

クラス		受験番号	
出席番号		氏 名	

2014年度

全統医進模試問題

英 語

2014年11月実施

(200点・100分)

試験開始の合図があるまで、この「問題」冊子を開かず、下記の注意事項をよく読むこと。

注 意 事 項

1. この「問題」冊子は、14ページである。
2. 解答用紙(2枚)は問題冊子に挟み込まれているので抜き出して解答すること。
3. 本冊子に脱落や印刷不鮮明の箇所および解答用紙の汚れ等があれば試験監督者に申し出ること。
4. 試験開始の合図で解答用紙の下段の所定欄に **氏名** (漢字及びフリガナ), **在・卒高校名**, **クラス名**, **出席番号**, **受験番号** (受験票の発行を受けている場合のみ) を明確に記入すること。
5. 解答には、必ず黒色鉛筆を使用し、解答用紙の所定欄に記入すること。
6. 試験終了の合図で上記4.の事項を再度確認し、試験監督者の指示に従って解答用紙を提出すること。

英語の問題は次ページから始まる。

1 次の英文を読み、以下の設問に答えよ。(配点 40点)

The greatest example of a Renaissance man, Leonardo da Vinci is admired for his unequalled range of intellectual passions. The creator of the *Mona Lisa* and other artistic masterpieces in the second half of the 1400s and early 1500s was also an accomplished musician, scientist and engineer whose inventions included *ball bearings, instruments to measure the *specific gravity of solids, and fantastic war machines, although he hated the “most inhuman insanity” of battle.

⁽¹⁾Less well known — largely because hundreds of pages of his notes and detailed anatomical drawings went unpublished until the late 19th and early 20th centuries — are his remarkable and penetrating findings in the field of neuroscience. In an era more comfortable accepting notions handed down from medieval science and ancient Greece and Rome, he pioneered the practice of using his own direct observations to sketch anatomical features. He also strove to establish a physical basis by which the brain interprets sensory stimuli and through which the mind functions. And ⁽²⁾he developed a coherent theory of how the senses operate, in particular how the eye sees — *mechanistic explanations of these sensory phenomena that reflect the thinking typical of his primary career, engineering.

Leonardo never went to university and only began studying Latin in his 40s. As he wrote, “my works are the issue of pure and simple experience, which is the one true authority.” ⁽³⁾As a keen student of nature, Leonardo stands apart from most of his contemporary anatomists, who tended to repeat the teachings of earlier Greek and Roman authorities — from the school of Hippocrates to the teachings of *Galen of Pergamum. Yet he was not entirely free from his era’s reliance on the past. ⁽⁴⁾The views common in his day also shaped — and sometimes confused — his efforts to understand the human brain.

(注) ball bearings : ボールベアリング(車輪やモーターなどをスムーズに回転させるための部品)

specific gravity : 比重 anatomical : 解剖(学)の mechanistic : 機械論的な

Galen of Pergamum : ペルガモンのガレノス(ガレノスはローマ帝国時代の医学者。ペルガモンは現在のトルコのイズミル北方にあった古代都市)

問 1 下線部(1)を和訳せよ。

問 2 下線部(2)を和訳せよ。

問 3 下線部(3)を和訳せよ。

問 4 下線部(4)を和訳せよ。

2 次の英文を読み、以下の設問に答えよ。(配点 60点)

When you go to see a doctor, any doctor, there is a very good chance that she will ask you what has brought you in that day. And most patients are prepared to answer that — they have a story to tell, one that they have already told to friends and family. ⁽¹⁾But the odds are overwhelming that the patient won't have much of an

5 opportunity to tell that story.

Doctors often see this first step in the diagnostic process as an interrogation — with *Dr. Joe Friday getting “Just the facts, ma’am,” and the patient, a passive bystander to the ongoing crime, providing a faltering and somewhat limited eyewitness account of what happened. From this perspective, the patient’s story is
10 important only as a vehicle for the facts of the case.

Because of that “facts only” attitude, doctors frequently interrupt patients before they get to tell their full story. In recordings of doctor-patient encounters, where both doctor and patient knew they were being taped, the doctor interrupted the patient in his initial description of his symptoms over 75 percent of the time. And it
15 didn’t take too long either. In one study doctors listened for an average of sixteen seconds before breaking in — some interrupting the patient after only three seconds.

And once the story was interrupted, patients were unlikely to resume it. In these recorded encounters fewer than 2 percent of the patients completed their story once the doctor broke in.

20 As a result, doctors and patients often have a very different understanding of the visit and the illness. Survey after survey has shown that when queried after an office visit, the doctor and patient often did not even agree on the purpose of the visit or the patient’s problem. In one study, ⁽²⁾over half of the patients interviewed after seeing their doctor had symptoms that they were concerned about but had not
25 had a chance to describe. In other studies doctor and patient disagreed about the chief complaint — the reason the patient came to see the doctor — between 25 and 50 percent of the time. This is information that can come only from the patient and yet,

time after time, doctors fail to obtain it. Dr. George Balint, one of the earliest writers on this topic, cautioned: “If you ask questions you will get answers, and nothing
30 else.” ⁽³⁾What you won’t get is the patient’s story, and that story will often provide not only the whats, wheres, and whens extracted by an interrogation, but the whys and hows as well.

