平成31年度

大学院文学研究科博士課程前期2年の課程入学試験

（秋期・一般選抜）問題

外国語 英語A

試験開始の合図があるまで、この問題冊子を開いてはいけない。
Margaret Daffodil Graham tries to live a healthy life, particularly since she has a health issue that requires constant attention. Like more than 100 million other Americans, the 74-year-old from Winston-Salem, N.C., has high blood pressure, and she has been taking medication to control it since she was in her 30s. So when she read that her nearby hospital, Wake Forest Baptist Medical Center, was looking for people with hypertension to volunteer for a study, she quickly signed up, knowing the doctors would monitor her blood pressure more intensively and hopefully lower her risk of developing heart disease and stroke.

What Graham didn’t realize was that by joining the trial, she wouldn’t just be benefiting her heart. The study, called (1) SPRINT MIND, was designed to test whether aggressively lowering blood pressure would have an effect on people’s risk of cognitive decline, including symptoms of dementia related to Alzheimer’s disease.

Indeed, the trial’s results are now the first solid confirmation that lowering blood pressure reduces the risk of both mild cognitive impairment (MCI), a degree of brain decline that’s considered the gateway to dementia, and probable dementia. It was a revelation to Graham as well as others who volunteered. “It never occurred to me that controlling my blood pressure could protect me from dementia,” says Arthur Lane, 89, another participant in the study. “I think this is wonderful.”

Some 150 million people worldwide are expected to be affected by dementia by 2050. (2) And while there are many ways people can change their behavior to lower their risk of heart disease and cancer – such as eating a healthy diet, exercising and avoiding or stopping smoking – there are few similar steps that have been scientifically proved to reduce the risk of degenerative brain disorders like Alzheimer’s. Genes play a prominent role in determining who will develop the disease, and age is also a major factor – neither of which are under human control.

That’s why Alzheimer’s experts have focused their attention on developing drug treatments for the disease. But these haven’t yielded any success thus far. In fact, in the past year, many major pharmaceutical companies have either stopped research on Alzheimer’s treatments after early studies of their drugs failed to show they were effective or decided to move away from developing treatments for neurodegenerative conditions altogether. “The data are pretty soft on a lot of things,” says Dr. Ronald Petersen, director of the Mayo Clinic Alzheimer’s Disease Research Center, “so that was discouraging for the field and discouraging for the general public.”

That may finally be changing. (3) The study that Graham and Lane joined provides the strongest evidence yet that there may be something in people’s control that lowers their risk of cognitive decline. The results of the trial, which was funded by various agencies in the National Institutes of Health, were presented at the annual meeting of the Alzheimer’s Association in Chicago in July and immediately buoyed the hopes of Alzheimer’s experts. “It’s one of the first real demonstrations of a lifestyle modification having an impact on late-life cognition,” says Petersen, who was not involved in the study.

The SPRINT MIND study involved more than 9,300 elderly people who had had heart problems or were at higher risk of developing heart disease – some because they had high blood pressure, like Graham and Lane. They were randomly told to lower their blood pressure to either less than 120 mm Hg or 140 mm Hg
systolic. (Current guidelines, revised in 2017 after the study began, now recommend that most people keep the upper number, or systolic pressure, under 130 mm Hg.) They were tested over an average of three years on various cognitive skills, including memory and processing of new information.

Biologically, it makes sense that blood pressure would affect dementia, says (4)Dr. Jeff Williamson, chief of geriatric medicine at Wake Forest School of Medicine and the leader of the study. He compares having the right blood pressure to maintaining air pressure in a car’s tires – not too high, not too low. “Over time, high blood pressure can damage the walls of very fragile arteries that deliver blood to the brain and other organs,” he says. “And that can produce some of the things we see associated with dementia: inflammation and small strokes.”

After an average of three years, people who lowered their blood pressure to less than 120 mm Hg lowered their risk of developing MCI or probable dementia as measured by the tests by 15%, compared with people who lowered their blood pressure to 140 mm Hg.

“Controlling blood pressure is not only good for the heart but good for the brain,” says Williamson. “This is the first intervention of any kind that has proven in a randomized trial to reduce the risk of mild cognitive impairment.”

While the study only found a reduction in probable dementia, that doesn’t mean blood pressure can’t affect full-blown dementia. Because dementia takes longer to develop than MCI and the study followed people for only a relatively short period of time, more cases of advanced cognitive decline might not have been detected.

