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慶應義塾大学入学試験問題

環境情報学部

外国語

注意事項

1. 試験開始の合図があるまで、この問題冊子を開かないでください。
2. この冊子は全部で24ページです。ドイツ語Ⅰ（選択）は2ページから5ページ、フランス語Ⅰ（選択）は6ページから9ページ、英語Ⅰ（選択）は10ページから12ページ、英語Ⅱが14ページから16ページ、英語Ⅲは18ページから22ページです。試験開始の合図とともにすべてのページが揃っているか、確認してください。ページの欠落・重複があった場合には、直ちに監督者に申し出てください。
3. ドイツ語Ⅰ・フランス語Ⅰ・英語Ⅰのいずれかひとつの言語だけを選択し解答してください。選択した言語を解答用紙の選択問題マーク欄に必ずマークしてください。マークするのは、ひとつの言語だけです。英語Ⅱと英語Ⅲは全員が解答してください。
4. 問題冊子は、試験終了後必ず持ち帰ってください。
5. 受験番号と氏名は、解答用紙の所定の欄に必ず記入してください。
6. 解答用紙の「注意事項」を必ず読んでください。

英語 I (選択)

次の文章に関して、空欄補充問題と読解問題の二つがあります。まず、[31]から[40]の空所を埋めるのに、文脈的に最も適切な語を1から3の中から選び、その番号を解答欄(31)から(40)にマークしなさい。次に、内容に関する[41]から[45]の設問には、1から4の選択肢が付されています。そのうち、文章の内容からみて最も適切なものを選び、その番号を解答欄(41)から(45)にマークしなさい。

- 1 Technologies that capture carbon dioxide emissions to keep them from the atmosphere are central to the climate strategies of many world governments as they seek to follow through on international commitments to decarbonize by mid-century. But they are also expensive, unproven, and can be hard to sell to a nervous public. As nations gather for the 28th United Nations climate change conference in the United Arab Emirates at the end of November, the question of carbon capture's future role in a climate-friendly world will be in focus.
- 2 The most common form of carbon capture technology involves capturing the gas from a point source like an industrial chimney. From there, the carbon can be moved to [31](1. soundproof 2. comfortable 3. permanent) underground storage or used in another industrial purpose first. These are [32](1. respectfully 2. respectively 3. irrespectively) called carbon capture and storage (CCS) and carbon capture, utilization, and storage (CCUS). There are currently 42 operational commercial CCS and CCUS projects across the world with the capacity to store 49 million metric tons of carbon dioxide annually, according to the Global CCS Institute, which tracks the industry. That is about 0.13% of the world's roughly 37 billion metric tons of annual energy and industry emissions.
- 3 Some 30 of those projects use the carbon for enhanced oil recovery (EOR), in which carbon is injected into oil wells to release trapped oil. Drillers say EOR can make petroleum more climate-friendly, but environmentalists say the practice is [33](1. multi-purpose 2. counter-productive 3. under-reported). The other 12 projects, which store carbon without using it to boost oil output, are in the U.S., Norway, Iceland, China, Canada, Qatar, and Australia. It is unclear how many of these projects, if any, [34](1. lose 2. invest 3. turn) a profit.
- 4 Another form of carbon capture is direct air capture (DAC), in which carbon emissions are captured from the air. About 130 DAC facilities are being planned around the world, though just 27 have been [35](1. applauded 2. repaired 3. commissioned). These capture just 10,000 metric tons of carbon dioxide annually. The U.S. in August announced \$1.2 billion for two DAC [36](1. handles 2. wheels 3. hubs) in Texas and Louisiana that promise to capture 2 million metric tons of carbon per year, though a final investment decision on the projects has not been made.

