平 成 31 年 度 入 学 試 験 問 題

外 国 語

英 語

150 点 満 点

≪配点は，一般入試学生募集要項に記載のとおり。≫

(注 意)

1. 問題冊子および解答冊子は監督者の指示があるまで開かないこと。

2. 問題冊子は表紙のほかに 6 ページ，解答冊子は表紙のほかに 8 ページある。

3. 問題は全部で 3 題ある(1 ～ 6 ページ)。

4. 試験開始後，解答冊子の表紙所定欄に学部名・受験番号・氏名をはっきり記入すること。表紙には，これら以外のことを書いてはならない。

5. 解答は，すべて解答冊子の指定された箇所に記入し，解答欄におさめること。

6. 解答に関係のないことを書いた答案は無効にすることがある。

7. 解答冊子は，どのページも切り離してはならない。

8. 問題冊子は持ち帰ってもよいが，解答冊子は持ち帰ってはならない。

次の文章を読み，下の設問(1)～(4)に答えなさい。　　　　　　　(50 点)

Virtual reality is a means for creating comprehensive illusions that you are in a different place, perhaps a fantastical, alien environment, perhaps with a body that is far from human. And yet, it is also the farthest-reaching apparatus for researching what a human being *is* in terms of cognition and perception.

In order for the visual aspect of the virtual reality to work, for example, you have to calculate what your eyes should see in the virtual world as you look around. Your eyes wander and the virtual reality computer must constantly, and as instantly as possible, calculate whatever graphic images they would see were the virtual world real. When you turn to look to the right, the virtual world must turn to the left in compensation, to create the illusion that it is stationary, outside of you and independent. Unlike prior media devices, every component of virtual reality must function in tight reflection of the motion of the human body.

<u>That is why virtual reality researchers prefer verbs to nouns when it</u>
(a)
<u>comes to describing how people interact with reality.</u> Vision depends on continuous experiments carried out by the nervous system and actualized in large part through the motion of the head and eyes. The body and the brain are constantly probing and testing reality.

Look around you and notice what happens as you move your head just a tiny bit. If you move your head absolutely as little as you can, you will still see that edges of objects at different distances line up differently with each other in response to the motion. You will also see the subtle changes in the lighting and texture of many things. Look at another person's skin and you will see that you are probing into the interior of the skin as your head moves. The skin and eyes evolved together to make this work. If you look at another person, you will see, if you pay close attention, an infinite variety of tiny head motion messages bouncing back and forth between you and the person whom you are looking at. <u>There is a secret visual motion language between all people.</u>
(b)

From the brain's point of view, reality is the expectation of what the next moment will be like, but that expectation must constantly be adjusted. Vision works by pursuing and noticing changes instead of constancies and therefore a neural expectation exists of what is about to be seen. Your nervous system (c) acts a little like a scientific community; it is greedily curious, constantly testing out ideas about what's out in the world. A virtual reality system succeeds when it temporarily convinces the "community" to support another hypothesis. Once the nervous system has been given enough cues to treat the virtual world as the world on which to base expectations, virtual reality can start to feel real.

Some virtual reality believers think that virtual reality will eventually become better than the human nervous system, so that it would not (ア) sense to try to improve it anymore. I do not see things that way. One reason is that the human nervous system (イ) from hundreds of millions of years of evolution. When we think technology can (ウ) our bodies in a comprehensive way, we are (エ) what we know about our bodies and physical reality. The universe doesn't have infinitely fine grains, and the body is already tuned in as finely as anything can ever be, when it needs to be.

