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慶應義塾大学入学試験問題

理 工 学 部

英 語

- 注 意
1. 氏名と受験番号は、解答用紙（マークシート）および解答用紙（記述式）の所定の欄にそれぞれ記入しなさい。また、解答用紙（マークシート）には受験番号をマークしなさい。
 2. 解答用紙（マークシート）にマークするとき、次の〔例〕に従いなさい。
〔例〕 解答欄

(7)

 に対して、「1」と解答する場合は、右図のよう
に解答欄（7）の ① にマークします。
 3. 解答用紙（マークシート）へのマークは、すべて HB の黒鉛筆を使用しなさい。
 4. 解答用紙（マークシート）および解答用紙（記述式）の余白および裏面には、何も書いてはいけません。
 5. 解答用紙（記述式）の解答は、判読が困難であったり、枠外にはみ出したりした場合には採点されません。
 6. 問題冊子は 8 ページからなります。8 ページ目は余白です。
 7. 問題冊子の余白は、下書きに使用してもかまいません。
 8. 問題冊子は必ず持ち帰ってください。

(7)

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③
④
⑤
⑥
⑦
⑧
⑨
⑩

1. 次の英文を読み、設問に答えなさい。

The world changed (1) drama) on June 29, 2007. That's the day when the iPhone first became available to the public. Smartphone technology has allowed billions of people to enter and participate in a new, cybernetic, complex, and rapid relationship with the world. With artificial intelligence, virtual reality, social media, and other mind-blowing developments, our technological world gets ever more interesting, changes ever faster, and, at least from my archaeological perspective, becomes ever more daunting.

The rapidity of technological change, and by extension our current relationship to time, is of our species. The Industrial Revolution marks the beginning of a remarkably different era for us as a species, yet it occurred during the last 0.1 percent of our time on this planet. Humankind's relationship with technology, with change, and with time, is in (1) territory. Our ancestors – the people who preceded us for 99.9 percent of our species' existence – would be terrified at the rapid rate of change we currently expect. [A] The question is, what does it all mean?

I can think of three points worth emphasizing. First, we should acknowledge that our current experience of time is unusual – it's getting more and more (2) and granular. Technology is supposed to make our lives easier and more pleasurable. As a result, we should have more leisure time, not less. But we don't. We complain when a (3) fly is an hour late, failing to marvel at the fact that we have just (4) fly) 500 miles in an hour. It wasn't so long ago – a century at most – that a 500-mile trip took weeks, if not months, and was potentially life threatening. [B]

Second, we should recognize that the vast majority of people on Earth today believe time is linear, with one direction leading from past to present to future. [C] It's important to note that for most of our species' existence, humans understood time to be cyclical, with naturally (3) days, seasons, and years, all of which guided (5) behave) and activities.

Finally, it would seem that we are addicted to “new and improved” technology, perhaps for its own sake. There are many reasons for this, including capitalist product development schedules, marketing campaigns, and modern consumer psychology. The archaeological record, however, very clearly shows us that “old and just fine” worked sustainably well for the vast majority of our species' existence. [D]

The ever-increasing rate of technological change in our lives has led to slavish adherence to ever more refined and precise slices of time in our lives. Keep in mind that such temporal dominance and precision has occurred only in the last few hundred years (since the Industrial Revolution), a ridiculously small sliver of our species' time on this planet. Our overscheduled, hyperprecise, Western approach to time doesn't allow us to stop and smell the roses, much less enjoy nature, think deeply, or learn a new hobby or skill. Cyclical time, on the other hand, is more fluid and not (4) to such time-crunching compaction. It is therefore amenable to a more relaxing way of life – one not dominated by technological change for its own sake. A return to cyclical time might just facilitate a return to a way of life for which our brains, heart, and souls evolved over hundreds and thousands of years.

Speaking of which, I think it's time for me to take a nap.