5 One stumbling block to rapid deployment is cost. CCS costs range from \$15 to \$120 per metric ton of captured carbon depending on the emission source. DAC projects are even more, costing between \$600 and \$1,000 per metric ton, because of the amount of energy needed to capture carbon from the atmosphere. Some CCS projects in countries like Norway and Canada have been paused for financial reasons. Developers say they need a carbon price, in the form of a carbon tax, trading scheme, or tax [37](1. crime 2. break 3. increase), that makes it profitable to capture and store the carbon. Without that, only carbon capture projects that increase [38](1. revenue 2. standards 3. loyalty) in a different way — like through increased oil output — are profitable. Countries including the U.S. have introduced public funding for carbon capture projects. [39](1. Because 2. Though 3. If) those are meaningful incentives, companies may still need to take on some added costs to move their projects ahead. Some CCS projects have also failed to prove the technology’s readiness. For example, a \$1 billion project to harness carbon dioxide emissions had [40](1. chronic 2. infrequent 3. tolerable) mechanical problems and routinely missed its targets before it was shut down in 2020.

6 Where captured carbon can be stored is limited by geology. The best storage sites for carbon are in portions of North America, East Africa, and the North Sea. That means getting captured carbon to storage sites could require extensive pipeline networks or even shipping fleets. In October, for example, a \$3 billion CCS pipeline project in the U.S. Midwest was canceled amid concerns from residents. Companies investing in carbon removal need to take seriously community concerns about new infrastructure projects, said Simone Stewart, industrial policy specialist at the National Wildlife Federation. “Not all technologies are going to be possible in all locations,” Stewart said.

—Based on Douglas, L. (2023). Article from *Reuters*.

[41] Which of the following points about carbon capture technology is *not* mentioned in paragraph 1?

1. its cost
2. uncertainty of reliability
3. people's trust
4. opposition of authorities

[42] What can we say about the existing CCS and CCUS projects from the information provided in paragraph 2?

1. The facilities that are currently in operation are sufficient to meet net-zero targets for now.
2. These projects could remove a little over one-tenth of a percent of the carbon released yearly.
3. There are plans to increase the number of operating projects from 42 to 49 in the near future.
4. The Global CCS Institute denies that CCS and CCUS can solve the carbon problem.

[43] What do supporters of using captured carbon for EOR cite as one of its benefits?

1. It provides a cheap and renewable energy source.
2. It softens the environmental impact of oil.
3. It could dramatically increase oil's profitability.
4. It is already practiced in many other countries.

[44] What can be stated about CCS relative to DAC?

1. CCS is less expensive, but DAC removes more carbon emissions.
2. Planned CCS projects outnumber planned DAC projects 3-to-1.
3. CCS enjoys greater support from developers than DAC.
4. CCS is significantly more economical to implement as of now.

[45] What would be the most appropriate title for the entire passage?

1. How carbon capture will be the next big tool for attaining SDGs
2. The history of carbon capture: global perspectives and insights
3. Why carbon capture is no easy solution to climate change
4. Capturing record profits: the EOR and CCUS revolution

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英語Ⅱ

次の文章に関して、空欄補充問題と読解問題の二つがあります。まず、[46]から[55]の空所を埋めるのに、文脈的に最も適切な語を1から3の中から選び、その番号を解答欄(46)から(55)にマークしなさい。次に、内容に関する[56]から[60]の設問には、1から4の選択肢が付されています。そのうち、文章の内容からみて最も適切なものを選び、その番号を解答欄(56)から(60)にマークしなさい。

