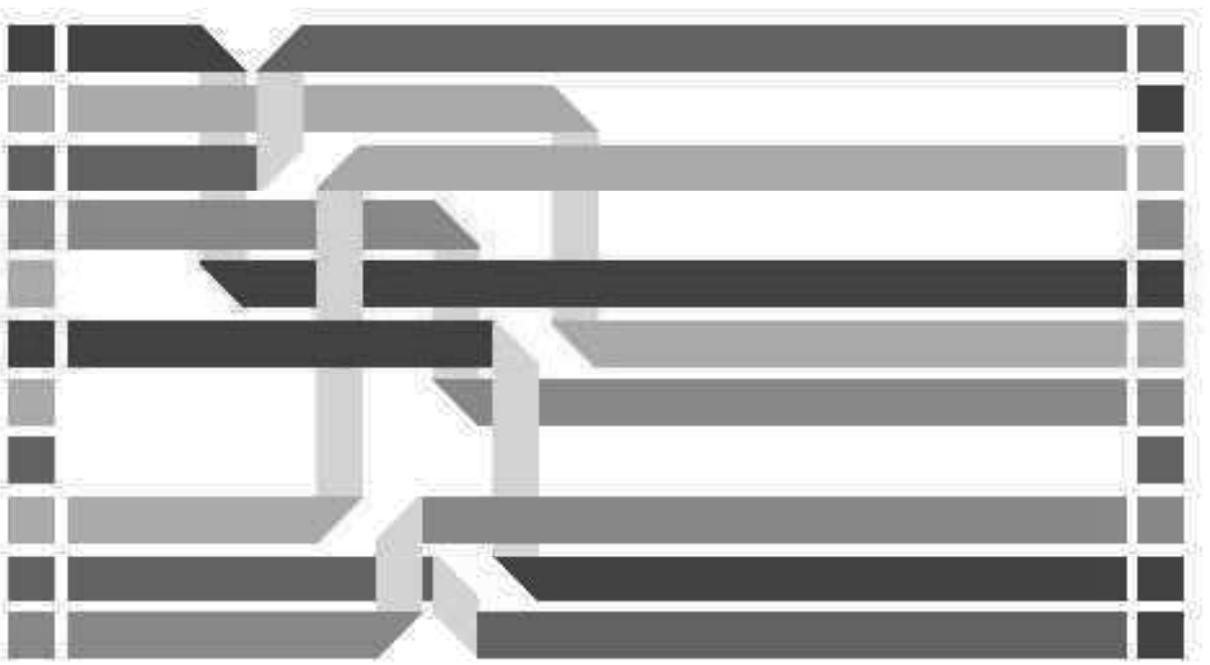
E2JS / E2J

本科２期11月度２回目

Ｚ会東大進学教室

高２選抜東大英語
高２東大英語



入試実戦演習

1 次の英文の段落（21）～（25）にはそれぞれ誤りが一つある。誤った箇所を含む下線部を各段落から選び，マークシートの（21）～（25）にその記号をマークせよ。

（東京大学　2017 年【4】(A)）

※高２であることを踏まえて、実際の入試問題より語註を増やしている。

（21）The term “documentary” [a]emerged awkwardly out of early practice. When *entrepreneurs in the late nineteenth century first began to record moving pictures of real-life events, [b]some called what they were making “documentaries.” The term did not **stabilize for decades, however. Other people called their films “educationals,” “actualities,” “interest films,” [c]or perhaps referred to their subject matter — “travel films,” for example. John Grierson, a Scot, decided to use this new form in the service of the British government and invented the term “documentary” [d]by applying to a work of the great American filmmaker Robert Flaherty. He defined documentary as the “artistic representation of actuality” — a definition that has proven ***durable probably [e]because it is so very flexible.

注　*entrepreneur 企業家　　**stabilize 安定する・定着する　　***durable 長続きする

（22）Documentary film began in the last years of the nineteenth century [a]with the first films ever projected, and it can take many forms. It can be a trip to exotic lands and lifestyles, as was *Nanook of the North* (1922). It can be a visual poem, such as Joris Ivens’s *Rain* (1929) — a story about a rainy day, [b]is set to a piece of classical music, in which the storm *echoes the structure of the music. It can be [c]an artful piece of **propaganda. Soviet filmmaker Dziga Vertov, who ***proclaimed that fiction cinema was poisonous and dying and [d]that documentary film was the future, made *Man with a Movie Camera* (1929) as propaganda [e]both for a political ****regime and for a film style.