(Adapted from Stephen E. Nash, “Is Cyclical Time the Cure to Technology's Ills?” *Sapiens*, May 11, 2018)

[1] 空所(1)～(4)に入る最も適切な表現を選択肢1～4の中から選び、マークシートの解答欄(1)から(4)にマークしなさい。

- | | | | |
|------------------|------------------|----------------|----------------|
| (1) 1. uncharted | 2. understanding | 3. undertaking | 4. urban |
| (2) 1. perfect | 2. pleasant | 3. precise | 4. prolonged |
| (3) 1. recurring | 2. recycling | 3. resonating | 4. roaring |
| (4) 1. sacred | 2. superior | 3. susceptible | 4. sustainable |

[2] 次の1～9の語(句)を文法的・内容的に最も適切な順序に並べかえて X を完成させたとき、3番目にくるものの番号を解答欄(5)に、6番目にくるものを解答欄(6)にマークしなさい。

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|-----------------|------------|-----------------|------------|--------|
| 1. 200,000-year | 2. against | 3. evolutionary | 4. history | 5. the |
| 6. undeniably | 7. unusual | 8. viewed | 9. when | |

[3] 下記の【 】内の文が入る本文中の位置として最も適切なものを選択肢1～4の中から選び、マークシートの解答欄(7)にマークしなさい。

【But that's a recent cultural construct.】

- | | | | |
|----------|----------|----------|----------|
| 1. [A] | 2. [B] | 3. [C] | 4. [D] |
|----------|----------|----------|----------|

[4] 次の文は英文全体の要旨を述べたものである。下記の空所(ア)～(コ)に入る表現として最も適切なものを選択肢1～4の中から選び、マークシートの解答欄(8)から(17)にマークしなさい。

Although the (ア) of the smartphone and other new technologies has made our lives more (イ) and connected, the author finds this unsettling. He suggests that it is worthwhile to stand back and look at the larger (ウ) picture from (エ) perspective. Specifically, the author points out that the way most of us today value and perceive time – as (オ), and as becoming increasingly refined and (カ) – is an anomaly of the industrialized West, when placed within the (キ) history of the human species. For most of human history, time has been (ク), and it is the mode in which humans have evolved (ケ). The author suggests that we would benefit from returning to such a sense of time which allows for deeper thought, experience, and (コ).

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|--------------------------------|------------------------------------|---------------------------------|--------------------|
| (ア) 1. appeal | 2. birth | 3. exit | 4. repeal |
| (イ) 1. efficient | 2. excruciating | 3. isolated | 4. unhealthy |
| (ウ) 1. lunar | 2. planetary | 3. regional | 4. solar |
| (エ) 1. an archaeologist's | 2. a psychologist's | 3. a technician's | 4. a time keeper's |
| (オ) 1. cyclical | 2. linear | 3. pleasurable | 4. repetitive |
| (カ) 1. compressed | 2. expansive | 3. fluid | 4. slavish |
| (キ) 1. big | 2. medieval | 3. recent | 4. short |
| (ク) 1. cyclical | 2. linear | 3. pleasurable | 4. repetitive |
| (ケ) 1. cyclically and linearly | | 2. linearly and psychologically | |
| | 3. physiologically and spiritually | 4. slavishly and spiritually | |
| (コ) 1. addiction | 2. doze | 3. evacuation | 4. relaxation |

[5] 本文中の(い)～(に)の()内の語を必要に応じて適切な語形に書き直しなさい。ただし、語尾に“-ed”と“-ing”の付くものは不可とします。解答は解答用紙(記述式)に記入しなさい。

2. 次の英文を読み、設問に答えなさい。

Any discussion of “manipulated” photography must begin with the recognition that photography itself is an inherent manipulation—a manipulation of light, a process with many steps and stages, all subject to the biases and interpretations of the photographer, printer, editor, or viewer. Photography is not absolute “reality.” It is not ㉠ unqualified “truth.” It is not purely “objective.” It was never any of those things, and it has been subject to distortion since its creation. Indeed, many of its earliest practitioners were more concerned with concocting* fantasy than documenting reality. (A) They were artists, not journalists.

Still, (v) throughout the century and a half of its existence, one branch of photography—the sometimes (z) loosely defined “photojournalism”—has acquired a special standing in the public mind, a confidence that a photo can reflect reality in a uniquely compelling and credible way. Indeed, public faith in the ㉡ veracity of photography is almost as old as photography itself. In *The Origins of Photojournalism in America*, Michael Carlebach explains that even in the days when photographs were (it) typically transferred to woodcuts* or steel engravings* prior to printing, (B) viewers recognized their basis in photographic processes and regarded them as reliable depictions of actual events.