- 1 Some people are turning to A.I. technology as a way to commune with the dead, but its use as part of the mourning process has raised ethical questions while leaving some who have experimented with it uneasy. Dr. Stephenie Lucas Oney is 75, but she still turns to her dead father for advice. How did he deal with racism, she wonders. How did he succeed when facing obstacles against him? The answers are rooted in her father's experience as a Black man from Harlem who made his living as a police officer, F.B.I. agent and judge. But Dr. Oney doesn't receive the guidance in person. [46] (1. Significantly 2. Instead 3. Moreover), she listens to the answers, delivered in her father's voice, on her phone through HereAfter AI, an app powered by artificial intelligence that generates responses based on hours of interviews conducted with him before he died in May 2022.
- 2 HereAfter AI was introduced in 2019, two years after the debut of StoryFile, which produces interactive videos in which subjects appear to make eye contact, breathe and blink as they respond to questions. Both generate answers from responses users gave to [47] (1. templates 2. suggestions 3. prompts) like "Tell me about your childhood" and "What's the greatest challenge you faced?" Their appeal comes as no surprise to Mark Sample, a professor of digital studies at Davidson College. "Whenever there is a new form of technology, there is always this urge to use it to contact the dead," Mr. Sample said. He noted Thomas Edison's failed attempt to invent a "spirit phone" (a device to communicate with the dead). StoryFile offers a high-quality version in which someone is interviewed in a studio by a historian, but there is also a version that requires only a laptop and webcam to get started. Stephen Smith, a co-founder, had his mother, Marina Smith, a Holocaust educator, try it out. Her StoryFile avatar answered questions at her funeral in July.
- 3 [48] (1. According to 2. Besides 3. Unlike) StoryFile, about 5,000 people have made profiles. Among them was the actor Ed Asner, who was interviewed eight weeks before his death in 2021. The company sent Mr. Asner's StoryFile to his son Matt Asner, who was stunned to see his father looking at him and appearing to answer questions. "I was blown away by it," Matt Asner said. "It was unbelievable to me about how I could have this interaction with my father that was relevant and meaningful, and it was his [49] (1. occupation 2. personality 3. obsession). This man that I really missed, my best friend, was there." He played the file at his father's memorial service. Some people were moved, he said, [50] (1. but 2. therefore 3. since) others were uncomfortable. "There were people who found

it to be unnatural,” Mr. Asner said. “I don’t share in that view,” he added, “but I can understand why they would say that.”

4 Lynne Nieto also understands. She and her husband, Augie, a founder of Life Fitness, which makes gym equipment, created a StoryFile before his death in February from a serious disease. They thought they could use it on the website of Augie’s Quest, the nonprofit they founded to [51] (1. cheat 2. raise 3. withdraw) money for medical research. Maybe his young grandchildren would want to watch it someday. Ms. Nieto watched his file for the first time about six months after he died. “I’m not going to lie, it was a little [52] (1. hard 2. boring 3. joyful) to watch,” she said, adding that it reminded her of their Saturday morning chats and felt a little too “raw.” Those feelings aren’t uncommon.

5 These products force consumers to face the one thing they are programmed to not think about: mortality. “People are worried about death and loss,” James Vlahos, a co-founder of HereAfter AI, said in an interview. “It could be difficult to sell because people are forced to face a reality they’d rather not [53] (1. engage 2. break 3. combine) with.” HereAfter AI grew out of a chatbot that Mr. Vlahos created of his father before his death from lung cancer in 2017. Mr. Vlahos, a conversational A.I. specialist and journalist who has contributed to *The New York Times Magazine*, wrote about the experience for an online magazine and soon began hearing from people asking if he could make them a mombot, a spousebot and so on. “I was not thinking of it in any commercialized way,” Mr. Vlahos said. “And then it became really [54] (1. obvious 2. repetitive 3. unstable): This should be a business.”

6 As with other A.I. innovations, chatbots created in the likeness of someone who has died raise ethical questions. Ultimately, it is a matter of [55] (1. frustration 2. consent 3. empathy), said Alex Connock, a senior fellow at Oxford University. “Like all the ethical lines in A.I., it’s going to come down to permission,” he said. “If you’ve done it knowingly and willingly, I think most of the ethical concerns can be navigated quite easily.” The effects on survivors are less clear. Dr. David Spiegel, at the Stanford School of Medicine, said programs like StoryFile and HereAfter AI could help people grieve, like going through an old photo album. “The crucial thing is keeping a realistic perspective of what it is that you’re examining — that it’s not that this person is still alive, communicating with you,” he said, “but that you’re revisiting what they left.”

—Based on Carballo, R. (2023). “Using A.I. to Talk to the Dead,” *The New York Times*.