注　*echo 模倣する・踏襲する　　**propaganda プロパガンダ（思想等の宣伝活動）
　　***proclaim 宣言する　　****regime（政治）体制

（23）What is a documentary? A simple answer might be: a movie about real life. And that is precisely the problem: documentaries are *about* real life; they are not real life. They are [a]not even windows onto real life. They are portraits of real life, [b]using real life as their raw material, constructed by artists and technicians who make numerous decisions about [c]what story to tell to whom and for what purpose. You might then say: a movie that does its best to represent real life and [d]that it doesn’t *manipulate it. And yet, [e]there is no way to make a film without manipulating the information. Selection of topic, editing,

and mixing sound are all manipulations. Broadcast journalist Edward R. Murrow once said, “Anyone who believes that every individual film must represent a ‘balanced’ picture knows nothing about either balance or pictures.”

注　*manipulate 操作する

(24) The problem of deciding how much to manipulate [a]is as old as the form. Nanook of the North is considered one of the first great documentaries, but its subjects, the Inuit, *assumed roles at filmmaker Robert Flaherty’s direction, [b]much like actors in a fiction film. Flaherty asked them to [c]do things they no longer did, such as hunt for **walrus with a ***spear, and he [d]represented them as ignorant about things they understood. At the same time, Flaherty built his story from [e]his own experience of years into living with the Inuit, who happily participated in his project and gave him plenty of ideas for the plot.

注　*assume a role 役割を担う　**walrus セイウチ　***spear（魚を突き刺す）やす

(25) The importance of documentaries is [a]linked to a notion of the public as a social phenomenon. The philosopher John Dewey argued *persuasively that the public — so crucial to the health of a democratic society — [b]is not just individuals added up. A public is a group of people who can act together for the public good [c]and so can challenge the **deep-seated power of business and government. It is an informal body that can [d]come together in a crisis if necessary. There are as many publics as there are occasions and issues to ***call them forth. We can all be members of any particular public — [e]if we have a way to communicate each other about the shared problems we face. Communication, therefore, is the soul of the public.

注　*persuasively 説得力を持って　**deep-seated 深く根差した
***call A forth　A を生じさせる / 奮い立たせる

2 次の英文を読み，下線部(ア)，(イ)，(ウ)を和訳せよ。ただし，下線部(ア)の it と，下線部(イ)の this が，それぞれ何を意味するかを明らかにすること。

（東京大学　2017 年【4】（B））

How can the capacity for solitude be *cultivated? With attention and respectful conversation.

Children develop the capacity for solitude in the presence of an attentive other. Imagine a mother giving her two-year-old daughter a bath, allowing the girl to daydream with her bath toys as she makes up stories and learns to be alone with her thoughts, all the while knowing her mother is present and available to her. Gradually, the bath, taken alone, becomes a time when the child is comfortable with her imagination. Attachment enables solitude.

One philosopher has a beautiful **formulation: “Language ... has created the word ‘loneliness’ to express the pain of being alone. And it has created the word ‘solitude’ to express the glory of being alone.” (ア)Loneliness is emotionally and even physically painful, born from a lack of warmth in early childhood, when we need it most. Solitude — the capacity to be contentedly and constructively alone — is built from successful human connection at just that time. But if we don’t have experience with solitude — and this is often the case today — we start to ***equate loneliness and solitude. This reflects the poverty of our experience. If we don’t know the satisfaction of solitude, we only know the panic of loneliness.

Recently, while I was working on my computer during a train ride from Boston to New York, we passed through a magnificent snowy landscape. (イ)I wouldn’t have known this but for the fact that I happened to look outside on my way to get a coffee. Then I noticed that every other adult on the train was staring at a computer. (ウ)We deny ourselves the benefits of solitude because we see the time it requires as a resource to use more profitably. These days, instead of using time alone to think (or not think), we hurry to fill it with some digital connection.

注　*cultivate 養う　　**formulation（系統だった）説明　　***equate 平等視する

3　これから放送するのは，囲碁（Go）についての講義である。これを聞き，(6)〜(10)の問いに対して，それぞれ正しい答えを1つ選びなさい。　（東京大学　2017年【3】(A)）

(6) Why, according to the speaker, was Deep Blue able to defeat Kasparov?

a）Kasparov did not take the match seriously.

b）Deep Blue was receiving help from some human experts.

c）Deep Blue's processing power was too much for Kasparov.

d）The stress of playing against a computer was too much for Kasparov.

