

平成26年度実施(下期)  
東北大学大学院情報科学研究科  
博士課程前期2年の課程・後期3年の課程入学試験問題

専門試験科目  
第6群 (心理・哲学群)

注意

- 専門科目試験問題は、全部で12問あります。
- 前期2年の課程の受験者は、4問を選んでそれぞれ答案用紙に解答しなさい。
- 前期2年の課程外国人留学生受験者は、3問を選んでそれぞれ答案用紙に解答しなさい。
- 後期3年の課程の受験者は、2問を選んでそれぞれ答案用紙に解答し、さらに学習心理情報学または認知心理情報学（人間社会情報科学専攻）及び認知情報学（応用情報科学専攻）に配属を希望する者は小論文を作成しなさい。
- 各答案用紙上
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- には受験番号を、それぞれ記入しなさい。
- 試験時間： 10:00 - 13:00

専門科目試験問題(第6群:心理・哲学群)

1. 視覚情報処理における背側経路と腹側経路について説明しなさい。
2. 視線手がかり (gaze cuing) による注意の定位について説明しなさい。
3. CM (コマーシャル) における商品の魅力や好感度に影響する心理的要因について、親近性と新奇性という語句を用いて論述しなさい。
4. アクティブラーニングについて説明しなさい。
5. 対人認知における歪みについて述べなさい。
6. 人間の言語行動についてのスキナーの考え方とそれに対するチョムスキーの見解を述べなさい。
7. 哲学の始まりは「驚き」にあるという見方について説明しなさい。
8. ギリシャ哲学における「ピュシスとノモス」について説明しなさい。
9. ストア派の「アパテイア」について説明しなさい。
10. ホッブズの「自然状態」について説明しなさい。
11. ニーチェの「力への意志」について説明しなさい。
12. 「世代間倫理」について説明しなさい。

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博士課程前期2年の課程・後期3年の課程入学試験問題

外国語（英語）

第6群（心理・哲学群）

注意

- 解答は答案用紙に書きなさい。
- 試験時間： 14:30 - 15:30

## 外国語

1. 下線部(1)・(2)を訳しなさい。
2. Ersatz scene と natural scene の違いを本文に沿って述べなさい。

### Vision in Marketing

The human visual system is central in natural tasks that consumers daily engage in, such as viewing and reading advertising, and inspecting, searching and choosing brands and products in brick and mortar and virtual shopping environments. (1) The visual system rapidly and largely automatically accomplishes a host of functions that are vital to consumers' goal-directed behavior. Moreover, the visual system is most likely centrally implicated in learning, higher-order, cognitive-affective processes, decision making and its behavioral implementation and coordination. Yet, relatively little attention in marketing and consumer science is devoted to the role of such visual processes, with several notable exceptions in this edited volume. Aristotle, in his theory of rhetoric, already stressed the importance of "bringing before the eyes," to actualize and bring to life rather than to rely only on the force of logical, verbal arguments in order to persuade people. In a recent analysis of decision-making research, Loewenstein (2001, p. 503) argues that people often do not choose between alternative courses of behavior by explicitly weighting their costs and benefits. Instead, "people rely on cognitive capabilities that are relatively well developed, such as visual perception and object recognition, rather than operations that they are not very good at, like addition and multiplication." If this holds true, what happens when consumers are exposed to advertisements and similar visual marketing stimuli, with various forms of text and pictorials? How do consumers move their eyes across such complex scenes to extract information that is relevant to their current goals, what do they pay attention to, and how does this affect their decision making and choices? And more generally, how are eye movements related to higher-order cognitive and affective processes and to consumer behaviors of interest in marketing?

[中略]

### Advertising Processing as Scene Perception

- (2) Visual marketing stimuli, such as print advertisements and television

commercials, are specific types of scenes. Consumers are continuously exposed to scenes, defined as "semantically coherent (and often nameable) views of a real-world environment comprising background elements and multiple discrete objects arranged in a spatially licensed manner". Spatial licensing involves adherence to physical constraints of the universe, such as the laws of gravity and sunlight coming from above, and the semantic constraints imposed by object identities and functions, such as that cars do not fly, or that dolls do not speak to people.

Real-world scenes differ from Ersatz scenes that are sometimes used in fundamental perception research, such as arrays of dots or basic shapes and colors in target search tasks. Henderson (2005) urges to reserve the term scene for real-world scenes, because these are likely to be perceived differently from Ersatz scenes. For instance, and we will return to this, real-world scenes are identified as coherent meaningful entities using global image properties, with implications for the informativeness of the objects contained therein.

Within real-world scenes, natural and man-made scenes can be distinguished, and the latter category comprises visual marketing stimuli, such as advertisements. Whereas natural scenes are predominantly or exclusively pictorial, advertising scenes comprise combinations of pictorial and textual information, as different information modes. Advertising scenes are mixed-mode, real-world, man-made scenes with their own lawfulness (or licensing), because in advertisements cars can fly, dolls may talk to people, and dreams come true. This makes understanding eye movements across ad scenes both interesting and challenging.

注 : brick and mortar : 実店舗

licensed: 許された

Ersatz: 人工物