the value of aimlessness, of letting the imagination quietly run free. Pretor-Pinney anticipated all the jokes: that (A)he'd burned out running a magazine devoted to doing nothing, and so on. But it was true. Getting the magazine out was tiring, and after a decade, it seemed appropriate to stop for a while and live without a plan — to be an idler himself in a positive sense and make space for fresh ideas. So he exchanged his apartment in London for one in Rome, where everything would be new and anything could happen.

Pretor-Pinney is 47, tall and warm, with a grey beard and pale blue eyes. His face is often bright, as if he's being told a story and can feel some terrific surprise coming. He stayed in Rome for seven months and loved it, especially all the religious art. One thing he noticed: the paintings he encountered were crowded with clouds. They were everywhere, he told me recently, "these soft clouds, like the sofas of the saints." But outside, when Pretor-Pinney looked up, the real Roman sky was usually cloudless. He wasn't accustomed to such endless, blue emptiness. He was an Englishman; he was accustomed to clouds. He remembered, as a child, being charmed by them and deciding that people must climb long ladders to harvest cotton from them. Now, in Rome, he couldn't stop thinking about clouds. "I found myself ア(27) them," he told me.

Clouds. They were a strange obsession, perhaps even a silly one, but he didn't resist it. He went with it, as he often does, despite not having a specific goal or even a general direction in mind; he likes to see where things go. When Pretor-Pinney returned to London, he talked about clouds constantly. He walked around ア(28) them, learned their scientific names, like "stratocumulus," and the weather conditions that shape them and argued with friends who complained they were gloomy or dull. He was realizing, as he later put it, that "clouds are not something to complain about. They are, in fact, the most dynamic and poetic aspect of nature."

Slowing down to appreciate clouds enriched his life and sharpened his ability to appreciate other pockets of beauty ア(29) in plain sight. At the same time, Pretor-Pinney couldn't help noting, (B)we were entering an era in which we were losing a sense of wonder. New, supposedly amazing things bounced around the internet so quickly that, as he put it, we can now all walk around with an attitude like, "Well, I've just seen a panda doing something unusual online — what's going

to amaze me now?" His passion for clouds was teaching him that "it's much better for our souls to realize we can be amazed and delighted by what's around us."

At the end of 2004, a friend invited Pretor-Pinney to give a talk about clouds at a small literary festival in South West England. The previous year, there were more speakers than people in the audience, so Pretor-Pinney wanted an interesting title for his talk, to draw a crowd. "Wouldn't it be funny," he thought, "to have a society that defends clouds against the bad reputation they get — that stands up for clouds?" So he called it "The First Annual Lecture of the Cloud Appreciation Society." And it worked. Standing room only! Afterward, people came up to him and asked for more information about the Cloud Appreciation Society. They wanted to join the society. "And I had to tell them, well, I haven't really got a society," Pretor-Pinney said. So he set about [ア(30)] one.

He created a simple website with a gallery for posting photographs of clouds, a membership form and a bold manifesto. ("We believe that clouds are unjustly insulted and that life would be infinitely poorer without them," it began.) He also decided to charge a membership fee and issue a certificate in the mail. He did these things because he recognized that joining an online Cloud Appreciation Society that existed in name only might appear ridiculous, and he wanted to make sure that it did not seem (イ) .

Within a couple of months, the society had 2,000 [ア(31)] members. Pretor-Pinney was surprised and delighted. Then, Yahoo placed the Cloud Appreciation Society first on its 2005 list of Britain's "Wild and Wonderful Websites." People kept clicking on that link, which wasn't necessarily surprising, but thousands of them also clicked through to Pretor-Pinney's own website, then paid for memberships. Other news sites noticed. They did their own articles about the Cloud Appreciation Society, and people followed the links in those articles too. Previously, Pretor-Pinney had proposed writing a book about clouds and had been rejected by 28 editors. Now he was an internet sensation with a large online following; he got a deal to write a book about clouds.

The writing process was [ア(32)] . On top of not actually having written a book before, he demanded perfection of himself, so the work went slowly. But *The Cloudspotter's Guide*, published in 2006, is full of joy and wonder. Pretor-Pinney surveys clouds in art history, poetry, and modern photography. In the middle of the book, there's a cloud quiz. Question No. 5 asks of a particular photograph, "(C)_____ stratocumulus?" The answer Pretor-Pinney supplies is, "It is pleasing for whatever reason you find it to be."

The book became a bestseller.

The Amateur Cloud Society That (Sort Of) Rattled the Scientific Community by Jon Mooallem
© The New York Times

(A)　下線部(A)に関して、“all the jokes”の例であることが分かるように、その内容を日本語で説明せよ。

(B)　下線部(B)の内容を本文に即して日本語で説明せよ。

(C)　下に与えられた語を正しい順に並べ替え、下線部(C)を埋めるのに最も適切な表現を完成させよ。

about	is	it	layer	of
pleasing	so	that’s	this	what

(D)　以下の問いに解答しなさい。

(ア)　空所(27)～(32)には単語が一つずつ入る。それぞれに文脈上最も適切な語を次のうちから一つずつ選びなさい。ただし同じ記号を複数回用いてはならない。

a) admiring	b) disturbing	c) exhausting	d) hating
e) hiding	f) ignoring	g) inventing	h) missing
i) paying	j) recovering		

(イ)　空所(イ)に入れるのに最も適切な単語を次のうちから一つ選びなさい。

a) cloudy	b) expensive	c) lazy	d) pointless
e) serious			

(ウ)　本文の内容と合致しないものはどれか。一つ選びなさい。

a) It was not until he went to Rome that Pretor-Pinney found clouds attractive.
b) Pretor-Pinney learned a lot about clouds after he came back to London, which helped him write *The Cloudspotter's Guide*.
c) Pretor-Pinney's Cloud Appreciation Society drew people's attention quickly.
d) Pretor-Pinney's talk about clouds at a small literary festival turned out to be exceptionally successful.
e) Pretor-Pinney was busy both when co-editor of *The Idler* and when founder of the Cloud Appreciation Society.