

# 2020학년도 중등학교교사 임용후보자 선정경쟁시험

## 영 어

수험 번호 : ( )

성 명 : ( )

제1차 시험	3 교시 전공 B	11문항 40점	시험 시간 90분
--------	-----------	----------	-----------

- 문제지 전체 면수가 맞는지 확인하십시오.
- 모든 문항에는 배점이 표시되어 있습니다.

※ Write all answers in English and use neat handwriting.

1. Read the passage and follow the directions. 【2 points】

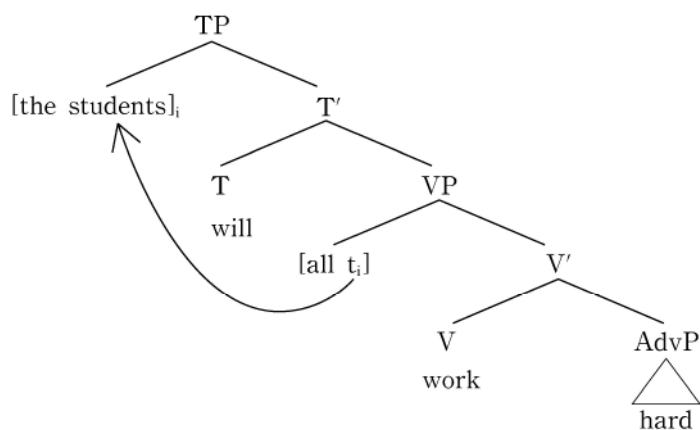
There is an intriguing phenomenon in English in which two semantically related constituents are separated, as shown below.

- (1) a. All the students will work hard.  
b. The students will all work hard.

In both (1a) and (1b), the quantifier *all* modifies the subject *the students*. What is interesting is that in sentence (1b), the quantifier positioned after the subject forms a discontinuous constituent with no major change in meaning.

This fact can be straightforwardly accounted for if it is assumed that the entire constituent *all the students* is base-generated in the \_\_\_\_\_ position of VP. As illustrated in (2a), *all the students* undergoes movement to the surface subject position. By contrast, in (2b), just part of the constituent, *the students*, moves to the subject position, leaving *all* behind in its base position, marked as [*all t<sub>i</sub>*].

- (2) a. [<sub>TP</sub> [<sub>all the students</sub>]<sub>i</sub> will [<sub>VP</sub> *t<sub>i</sub>* work hard]]  
b.



This account is based upon ‘VP-internal subject hypothesis,’ which states that a subject is base-generated in the \_\_\_\_\_ position of VP and in turn moves to the \_\_\_\_\_ position of Tense Phrase (TP).

Fill in the three blanks with the ONE most appropriate word.  
Use the SAME word for all the blanks.

2. Read the conversation between two teachers and follow the directions. 【2 points】

(Two teachers are evaluating two textbooks, Textbook A and Textbook B, in order to select the one that their students are going to use next year. This is part of their conversation.)

- T1: So, why don't we start with the first criterion? I went with Textbook A.  
T2: May I ask you why?  
T1: I think that the illustrations and graphics in Textbook A portray people in the target culture more realistically.  
T2: Yeah! Textbook A contains very realistic visuals that can provide our students with cultural information more accurately.  
T1: Good! Then, what about the second criterion?  
T2: Well, I think Textbook B is the better of the two. I couldn't give Textbook A a good score, because it appears to aim at explicit learning with many contrived examples of the language.  
T1: Hmm... could you clarify your point a bit more?  
T2: Well, I mean the texts and dialogues in Textbook A are oversimplified.  
T1: I had the same impression, but don't you think that they may help our students by focusing their attention on the target features?  
T2: You may be right, but I think that such texts might deprive them of the opportunities for acquisition provided by rich texts.  
T1: Oh, I see. That's a pretty good point.  
T2: So, in my opinion, Textbook B can provide more exposure to language as it is actually used in the real world outside the classroom.  
T1: Yeah! From that point of view, Textbook B will be intrinsically more interesting and motivating to our students.  
T2: I agree. Okay, then, I think we are ready to move on to the next evaluation criterion.

Note: T = teacher

Fill in the blank with the ONE most appropriate word.

There are many criteria that can be used in textbook evaluation. The teachers, T1 and T2, are mainly focusing on, first, the criterion of reality of visuals and then, the other criterion of \_\_\_\_\_. In the dialogue, the latter is specifically related to language use shown in the textbooks.