But why? Why has photography seemed so inherently realistic for so long? Much of the faith in mass-media imagery comes from average citizens' everyday experiences with personal photography. We point our cameras at our families, friends, and vacation sights, and view the prints as ㉢ legitimate documents that “capture” the events and scenes in meaningful ways. Countless millions of us collect our photos in albums and pass them (1) to future generations, not only for entertainment or curiosity value but as evidence—proof of the way we once looked and the way the world once worked. As Dartmouth College professor Marianne Hirsch has said, “People say if there was a fire, the first thing they would save is their photo albums. We almost fear we'll lose our memories if we lose our albums.”

Arguments that photography is or is not “real” seem to ㉣ take for granted the idea that reality itself is purely objective. (2) a more sensible argument recognizes photography's inherent subjectivity as well as its undeniable potential for authenticity. As Richard Lacayo wrote in the June 8, 1998 issue of *Time*: “Of the pleasures cameras give us, the transfiguration of plain reality is the most indispensable. It implies that the world is more than it seems—which, after all, it may well be. It's (C) a paradox too lovely to ignore and too profound to solve.”

Because photography has never been entirely (3), some critics may dismiss its objective qualities altogether. But despite its subjective aspects and its history of occasional manipulation, most people have considered misleading or distorted photos to be the exceptions, as evidenced by their use of common qualifiers such as “special effects,” “staged,” “doctored,” or “trick” photography. Readers already know, for example, that photographers or their subjects are capable (4) deception, that (D) reality is not literally black and white, and that a whole world exists outside the frame of a photograph. But none of these facts have (ic) interfered with average readers' basic faith in, say, a black-and-white photo's ability to reflect aspects of the real world in ㉤ revealing ways. After all, “phototruth” is not based on a reader's belief that photography is reality. (5), a photograph can be true in the way a sentence can be true. Viewers will believe in its truth as long as they believe it corresponds in a meaningful way to reality.

*concocting < concoct: ～をでっちあげる

*woodcuts: 木版画

*engravings: (金属版の) 版画

(Adapted from Tom Wheeler, *Phototruth or Photofiction?: Ethics and Media Imagery in the Digital Age*, 2002)

[1] 下線部①～⑤の意味の説明として最も適切なものを選択肢1～4の中から選び、マークシートの解答欄 (18) から (22) にマークしなさい。

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|---|----------------------|---------------------|---------------------|--------------------|
| ① | 1. limited | 2. low-standard | 3. unofficial | 4. unquestionable |
| ② | 1. beauty | 2. creativity | 3. trustworthiness | 4. variety |
| ③ | 1. authentic | 2. memorable | 3. precious | 4. regal |
| ④ | 1. assume as natural | 2. be influenced by | 3. give thoughts on | 4. question openly |
| ⑤ | 1. illuminating | 2. radical | 3. silent | 4. violent |

[2] 空所(1)～(5)に入る最も適切な語(句)を選択肢1～4の中から選び、マークシートの解答欄 (23) から (27) にマークしなさい。

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|-----|-----------------|--------------------|-----------------------|--------------------|
| (1) | 1. around | 2. in | 3. on | 4. up |
| (2) | 1. As a result, | 2. In other words, | 3. On the other hand, | 4. This is because |
| (3) | 1. distorted | 2. prejudiced | 3. subjective | 4. unbiased |
| (4) | 1. for | 2. of | 3. to | 4. with |
| (5) | 1. Eventually | 2. On the one hand | 3. Rather | 4. Thirdly |

[3] 下線部(A)～(D)の表現が示唆している内容に最も近いものを選択肢1～4の中からそれぞれ選び、マークシートの解答欄 (28) から (31) にマークしなさい。

- (A)
1. Early photographers concentrated on taking pictures of high artistic value and did not photograph everyday lives of people.
 2. Early photographers often made a living as artists rather than journalists.
 3. Early photographers were aware of the subjective quality of photography and avoided using it for journalistic purposes.
 4. Early photographers were mostly interested in taking fantastic photographs rather than capturing reality.
- (B)
1. Viewers accepted that the photographers produced woodcuts and engravings for newspapers and magazines.
 2. Viewers believed that the woodcuts and engravings in journalistic publications were faithful copies of photographs.
 3. Viewers realized that woodcuts and engravings can be more reliable than photographs.
 4. Viewers understood that the techniques of producing woodcuts and engravings were the same as those of photography.
- (C)
1. the ability of photography to transform the seemingly subjective into the objective
 2. the fact that photographic reality is both beautiful and not beautiful at the same time
 3. the notion that reality is purely objective
 4. the phenomenon in which an ordinary or everyday scene is turned into a special moment through photography
- (D)
1. In reality, not all questions related to film-making can be given a clear-cut answer.
 2. The real world cannot be fully represented in a photograph.
 3. The real world can only be understood by a color photograph.
 4. The real world is not merely about the good and the bad.