Still, it’s the first time that scientists have found something that can lower even MCI risk in a rigorous, randomized trial. “This provides great encouragement for people to say, Yes, make sure your blood pressure is well controlled, because right now, it’s one of the things you can do,” says Williamson. “This opens the door to testing more interventions.”

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設問1 下線部（1）について、“SPRINT MIND”とは、何のことか？本文に即して説明しなさい。

設問2 下線部（2）を日本語に訳しなさい。
設問3 下線部（3）を日本語に訳しなさい。

設問4 下線部（4）“Dr. Jeff Williamson”はどのようなことを指摘しているか、本文に即して答えて下さい。

【Ⅱ】次の英文を読んで設問に答えて下さい。

Tragedy is the art form created to confront the most difficult experiences we face: death, loss, injustice, thwarted passion, despair. From ancient Greek theatre up to the most recent plays, playwrights have found, in tragic drama, a means to seek explanation for disaster. (1)Questions about the causes of suffering, which are raised in each culture, are posed powerfully in tragedy. Indeed, the rules and conventions of tragic drama arguably make the dramatisation of those questions possible. Tragedy, we might say, attempts to stage what might otherwise, by virtue of its extreme, harrowing nature, be considered unstageable. Tragedians have traditionally used the pattern and order of aesthetic form in order to test whether such order exists in the world they represent or whether surplus, inexplicable suffering somehow eludes them. So the theatre (literally ‘the place for watching things’) allows us to bear witness to the worst and most exemplary moments of sorrow and desperation that face us as human beings. This activity is something which we are prepared to pay money for, something that we traditionally admire, for the aesthetic and moral good which tragic representation can afford us.

But tragedy is also a word we continually encounter in the media. Just this week, as I write this paragraph, a five-year-old child has died in Cornwall in a ‘beach tragedy’, an investigation into the ‘tragic police shooting’ of an innocent Brazilian man in London has been made public, two ‘tragic planes crashes’ in Greece and Venezuela have been reported, and the world is witness to the private anguish of families forced from their homes in the Gaza Strip. (2)These are individual tragedies, but meanwhile wars, genocide and natural disasters kill thousands of people every year, on a scale which is almost unimaginable to those not involved. While the ‘beach tragedy’ of Abbie Livingstone-Nurse has grabbed tabloid headlines, for instance,
the fatal bombing of forty people in Baghdad this week barely merits a mention. And this is not even to begin to describe the forgotten millions who are wiped out yearly by disease, starvation and the effects of poverty. Yet these events too are described as ‘tragedies’, if and when reports are published.

How can we reconcile these different senses of the term, ‘tragedy’? The common use of the term suggests that it is the event (the death, the loss) which is tragic. But the dramatic sense of the term suggests that it is the attempt to give the event aesthetic form on stage which lies at the heart of tragedy. Moreover, the common use of the term suggests that there are few rules – other than the media’s responsibility to protect public sensibilities from the horrific and shocking – and that a tragic event is simply devastating in its emotional power. (3) The dramatic sense of the term, on the other hand, suggests that there are generic expectations which give a pattern to the representation on stage and make it bearable.

So a book on tragedy, first and foremost, raises the issue of the relationship between literature and life. This is a matter which has long been debated among writers on the subject. Arguing for a narrowly aesthetic definition, W. B. Yeats differentiated between the profound tragedy of a Greek or Shakespearean hero and merely ‘some blunderer [who] has driven his car on to the wrong side of the road’. Following (4) this tradition, George Steiner argued that tragedy, or, in other words, the concept of ‘re-enact[ing] private anguish on a public stage’ is narrowly ancient Greek and that, ‘till the moment of their decline, the tragic forms are Hellenic’. More recently Timothy Reiss has reiterated this distinction between tragedy and the tragic, quoting the French philosopher Henri Gouhier in his support: ‘Tragedy belongs to literature and to theatre, the tragic belongs to life’. Tragedy, Reiss goes on to argue, is ‘a kind of discourse, intended for stage performance’, which is designed to mitigate the potential ‘absence of significance’ found in everyday life. In other words, each period of history has been faced with new experiences which might challenge understanding, but the sense of bewilderment is contained by the staging of tragic drama. Tragedy, therefore, must not be confused with experience.


設問１ 下線部（1）を日本語に訳しなさい。

設問２ 下線部（2）を日本語に訳しなさい。
設問3 下線部 (3) を日本語に訳しなさい。

設問4 下線部 (4) “this tradition”とはどのようなものか、本文に即して三行以内で説明しなさい。
Instead of answering Question II, only foreign students can choose to write an essay in English on "Importance of Learning Foreign Languages." Your essay should be more than 200 words in length.