3. Read the passage and follow the directions. 【4 points】

Some morphemes in English are pronounced differently depending on their phonetic environments. These variants of the same morpheme are called *allomorphs*. An important question is how we know which allomorph appears for a given word.

Consider the following examples in (1), where the negative morphemes *il-* and *ir-* are added to a base:

- (1) a. *il-*: illegal, illogical, illiterate, illegible  
b. *ir-*: irregular, irrational, irreducible, irrecoverable

Comparing the examples in (1a) with the ones in (1b), a simple distribution is observed for the two allomorphs [ɪl] and [ɪr]. That is, [ɪl] and [ɪr] are selectively combined with their bases conditioned by the initial sound of the base: when the base begins with /l/, the prefix *il-* is chosen, and when the base begins with /r/, the prefix *ir-* is chosen.

There is another case where [l] and [ɹ] alternate between allomorphs. The adjectival suffix has two allomorphs: *-ar* [əɹ] and *-al* [əl], as shown in (2):

- (2) a. *-ar*: singular, popular, solar, velar  
b. *-al*: rural, plural, viral, moral

These suffixes *-ar* [əɹ] and *-al* [əl] are attached to the base depending on the final consonant of the base. (1) and (2) are different in where the morpheme is attached: (1) precedes the base, which is a prefix, and (2) follows the base, which is a suffix. On the other hand, these two morphemes are similar in that the allomorphs for different morphemes show the same alternation between [l] and [ɹ]. It is interesting to find the two apparently different phonemes /l/ and /ɹ/ are involved in the alternation of the allomorphs *il-/ir-* and *-al/-ar*.

The two sounds /l/ and /ɹ/ share many phonetic properties such as voicing, the place of articulation, and the manner of articulation. They only differ in terms of the way air passes through the mouth. This characteristic difference can be made using the distinctive properties known as the distinctive feature [lateral].

Identify TWO phonological processes involved in (1) and (2) in the correct order. Then, using the distinctive feature [lateral] (i.e., [+lateral] or [-lateral]), generalize the distribution of the allomorphs *-al* and *-ar*.

4. Read the passage in <A> and the interaction in <B>, and follow the directions. 【4 points】

<A>

When problems in conveying meaning occur in conversational interactions, interlocutors need to interrupt the flow and negotiate meaning in order to overcome communication breakdowns and to understand what the conversation is about. A negotiation routine may have a sequence of four components:

- A *trigger* is an utterance that causes communication difficulty.
- An *indicator* alerts the speaker of the trigger that a problem exists.
- A *response* is the component through which the speaker of the trigger attempts to resolve the communication difficulty.
- A *reaction to response* can tell the speaker of the trigger whether or not the problem has been resolved.

<B>

(The following is a student-student talk occurring in the morning.)

- S1: You didn't come to the baseball practice yesterday. What happened?  
S2: Nothing serious. I had to study for an exam.  
S1: I am sorry you missed the practice. Have you taken the exam yet?  
S2: Yes. I took it a little while ago.  
S1: How did you do?  
S2: Hopefully I did OK. I didn't get any sleep last night.  
S1: I guess you must be drained.  
S2: Drained? What do you mean?  
S1: It's similar to 'tired.'  
S2: Oh, I see. Yeah, I am very tired.  
S1: You need to take a break.  
S2: I sure do, but I think I am going to eat something first.

Note: S = student

Identify an utterance from <B> that is a *response* mentioned in <A>, and explain how the speaker attempts to resolve the communication difficulty with the identified utterance. Then, identify an utterance from <B> that is a *reaction to response* mentioned in <A>, and explain whether the communication difficulty is resolved with the identified utterance.

5. Read the excerpt from a novel and follow the directions. **【4 points】**

My father is a failed documentary filmmaker. I say failed because he made only one film in his life. But for a short time in the late seventies, when I was growing up, he achieved what he would later refer to as moderate fame. The source of his moderate fame was a short documentary film about a group of Shoshone Indians living in southern Nevada. I doubt that anybody remembers the film now, but in the weeks and months that followed its release, my father received critical acclaim at several small film festivals, earned some grant money, and garnered enough [ . . . ] courage to continue making films for another ten years. To my knowledge, he never completed another film after that, but instead spent the next ten years of his life jumping around from one project to the next, shooting for several weeks or months, then eventually abandoning the current film for another that he believed had more \_\_\_\_\_.