Moreover, the interrogation model makes assumptions about the elicited symptoms and diseases. And while these assumptions might be true for most of the people
35 with those symptoms, they may not be true for this particular individual. The great fictional detective Sherlock Holmes talks at length about the difference between the actions and thoughts of the individual and those of the average person. Holmes tells Watson that ⁽⁴⁾while you may be able to say with precision what the average man will do, “you can never foretell what any one man will do.” The differences between
40 the average and the individual may not be revealed if the doctor doesn’t ask.

“It is much more important to know what kind of patient has the disease than what sort of disease the person has,” Osler instructed his trainees at the turn of the twentieth century. Even with all of our diagnostic technology and our far better understanding of the *pathophysiology of disease, research suggests ⁽⁵⁾this remains
45 true.

So getting a good case history is a collaborative process. One doctor who writes frequently about these issues uses ⁽⁶⁾the metaphor of two writers collaborating on a manuscript, passing drafts of the story back and forth until both are satisfied. “What the patient brings to the process is unique: the particular and private facts of his life
50 and illness.” And what the physician brings is the knowledge and understanding that will help him order that story so that it makes sense both to the doctor — who uses it to make a diagnosis — and to the patient — who must then incorporate that subplot into the larger story of his life.

(注) Dr. Joe Friday: アメリカのテレビドラマ『ドラグネット』に登場する刑事ジョー・フライデーをもじったもの。“Just the facts, ma’am.”「奥さん、事実をはっきりさせたいだけなんですよ」は彼の有名なセリフ。

pathophysiology: 病理生理学(生体の正常機能を学ぶ「生理学」)に対して, その破綻により症状

や疾病が引き起こされる仕組みや経過を理解するための学問)

問1 下線部(1)を和訳せよ。

問2 下線部(2)のようなことがなぜ起こるのか。句読点も含めて80～90字の日本語で説明せよ。

問3 下線部(3)を和訳せよ。

問4 下線部(4)に関して、医師の立場から具体的にどのようなことを言おうとしているのか。句読点も含めて60～70字の日本語で説明せよ。

問5 下線部(5)の内容を、句読点も含めて60～70字の日本語で説明せよ。

問6 下線部(6)はどのようなことを言おうとした「喩え」なのか。文脈に即して句読点も含めて90字程度の日本語で説明せよ。

英語の問題は次ページに続く。

3 次の英文を読み、以下の設問に答えよ。(配点 40点)

In the summer of 1972, the actor Anthony Hopkins was signed to play a leading role in a film based on George Feifer's novel *The Girl from Petrovka*, so he traveled to London to buy a copy of the book. Unfortunately, none of the main London bookstores had a copy. Then, on his way home, waiting for an underground train at
5 Leicester Square tube station, he looked down and there was a (A) book lying on the seat next to him. It was a copy of *The Girl from Petrovka*.

As if that was not coincidence enough, more was to follow. Later, when he had a chance to meet the author, Hopkins told him about this strange occurrence. Feifer was interested. He said that in November 1971 he had lent a friend a copy of the
10 book — a uniquely annotated copy in which he had made notes on turning the British English into American English (“labour” to “labor,” and so on) for the publication of an American version — but his friend had lost the copy in Bayswater, London. A quick check of the annotations in the copy Hopkins had found showed that it was the very same copy that Feifer's friend had mislaid.

15 You have to ask: What's the chance of that happening? One in a million? One in a billion? Either way, it begins to stretch the bounds of credibility. It hints at an explanation involving forces and influences (1) we are unaware, bringing the book back in a circle to Hopkins and then to Feifer.

Here's another striking incident, this time from the book *Synchronicity*, by the
20 psychoanalyst Carl Jung. He writes: “The writer Wilhelm von Scholz ... tells the story of a mother who took a photograph of her small son in the Black Forest. She left the film to be developed in Strassburg. But, (2) the outbreak of war, she was unable to fetch it and gave it up for lost. In 1916 she bought a film in Frankfurt in order to take a photograph of her daughter, who had been born in the meantime.
25 When the film was developed, it was found to be doubly exposed: the picture underneath was the photograph she had taken of her son in 1914! The old film had not been developed and had somehow got into circulation again among the new

films.”

Most of us will have experienced coincidences rather like these — (3) quite
30 so extraordinary. They might be more akin to thinking of someone just before she
phones you. Strangely enough, while I was writing part of this book, I had precisely
this sort of experience. A colleague at work asked me if I could recommend some
publications on a specific aspect of statistical methodology (the so-called “multivariate
t-distribution”). The next day, I (B) a little research and managed to identify a
35 book on exactly that topic by two statisticians, Samuel Kotz and Saralees Nadarajah.
I had started to type an e-mail to my colleague, giving him the details of this book,
when I was interrupted by a phone call from Canada. During the conversation, the
caller happened to mention that Samuel Kotz had just died.