[4] 単語(い)～(に)の下線部の音が、それぞれの語群1～5の下線部の音と同じものを選び、マークシートの解答欄 (32) から (35) にマークしなさい。

- | | | | | | |
|-----------------|-------------|------------|---------------|-------------|------------|
| (い) throughout: | 1. clothe | 2. further | 3. soothe | 4. Thailand | 5. thesis |
| (ろ) loosely: | 1. advise | 2. coarse | 3. hose | 4. pleasant | 5. species |
| (は) typically: | 1. fiscal | 2. pint | 3. psychology | 4. rhyme | 5. seize |
| (に) interfered: | 1. numerous | 2. occur | 3. pier | 4. rare | 5. refer |

3. 次の対話文を読み、設問に答えなさい。

- Patrick :** Morning sir! (*energetically*).
- Mr. Hiyoshi :** What? Oh, it's you. Hi. (*walks off grumpily and restlessly*).
- Patrick :** (*turning towards Cecilia*). Whoa! ① Someone got out of the wrong side of the bed.
- Cecilia :** ② Cut him some slack! Can't you see it's his "big" day?
- Patrick :** (*looking puzzled*). Big day? I don't know nothin' about a big day.
- Cecilia :** Geez, you're so naïve. Do I need ③ to spell it out for you? Well, you know how Mr. Hiyoshi looks so happy and excited when he's talking to Ms. Yagami, you know, like the other day when we watched that movie in class? (*Patrick nods vigorously*). He was like: "I love Hachi, it's one of my favorite movies!" OK. Now do you also remember what the guys said they saw yesterday?
- Patrick :** Yeah, they said he was rehearsing his Shakespeare after class all alone in the Biology Room. What was it, like "Shall I compare thee* to a summer's day?"
- Cecilia :** No, no. Not that one. It was "Love is not love which alters when it alteration finds." OK, and right now, just before you said hi to him, I saw him shoving a small box into his bag. So you ④ do the math, and what?
- Patrick :** (*gaping*). He's gonna do it. He's gonna get down on one knee and say it. Three words, eight letters?
- Cecilia :** (*rolling her eyes*). That too, but more like four words, fourteen letters with a question mark at the end?
- Patrick :** You really think?
- Cecilia :** Oh no, I *know* for a fact.
- Ms. Yagami :** (⑤ appearing out of thin air, *barges in the conversation*). Enough speculating, you two! You've got it all wrong. Let me explain. (*showing her left hand*). Yes, I *am* getting married, but not to Mr. Hiyoshi. Actually, I've asked him to give a toast at the wedding party. We've been good friends – best friends.
- Patrick :** But I thought you said your best friend was...
- Ms. Yagami :** Who ever said "best friend" had to be in the singular?
- Cecilia :** But what's in the box, then?
- Ms. Yagami :** (*smiling*). It's what you think it is alright, just not for me. (*showing her left hand again*). Don't tell me you haven't seen him with Ms. Mita. And by the way, it's Valentine's Day in a couple of days, you know.

*thee = you

[1] 下線部①～⑤に関する以下の質問において最も適切なものを選択肢1～4の中から選び、マークシートの解答欄 ～ にマークしなさい。

- ① In the context of this dialogue, "Someone got out of the wrong side of the bed" means that Mr. Hiyoshi
1. had a sore back 2. looked stiff 3. was in a bad mood 4. was still in his pajamas
- ② In the context of this dialogue, "Cut him some slack" means
1. Cheer him on 2. Cut him off 3. Give him a piece of cake 4. Go easy on him
- ③ In the context of this dialogue, "to spell it out for you" means
1. to cast a spell on you 2. to explain it to you
3. to give you the spelling of "big day" 4. to repeat what I said to you
- ④ In the context of this dialogue, "do the math" does NOT mean
1. calculate the cost 2. put it all together 3. put the pieces together 4. work it out
- ⑤ In the context of this dialogue, "appearing out of thin air" means that Ms. Yagami
1. came down from upstairs 2. came out of nowhere
3. rang the doorbell 4. was out of breath