[56] Which of the following is *not* stated in paragraph 1?

1. Some people try to keep their late loved ones' memories accessible.
2. Dr. Oney seeks her father's advice after his passing.
3. Using A.I. technology to talk to the dead left most of its users worried.
4. Dr. Oney's father lived a successful professional life.

[57] Based on the information in paragraph 2, it can be said that

1. HereAfter AI is the very first program in the field of digital afterlife.
2. HereAfter AI and StoryFile resulted directly from Thomas Edison's "spirit phone".
3. HereAfter AI and StoryFile reflect people's desire for a dialogue with dead loved ones.
4. StoryFile is easier to start using than HereAfter AI.

[58] What are the functions of paragraphs 3 and 4?

1. 4 offers evidence to reject the claim proposed in 3.
2. 4 provides analyses of the information mentioned in 3.
3. Both show mixed responses to the use of A.I. as part of the mourning process.
4. Both deny the efficacy of the use of A.I. as part of the mourning process.

[59] The author most likely appreciates the use of A.I. as part of the mourning process to

1. keep someone's lost loved one alive.
2. challenge the memories people have of lost loved ones.
3. conduct research on family members in need of grief care.
4. increase awareness of how people deal with the reality of death.

[60] How can the last statement in paragraph 6 "you're revisiting what they left" best be interpreted?

1. HereAfter AI and StoryFile provide a digitally-created past of a dead person.
2. HereAfter AI and StoryFile are useful to share facts of someone's life story.
3. HereAfter AI and StoryFile ruin good memories and relationships with dead loved ones.
4. HereAfter AI and StoryFile make it possible to actually talk to the spirit of dead loved ones.

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英語Ⅲ

次の文章に関して、空欄補充問題と読解問題の二つがあります。まず、[61]から[80]の空所を埋めるのに、文脈的に最も適切な語を1から3の中から選び、その番号を解答欄(61)から(80)にマークしなさい。次に、内容に関する[81]から[90]の設問には、1から4の選択肢が付されています。そのうち、文章の内容からみて最も適切なものを選び、その番号を解答欄(81)から(90)にマークしなさい。

- 1 In the English-speaking West, the terms ‘city’ and ‘country’ bear powerful implications that have long stood in opposition to each other. This is supported by such notions as God having made the country but man the town. One is seen to represent some kind of heavenly purity while the other is viewed as being too much stained by man’s [61](1. softer 2. lighter 3. darker) side to bear anything other than shades of hell. Indeed, the great Modernist attempts to place their ideal ‘cities’ in gardens or mix them with farmland fall within an anti-city outlook. While the proposed new city forms varied enormously from Le Corbusier’s vertical garden city (La Ville Radieuse) through Howard’s Garden City (each house to a garden) to Wright’s stretched out Broadacre City, their advocates were generally critical of the forms and evils (the two being very much synonymous) of the existing cities. Certainly, these three very [62](1. influential 2. insignificant 3. indifferent) gentlemen all wished not only to surround new buildings with green and leafy growth in new cities but also to destroy and replace the evil forms of the existing ones.
- 2 The Japanese experience is very different. In his ‘Tokyo Anthology’, Paul Waley is at pains to stress that the Japanese language has no [63](1. unfitting 2. peculiar 3. equivalent) words for ‘city’ and ‘country’ and there is no strong idea that sets the two kinds of places in some sort of binary opposition. He points to the word *inaka* which has more to do with rural isolation and ignorance, but this is hardly a positive or even romantic image of the rural scene, rather a negative product of space and time. In searching for some vaguely related notion he was able to note only the home place or *furusato* as a notion holding some positive out-of-the-city association for urban Japanese – for most do continue to retain some link with and [64](1. hatred 2. affection 3. doubt) for their ‘home’ place. This is, however, more a personal point of reference of family or home surroundings (which may be much more than a village) than a general concept of countryside.
- 3 For the Japanese, the city has not so much been in opposition to the country but rather an outgrowth of it. When, for instance, novelist Junichiro Tanizaki comments upon the excessively bright and showy influences of Western technology on the more [65](1. outdated 2. subdued 3. wild) and refined Japanese aesthetic, this was in no way related to city ways or intertwined with anti-city sentiments: he lamented the loss of certain aesthetic qualities [66](1. irrespective 2. disrespectful 3. respective) of place. For centuries, midst the green ‘edges’ of Japanese cities, the