My mother and I were living in southern California, where she worked as a lawyer, and every few months my father would call from a different part of the country with news of his latest concept—it was always his best yet—and ask my mother to sell something of his, or cash a bond, or take out another mortgage on the house. And finally, when there was nothing left to sell, he began to simply ask her for loans. Technically my parents were separated by then, but my mother was still very much in love with him, never stopped loving him, and worse, she believed with an almost stubborn myopia in his talent. She wanted my father to succeed, perhaps even more than he did, and to this day I still think this was her greatest flaw.

I can say now, twenty years later, that my father was never destined for the type of fame he once hoped to achieve. He was never meant to be a great filmmaker (few documentarians are), and he was never meant to receive even the lesser distinctions that so many of his contemporaries enjoyed. The small amount of talent he did possess only seemed to serve as a source of frustration for him, a constant reminder of some vague, unrealized potential. But at the time—this was in my early childhood—I believed fully in his potential, and though I missed him dearly, I never once faulted him for being away so often.

Fill in the blank with the ONE most appropriate word from the excerpt. Then, explain the underlined part in terms of the life-goal of the narrator’s father.

6. Read the passage and follow the directions. **【4 points】**

A high school teacher wanted to develop a test in order to assess his students’ English reading ability. He developed the test based on the following procedures:

- Step 1: Construct Definition  
He started by clarifying what his test was intended to measure. He defined the construct of his English test as the ability to infer meanings from a given reading passage.
- Step 2: Designing Test Specifications  
According to the construct definition in Step 1, he specified the test as consisting of a total of 20 multiple-choice items: 1) 10 items asking test-takers to infer meanings and fill in the blank with the most appropriate words or phrases (i.e., Fill-in-the-Blank), and 2) 10 items for finding the best order of scrambled sentences (i.e., Unscrambling).
- Step 3: Developing Test Items & Piloting  
He finished item development. He piloted the test to examine whether the items had satisfactory test qualities.
- Step 4: Analyzing Item Facility & Item Discrimination  
He analyzed item difficulty. To increase internal consistency, he removed the items with a high value of item discrimination.
- Step 5: Analyzing Reliability & Validity  
Reliability was assessed by Cronbach’s coefficient alpha. To investigate the concurrent validity of the test, he asked his colleagues to review the test items based on the test specifications.
- Step 6: Administering the Test  
After making the necessary revisions, he administered the test to his students.

Based on the passage above, identify TWO steps out of the six that have a problem in the process of test development. Then, support your answers with evidence from the passage. Do NOT copy more than FOUR consecutive words from the passage.

7. Read the poem and follow the directions. 【4 points】

In summer’s mellow midnight,  
A cloudless moon shone through  
Our open parlor window  
And rosetrees wet with dew.

I sat in silent musing,  
The soft wind waved my hair:  
It told me Heaven was glorious,  
And sleeping Earth was fair.

I needed not its breathing  
To bring such thoughts to me,  
But still it whispered lowly,  
“How dark the woods will be!

“The thick leaves in my murmur  
Are rustling like a dream,  
And all their myriad voices  
Instinct\* with spirit seem.”

I said, “Go, gentle singer,  
Thy wooing voice is kind,  
But do not think its music  
Has power to reach my mind.

“Play with the scented flower,  
The young tree’s supple bough,  
And leave my human feelings  
In their own course to flow.”

The wanderer would not leave me;  
Its kiss grew warmer still –  
“O come,” it sighed so sweetly,  
“I’ll win thee ’gainst thy will.

“Have we not been from childhood friends?  
Have I not loved thee long?  
As long as thou hast loved the night  
Whose silence wakes my song.

“And when thy heart is laid at rest  
Beneath the church-yard stone  
I shall have time enough to mourn  
And thou to be alone.”

\* Infused

Complete the commentary below by filling in each blank with the ONE most appropriate word from the poem, respectively. Then, explain what the underlined part in the poem means.

**<Commentary>**

Personification gives the attributes of a human being to an animal, an object, or a concept. In the poem, the “wind” is personified as a(n) “\_\_\_\_\_” and a(n) “\_\_\_\_\_.” This use of personification offers clues to understanding the speaker’s relationship with nature.

8. Read the passage and follow the directions. 【4 points】

<A>

Sentences containing [*be* + past participle] can fall into two subtypes, based on whether the past participle form is a verb or an adjective, as shown in (1).

(1) a. The cat was bitten by the mouse.  
b. He had always been interested in Korean history.

In (1a), *bitten* is a verb, and in (1b), *interested* is an adjective.

There are two syntactic properties that distinguish adjectives from verbs. First, adjectives can be modified by degree modifiers, whereas verbs cannot, as shown in (2).