(1) 下線部(a)はどのようなことを意味しているか，日本語で説明しなさい。

(2) 下線部(b)の内容を，本文に即して日本語で説明しなさい。

(3) 下線部(c)を和訳しなさい。

(4) 空欄（ ア ）～（ エ ）に入る最も適切な動詞を以下の中から選び，解答欄に記入しなさい。そのさい，必要であれば適切な形に変えること。また，同じ語は一度しか使用してはならない。

behave   benefit   forget   make   predict   surpass

The first commercially available digital camera was launched in 1990. In (a) the decade that followed, it created a lot of anxiety in photographers and photography scholars. Some went as far as declaring photography dead as a result of this shift. Initially this was considered too steep a change to be classified as a reconfiguration*, rather it was seen as a break. A death of something old. A birth of something new.

　Digital images can also be easily copied, duplicated and edited. The latter made the flexibility of what photos can be seen as representing more obvious. It also made representing ourselves and our lives easy, cheap and quick. Additional shots now come with no additional costs, and we can and do take 10, 20, 30 snaps of any given thing to sort through later. In addition to transforming the individual value of the image, this has altered the emotional (b) meanings we attributed both to keeping and getting rid of individual photographs. Printed images of loved ones used to be kept even if they were out of focus, blurry or had development mistakes on them. In the context of the massive amount of digital images, the labour of love now becomes the cleaning, sorting, tagging, categorizing and deleting majority of the photos. While it is occasionally claimed that this emergent acceptance of deleting photos is indicative of their diminished social worth, there are plenty of digital snapshots that are printed out, displayed as the lock-screen on devices, or used as the background of the computer screen. Overall, we can say that digitalization has shifted the focus of photography from photographs themselves to the act of taking pictures.

　The first camera phones date back to the very beginning of the twenty-first century. In early 2001, the BBC reported on the first cell phone with a camera invented in Japan. Readers from around the world offered their ideas on what such a peculiar invention might be good for. Some said it could have

many uses for teenagers (streamlining shopping for outfits, proving you have met a pop idol, setting up your friends on dates) but would be pretty pointless for adults. Others thought it would be a practical aid for spying, taking sneak pictures of your competitors' produce or quickly reporting traffic accidents and injuries. Yet others thought it might be nice for travelers to keep in touch with
(c)
their families or hobbyists to show art or collections to others. My personal favourites include commenters who wrote they couldn't wait for the device to be available at a reasonable price in their home country, so they can take pictures of the friendly dogs they meet at the park. Someone suggested the camera needs to be on the front to allow for video calls, which didn't happen in practice until 2003.

A digital culture scholar claims that the fact that we always carry a camera alters what can be and is seen, recorded, discussed and remembered. Some photography scholars propose that camera phones and camera phone images have three social uses — to capture memories, to maintain
(d)
relationships, and to express yourself. In contrast, another scholar argues that the camera phone is no different from other portable image making devices and that the uses and meanings attributed to home videos in 1980s have been exactly the same — memory, communication and self-expression. In this sense, the social function of photography seems to have remained despite the changes through various reconfigurations of technology and cultural imaginaries about it.

*reconfiguration = modification; redesign

(1)　下線部(a)を和訳しなさい。

(2)　下線部(b)は具体的にどのようなことを指しているか，本文に即して日本語で
　　説明しなさい。

(3)　下線部(c)を和訳しなさい。

(4)　下線部(d)の three social uses のうち，あなた自身が camera phone を使うな
　　らばどれを重視するか。1つを選び，具体例を挙げて理由を <u>100 語程度の英語</u>
　　<u>で</u>述べなさい。

Ⅲ 次の文章を英訳しなさい。　　　　　　　　　　　　　　　　　　　　（25 点）

　「マイノリティ」という言葉を聞くと，全体のなかの少数者をまず思い浮かべる
かもしれない。しかし，マイノリティという概念を数だけの問題に還元するのは
間違いのもとである。人種あるいは宗教のような属性によって定義づけられる集
団は，歴史的，文化的な条件によって社会的弱者になっている場合，マイノリ
ティと呼ばれる。こうした意味で，数としては少なくない集団でもマイノリティ
となる。例えば，組織の管理職のほとんどが男性である社会では，女性はマイノ
リティと考えられる。

問題は，このページで終わりである。