city people have founded and found their urban centres of worship, pleasure and commerce. The grandest Japanese panorama of recent centuries is probably that between (city) street and (rural) mountain. Removed [67](1. to 2. from 3. as) the mountain was from the immediate street and city, it was brought visually into the city in the manner that Japanese gardens [68](1. 'rented' 2. 'borrowed' 3. 'purchased') scenery from (sometimes far) beyond their perimeter walls and hedges. In a variation on the theme, *yashiki* gardens have miniaturized rural landscapes and, through the art of **bonsai**, even (country) forests have been squeezed into (city) *nagaya* pots. Further, the city has been built with knowledge of its vulnerability to natural forces.

- 4 It is this background that no doubt allows architects to see and place nature in the city in the most un-Western of ways. For instance, Itsuko Hasegawa is inclined to [69](1. imitate 2. compare 3. generalize) nature with landscapes of metallic trees, mountains and even planets – as in her Shonandai Culture Centre in Kanagawa prefecture. While the Modern era in the West is scattered with ideal models for green and complete cities which are hostile to existing urban forms, such grand complete design of cities has not featured in Japan. Significantly, the grandest idea for the city was an [70](1. emotional 2. organic 3. indifferent) model: namely, that of the Metabolist group in the 1960s. This focused on the construction of relatively permanent megastructure and infrastructure of services (skeleton and blood vessels) onto which shorter life buildings (similar to cells) could be added and from which they might be cut (growth, decay and replacement). This group's members included such figures as Tange, Kurokawa and Isozaki – all of whom became very significant architects of international [71](1. running 2. sitting 3. standing). The relationship of their work with nature is not, however, a literal embrace of nature (the green city or natural materials) but rather by [72](1. difference 2. size 3. analogy): the city as an organism. And, unlike most grand Western models, the Metabolists' model was to extend and coexist with the existing city rather than replace (i.e. succeed) it.

- 5 Just as Waley suggests that there are no Japanese words which contrast the idea of 'city' with that of 'country', another writer, John David Morley, reports in a not dissimilar way on words which in the West separate the city itself into two [73](1. disorganized 2. distinct 3. disappearing) domains: 'public' and 'private'. In the West, 'public' is a powerful term. If something is '**public**', it is generally accessible and available to the community as a whole. Hence, in the city, the public domain [74](1. encompasses 2. overwhelms 3. conquers) all those places to which the entire community has both access and for which it has responsibility. By contrast, that which is private is possessed by an individual or group and is not generally open to the public.

6 It is within this context that architecture is referred to as the most public of the visual arts. Painters, for instance, prepare works that are hung generally away from the day-to-day public attention. It is accepted therefore that artists may (and perhaps should) be more [75](1. practical 2. individualistic 3. idiomatic) and indulgent than their architectural counterparts. Though works of architecture may stand on private land, they are nevertheless imposed on the public. Like it or not, they influence the appearance and quality of public places. This is part of the reason why public authorities sometimes make considerable [76](1. demands 2. deductions 3. discoveries) upon private development by way of controls which are supported primarily by aesthetic considerations. These are put forward in the public interest.