(2) a. I couldn't stand his overly offensive behavior.  
b. She was so embarrassed by his demeaning attitude toward her.  
c. \*He very solved the difficult problem.  
d. \*The ball was very bounced against the wall several times.

The fact that *offensive* and *embarrassed* in (2a) and (2b) can be modified by degree modifiers whereas *solved* and *bounced* in (2c) and (2d) cannot suggests that the former are adjectives and the latter are verbs. For an adjective to be modified by a degree modifier, it should be gradable. Such modification is not possible with non-gradable adjectives. This is illustrated in (3).

(3) a. The meeting was rather serious.  
b. \*The situations were too impossible.

Second, other than *be*, verbs such as *remain* can be followed by adjectives, but not by verbs, as given in (4).

(4) a. The visitors remained assembled outside the museum for over an hour.  
b. \*The safe remained broken by the burglars.

Note: '\*' indicates the ungrammaticality of the sentence.

<B>

(i) They were married at the church.  
(ii) They were married until last Christmas.

Identify whether *married* in (i) and (ii) is an adjective or a verb, respectively. Then, for the sentence containing the adjective *married*, provide TWO sentences, each of which has a property described in <A>. Each sentence should have a different property. Put an '\*' before the ungrammatical sentence.

9. Read the passage and follow the directions. 【4 points】

What could be better than studying physics under Albert Einstein? A lot, it turns out. While geniuses have done much to help society progress and flourish, perhaps they don't belong in front of the classroom. While logic dictates that the best teachers would be the most capable and accomplished people, there are two other qualities that are more vital than intelligence.

The first quality of effective teachers is that they had to put forth a lot of effort into their studies. While this may seem counterintuitive, it is probably more helpful to be guided by a person who had to work daily to master difficult concepts than by someone for whom learning was a breeze. Students often gravitate toward prodigies like Einstein because their expertise seems so effortless, but that's a mistake. It makes more sense to study under people who had to struggle to become experts because they've gone through the process of building their knowledge one concept at a time.

The next quality is a little more obvious but is often overlooked: being able to explain content clearly. A teacher who has a long list of publications probably isn't going to remember how to methodically explain the basics. In the first university course he taught, Einstein wasn't able to attract much interest in the esoteric subject of thermodynamics: Just three students signed up, and they were all friends of his. The next semester he had to cancel the class after only one student enrolled. This example shows how someone who has inborn genius may not be able to relate to students' ignorance to help them understand abstract concepts.

It's often said that those who can't do teach, yet the reality is that the best doers are often the worst teachers. So, teachers' most important qualities are having had the experience of building their knowledge and having the ability to make content easy to grasp. Being a great physicist doesn't make one a great physics teacher. Rather than taking an introduction to physics class with Einstein, it would be more valuable to learn from his protégé who spent years figuring out how to explain what it would be like to chase a beam of light.

Write a summary following the guidelines below.

<Guidelines>

- Summarize the above passage in one paragraph.
- Provide a topic sentence, two supporting ideas, and a concluding sentence based on the passage.
- Do NOT copy more than FIVE consecutive words from the passage.

10. Read the passage in <A> and the part of the individual conference in <B>, and follow the directions. **【4 points】**

—**A**—

The students in Mr. Lee's class did an oral presentation. Mr. Lee gave his students the following rubric in advance and let them know that their performance would be evaluated across four categories: (a) content & preparation, (b) organization, (c) language, and (d) delivery. After the students' presentations were over, Mr. Lee had a conference session with each student to discuss his or her strengths and weaknesses.

## PRESENTATION ASSESSMENT FORM

Evaluation Categories	Scale				
<b>I . Content &amp; Preparation</b>					
1. Interest & Value of topic	1	2	3	4	5
2. Informativeness of content	1	2	3	4	5
3. Preparedness	1	2	3	4	5
<b>II . Organization</b>					
1. Introduction (giving an overview)	1	2	3	4	5
2. Main body (supporting details & examples)	1	2	3	4	5
3. Conclusion (summarizing the presentation)	1	2	3	4	5
<b>III . Language</b>					
1. Accuracy (accurate use of grammar)	1	2	3	4	5
2. Appropriateness	1	2	3	4	5
3. Fluency	1	2	3	4	5
4. Pronunciation	1	2	3	4	5
<b>IV . Delivery</b>					
1. Confidence (not overly dependent on notes)	1	2	3	4	5
2. Gestures & Facial expressions	1	2	3	4	5
3. Vocal variety	1	2	3	4	5

—**<B>**—

*(The following is part of the individual conference that Mr. Lee had with one of his students, Yuna.)*

Mr. Lee: Your presentation was pretty good.