(7) Some people argued that Go would be a better test of computer intelligence than chess because

a）Go depends more on recognizing visual patterns.

b）Go players are said to be cleverer than chess players.

c）it takes a longer time to become skillful at Go than at chess.

d）there are too many possibilities in a game of Go to analyse.

(8) Before the March 2016 match against Lee Sedol, AlphaGo

a）played many practice games against itself

b）won a match against a strong European amateur.

c）won a match against a Go professional by four games to one.

d）played many practice games against various human opponents.

(9) AlphaGo's victory against Lee was impressive because

a）it still showed certain weaknesses.

b）it was far more powerful than Deep Blue.

c）it was able to find creative and original moves.

d）it was able to calculate many more possibilities.

(10) Choose the <u>least</u> appropriate title for this passage.

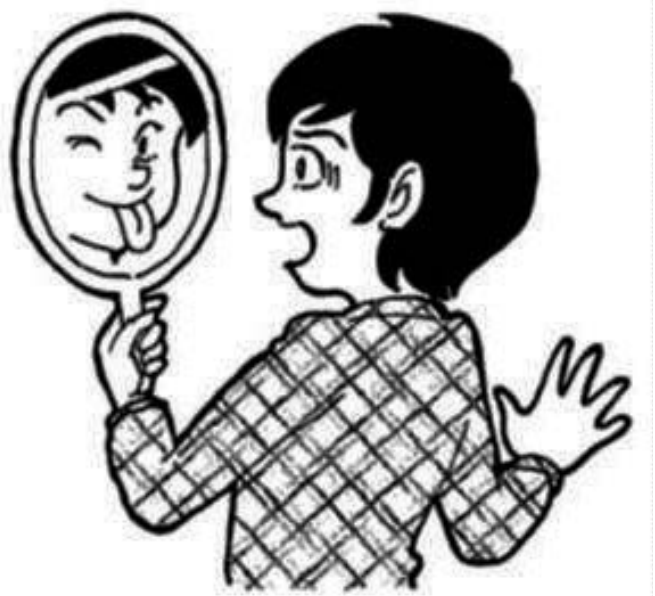
a）From Deep Blue to AlphaGo

b）Is Human Intelligence Unique?

c）Recent Increase in Computer Power

d）The Evolution of Computer Intelligence

4 下の絵に描かれた状況を簡単に説明したうえで，それについてあなたが思ったことを述べよ。全体で 60 ～ 80 語の英語で答えること。　（東京大学　2015 年【2】(A)）



E2MS 対象

添削課題

5 あなたがいま試験を受けている教室に関して，気づいたことを一つ選び，それについて60 ～ 80 語の英語で説明しなさい。（東京大学　2017 年【2】(A) 改題）

E2J 対象

6 次の英文の(ア), (イ), (ウ)の括弧内の語を並べ替えて，文脈上意味が通るように文を完成させ，2番目と5番目にくる語の記号を答えよ。ただし，それぞれ不要な語が1語ずつ混じっている。（東京大学　2015年【4】(A)）

Biologist Christina Riehl is studying the odd cooperative breeding behaviors of certain tropical birds called “anis.” Groups of anis raise their young together in a single nest, every adult sharing in the work. Remarkably, however, the birds in these groups aren’t necessarily blood relatives.

For half a century, the study of animal cooperation has been largely dominated by the theory of “kin selection”: animals help each other only if they stand to gain something — if not for themselves, then for their kin (family and relatives). This ensures that they always pass along some of their genetic material to the next generation. But (ア)［ a） comes, b） has, c） it, d） raising, e） their, f） to, g） when, h） young ］, anis behave in ways that cannot be explained by kin selection alone.

Riehl has learned that, although anis work together cooperatively, some work much harder than others. In every group, one male (イ)［ a） all, b） ends, c） much, d） labor, e） performing, f） the, g） tiring, h） up ］ of sitting on the eggs in the nest. While other group members sleep, the bird on the night shift performs extra work for no apparent additional gain in the fitness or survival of his own young — again, breaking the rules of kin selection.

The anis aren’t totally unselfish. Although females cooperate in tending the nest, they simultaneously improve their young’s chances for survival by pushing other females’ eggs out of it. Here, too, their behavior is odd: of ten thousand species of birds in the world, only a half-dozen engage in this wasteful practice of destroying eggs — strengthening Riehl’s assertion that “this is one of (ウ)［ a） except, b） existence, c） for, d） in, e） interesting, f） most, g） species, h） the ］ animal social behavior.”

E2JS / E2J
高２選抜東大英語
高２東大英語

Z-KAI

会員番号	

氏　名	

不許複製