7 The Japanese, writes Morley, have had no real equivalent for 'public'. [77](1. Hopefully 2. Hereafter 3. Therefore), they imported the word 'public' – pronounced '*pa-bu-ri-kku*' in Japan. He therefore draws our attention to the nearest native approximation of the 'public-private' duo which is *uchi-soto*. *Uchi* in fact refers to the family, clan or group: *soto* means outside. Thus *soto* is all that which is outside of the *uchi*. As such, it is a negative idea or, in Morley's words, 'a non-concept'. In effect, it refers to that which is left-over after the [78](1. outside 2. local 3. positive) has been identified. If it is possible to transfer the notion to space and interpret this in Western terms, then that which is beyond the domain of the *uchi* makes up space which is both 'other private' plus 'public' and together granted lesser status. This would certainly seem to [79](1. commence 2. correlate 3. collaborate) with other observations on the nature of space. At the same time, the areas of the city (e.g. *chome*) form another kind of insider group beyond which is another outside. [80](1. While 2. Until 3. Since) these latter suggestions may show a measure of ambiguity (the street may be 'outside' of the plot but inside of the *uchi*), they are not more ambiguous than most aspects of Japanese life. In fact, what we have are layers of (positive) insides and (conceptually empty) outsides.

—Based on Shelton, B. (1990). *Learning from the Japanese City*.

[81] Which of the following best summarizes this entire article?

1. The author contrasts the way Japan and the West define city/country and public/private.
2. The author's whole argument is about the economic gap between Japan and the West.
3. The author shows a clear preference towards Japanese architectural spaces.
4. The author is nostalgic about the old-days in Japan and criticizes modern Japan.

[82] In paragraph 1, Modernists in the West perceived the existing 'city' as

1. an ideal and lively environment.
2. a bad place with bad form.
3. a natural space surrounded by gardens.
4. a polluted and uninhabitable zone.

[83] Which of the following is *not* suggested as an implication of the term 'furusato' for Japanese people in paragraph 2?

1. A positive notion of a non-urban environment
2. A favorable concept of personal home place
3. A personal connection to domestic setting
4. A place that is different from the city in terms of scale

[84] What is the author's purpose in mentioning Tanizaki's comments?

1. To show how Japanese cities are endlessly spreading out into rural areas
2. To demonstrate that he was worried about the influence of the West
3. To emphasize that he cared about aesthetics regardless of the difference of city and country
4. To stress the excessively bright features of traditional Japanese aesthetics

[85] Which of the following best captures the meaning of the 'bonsai' reference in paragraph 3?

1. A small tree reflecting the eternity of nature
2. An artificial arrangement of natural material
3. A captured and miniature rural landscape in the city
4. A reflection of rural nature in a spiritual way

[86] Which of the following best reflects the concept of 'city' in Japan as described in paragraphs 2-4?

1. 'City' represents a clear contrast to 'country' in both Japanese and Western cultures.
2. Japanese cities are recognized as symbols of a connection to those of the West.
3. In Japan, it will be preferable to replace existing cities with new developments in the future.
4. The notion of 'city' in Japan is not opposed to 'country' but is viewed as an extension of it.

[87] What does 'public' mean in the context of the West in paragraph 5?

1. A contrast to private in the sense of ownership
2. Open and accessible to everybody who owns the land
3. Accessible and open to the community responsible for it
4. The opposite of 'private' implying no individual responsibility

[88] Which of the following best summarizes paragraph 6?

1. Painters are narcissistic about their works.
2. Architecture draws public attention and has influences on public places.
3. Public authorities are responsible for privately owned development.
4. Architecture is recognized as the most public of the visual arts despite public attention.

[89] What is the main message that the author conveys in paragraph 7?

1. The author claims that the *uchi-soto* duo shows strong similarity with public-private.
2. The author contrasts the Western notion of private with the Japanese concept of *soto*.
3. The author explains that Japanese spaces consist of meaningful *uchi* and less significant *soto*.
4. The author stresses the importance of the notion of city in both Japanese and Western cultures.

[90] Which of the following would make the most appropriate criticism of this entire article?

1. The author over-generalizes Japan and the West.
2. The author's whole argument is too male-centered.
3. The author is too cynical about Tanizaki and the Metabolist group.
4. The author is too nostalgic for the old-days of Japan and critical of Japan today.

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