Yuna : Thank you, Mr. Lee.

Mr. Lee: Yeah, you were really prepared. And so you got a perfect score on that area.

Yuna : I tried my best to make my PPT slides as informative as possible.

Mr. Lee: I know! They were really impressive. And your topic was really good.

Yuna : Thank you! How was my pronunciation?

Mr. Lee: Overall, I think your language was easy for the other students to follow. But you may want to try to use your language more appropriately. For example, some expressions you used like *you guys* and *you know*, may not be appropriate in this kind of presentation.

Yuna : I see. Thank you for your feedback.

Mr. Lee: I also noticed that you referred to your cue cards too frequently without looking at the audience.

Yuna : I did?

Mr. Lee: Yes, you did. Your presentation would have been much better if you had shown more confidence in your presentation task.

Yuna : I agree.

Mr. Lee: Other than that, everything looked fine.

Identify TWO of the four evaluation categories that Mr. Lee thinks reflect Yuna’s weak points. Then, provide evidence for each identified category from <B>.

11. Read the excerpt from a play and follow the directions.  
【4 points】

*The sappers\* have already mapped most of the area. YOLLAND's official task, which OWEN is now doing, is to take [. . .]—every hill, stream, rock, even every patch of ground which possessed its own distinctive Irish name—and Anglicize it, either by changing it into its approximate English sound or by translating it into English words. [. . .] OWEN's official function as translator is to pronounce each name in Irish and then provide the English translation.*

OWEN: Now. Where have we got to? Yes—the point where that stream enters the sea—that tiny little beach there. George!

YOLLAND: Yes. I'm listening. What do you call it? Say the Irish name again?

OWEN: Bun na hAbhann.

YOLLAND: Again.

OWEN: Bun na hAbhann.

YOLLAND: Bun na hAbhann.

OWEN: That's terrible, George.

YOLLAND: I know. I'm sorry. Say it again.

OWEN: Bun na hAbhann.

YOLLAND: Bun na hAbhann.

OWEN: That's better. Bun is the Irish word for bottom. And Abha means river. So it's literally the mouth of the river.

YOLLAND: Let's leave it alone. There's no English equivalent for a sound like that.

OWEN: What is it called in the church registry?

*[Only now does YOLLAND open his eyes.]*

YOLLAND: Let's see . . . Banowen.

OWEN: That's wrong. *[Consults text.]* The list of freeholders calls it Owenmore—that's completely wrong: [. . .] And in the grand jury lists it's called—God!—Binhone!—wherever they got that. I suppose we could Anglicize it to Bunowen; but somehow that's neither fish nor flesh.

*[YOLLAND closes his eyes again.]*

YOLLAND: I give up.

OWEN: *[At map.]* Back to first principles. What are we trying to do?

YOLLAND: Good question.

OWEN: We are trying to denominate and at the same time describe that tiny area of soggy, rocky, sandy ground where that little stream enters the sea, an area known locally as Bun na hAbhann . . . Burnfoot! What about Burnfoot!

YOLLAND: *[Indifferently.]* Good, Roland. Burnfoot's good.

OWEN: George, my name isn't . . .

YOLLAND: B-u-r-n-f-o-o-t?

OWEN: I suppose so. What do you think?

YOLLAND: Yes.

OWEN: Are you happy with that?

YOLLAND: Yes.

OWEN: Burnfoot it is then. *[He makes the entry into the Name-Book.]* [. . .]

YOLLAND: You're becoming very skilled at this.

OWEN: We're not moving fast enough.

YOLLAND: *[Opens eyes again.]* Lancey lectured me again last night.

OWEN: When does he finish here?

YOLLAND: The sappers are pulling out at the end of the week. The trouble is, the maps they've completed can't be printed without these names. So London screams at Lancey and Lancey screams at me. But I wasn't intimidated. [. . .] 'I'm sorry, sir,' I said, 'But certain tasks demand their own tempo. You cannot rename a whole country overnight.' Your Irish air has made me bold.

\* Soldiers whose job involves digging, building, and map-making

Complete the commentary below by filling in the blank with the ONE most appropriate word from the excerpt. Then, regarding the underlined part, explain what Owen thinks of the word “Bunowen.”

**<Commentary>**

Yolland has been commissioned to remap Ireland with Anglicized place-names. For some reason, however, he shows little concern about finishing the mission on time. He even ignores his superior officer Lancey's order to increase his \_\_\_\_\_.

<수고하셨습니다.>