There’s no (C) away from it: sometimes events occur which seem so
40 (4), so unexpected, they hint that there’s something about the universe we
don’t understand. They make us wonder if the familiar laws of nature and causality,
through which we run our everyday lives, occasionally break down. They certainly
make us doubt that they can be explained by the accidental confluence of events, by
the random throwing together of people and things. They almost suggest that
45 something is exerting an invisible influence.

Often such occurrences merely startle us, and give us stories to tell. On my first
trip to New Zealand, I settled down in a café, and noticed that the notepaper being
used by one of the two strangers at the neighboring table was from my own
university back in the UK. But at other times, these (5) events can
50 significantly alter lives — for the better, as with a New Jersey woman who won the
lottery twice, or for the worse, as with Major Summerford, who was struck by
lightning several times.

Humans are curious animals, so we naturally seek the causes behind strange
coincidences. What was it that led two strangers from the same university to travel
55 to the far side of the world and end up sitting at neighboring tables in the same café
at exactly the same time? What was it that led the woman to pick those two

winning sets of lottery numbers? What was it that brought huge electrostatic forces to hit Major Summerford time and time again? And what steered Anthony Hopkins and *The Girl from Petrovka* through space, and through time, to the same seat in the same underground station at the same moment?

Beyond that, of course, how can we take advantage of the causes (D) such coincidences? How can we manipulate them to our benefit?

問1 空所(1)～(5)に入れるのに文脈的に最もふさわしい語(句)を、それぞれ(ア)～(エ)の中から選んでその記号で答えよ。

- | | |
|------------------------|--------------------|
| (1) (ア) of which | (イ) through which |
| (ウ) with which | (エ) by which |
| (2) (ア) according to | (イ) owing to |
| (ウ) with regard to | (エ) in addition to |
| (3) (ア) if not | (イ) if only |
| (ウ) what if | (エ) as if |
| (4) (ア) disoriented | (イ) inconsiderate |
| (ウ) illegal | (エ) improbable |
| (5) (ア) unpleasant | (イ) untold |
| (ウ) uncanny | (エ) unsatisfactory |

問2 空所(A)～(D)に入れるのに最もふさわしい語を以下の語群から選び、必要であれば語形を変えて、解答欄に書き入れよ。ただし、空所1つにつき、各語は1度しか用いることができない。

語群 [do / educate / get / give / discard / underlie]

問3 以下の英文(ア)~(ク)の中から、本文の内容と一致しないものを3つ選び、記号で答えよ。

- (ア) In 1972, the actor Anthony Hopkins was cast for a leading role in a film based on a novel, so he went to London to get a copy of the novel, only to find no copy available in any of the main bookstores there.
- (イ) George Feifer had lent one of his friends an American version of a copy of his novel *The Girl from Petrovka* in November 1971.
- (ウ) Anthony Hopkins himself checked the annotations in the book he had found at Bayswater Station to see if it was the copy George Feifer had lent to his friend.
- (エ) Carl Jung wrote in his book, *Synchronicity*, about the writer Wilhelm von Scholz, who had told a strange story about a photograph taken in the Black Forest by a mother.
- (オ) The film a mother bought in 1916 in Frankfurt was the very same film she had used to take a photograph of her small son in 1914.
- (カ) The writer of this article had begun writing an e-mail to his colleague about a book on statistical methodology when he was notified of the death of one of the two authors of the book.
- (キ) During his first visit to New Zealand, the writer of this article found himself sitting very close to a person who was using notepaper that showed the person was from the very same university in the UK as the writer.
- (ク) Strange events can sometimes change someone's life for the better, as in the case of Major Summerford, who was struck by lightning more than once.

4 次の英文中の日本語の下線部(1)～(3)を英訳せよ。*印のある語については(注)を参照のこと。(配点 30点)

(1) 最近は通信の異常ともいえる発達で、*スマホがあれば、世界中のラジオ放送をライブで聴くことができるようになった。 Many programs on the radio station BBC London feature radio personalities talking with their listeners on the phone. On these shows I often hear a listener say something like “How are you?” to which the host of the show responds “Very well, thank you.” (2) 英語を習い始めたとき、本当にこんな面倒な会話を交わしているのかなと思ったものだが、実際に彼らは言っているのだ。 Some people may say that ritualistic greetings are pointless. But English speakers’ natural way of exchanging these “meaningless” greetings convinces me there’s more to them than meets the eye. The Japanese language also has many phrases like this. For example, when giving a gift to someone, we say “tsumaranai-mono-desuga,” meaning “this is something useless.” Although we don’t mean it literally, it represents the modesty of the giver, one of the Japanese virtues. (3) 彼らの形式化された挨拶が、相手を気遣う気持ちをより強いものにしていることは十分に考えられることだ。

(注) スマホ：smartphone

英語の問題は次ページに続く。

5 If you were given *the elixir of life, would you like to take it? Give reason(s) for your answer. You should write between 95 and 105 words of English. (配点 30点)

(注) the elixir of life : 不老長寿の薬