[2] 対話文の内容に一致するものを選択肢1～8から3つ選び、マークシートの解答欄 (41) ～ (43) にマークしなさい。ただし、解答の順序は問いません。

1. According to Cecilia, Shakespeare did not write a poem with the line “Shall I compare thee to a summer’s day?”
2. Before Ms. Yagami interrupted, Cecilia believed that Mr. Hiyoshi and Ms. Yagami were in a serious relationship.
3. Cecilia thinks Patrick is clever.
4. Mr. Hiyoshi and Ms. Yagami get along with each other.
5. Mr. Hiyoshi is always mean to Patrick.
6. Mr. Hiyoshi will be bringing food to Ms. Yagami’s wedding party.
7. Ms. Yagami implies that she has more than one best friend.
8. Ms. Yagami is getting married on Valentine’s Day.

[3] 対話文に関する以下の質問に答えなさい。解答は解答用紙（記述式）に英語で記入しなさい。

- (1) What verb beginning with “g” best describes what Patrick and Cecilia were doing before Ms. Yagami interrupted them? Complete the sentence provided on the answer sheet making sure that the verb is in its appropriate form.
- (2) Based on the dialogue, what do you think the four words/fourteen letters are? You may not use punctuation marks such as commas (,), apostrophes (’), and exclamation marks (!) in your answer. Write your sentence in the space provided, leaving one space blank between words.
- (3) Based on the dialogue, what do you think Mr. Hiyoshi is going to do with the content of the box? Complete the sentence provided on the answer sheet. You should use a verb beginning with “p” and also include a name of a person other than Mr. Hiyoshi.

4. 和文の内容とほぼ同じ意味になるように、指定された文字から始まる適切な1語を空所①～⑥に入れて、英文を完成させなさい。解答は解答用紙（記述式）に記入しなさい。

When a 10-kilometer-wide asteroid hit the Gulf of Mexico 66 million years ago, it drove over 75% of Earth’s species to ①(e), including dinosaurs. But within just a few years, life returned to the submerged ②(i) crater, according to a new analysis of sediments in the crater. Tiny marine creatures flourished thanks to the ③(c) of nutrient-rich water. That return of life could offer lessons in how marine ecosystems might recover after the dramatic shifts caused by climate change, the researchers suggest. Gareth Collings at Imperial College London, who was not involved in the research, ④(c) that the new findings reveal “how resilient life can be” and that such a rapid recovery is “remarkable.” Indeed, some scientists hypothesize that life might only slowly creep back into ⑤(i) craters, perhaps because of ⑥(t) metals such as mercury and lead ⑥(s) by the collision. In fact, the 85-kilometer Chesapeake Bay crater was devoid of life for thousands of years.

(Adapted from Katherine Kornei, “Life rebounded just years after the dinosaur-killing asteroid struck,” *Science*, May 30, 2018)

6,600万年前、メキシコ湾に幅10キロメートルの小惑星が衝突したとき、それは恐竜を含め地球上の75%の生物種を絶滅へと追いやった。しかし、クレーターへの堆積物の新たな分析によると、その後数年以内には水没した衝突クレーターに生命が蘇っていたようだ。微細な海洋生物が栄養豊富な水の循環によって繁殖したのである。その生命の再起は、気候変動による急激な変化から海洋生態系がいかにか回復できるかについての手がかりを与えると、研究者らは語る。今回の研究には関与していなかったインペリアル・カレッジ・ロンドンのギャレス・コリングスは、この新たな発見は「生命がいかにか回復力があるか」を示しており、このような急速な回復は「異例だ」と意見を述べている。実際一部の科学者は、おそらく衝突によって拡散される水銀や鉛などの有毒な金属のために、生命は緩やかにしか衝突クレーターに戻らないものなのではないかとの仮説を立てている。事実、チェサピーク湾の85キロメートルのクレーターでは、何千年にもわたり生命は存在しなかった。

