

# 2021학년도 중등학교교사 임용후보자 선정경쟁시험

## 영 어

수험 번호 : ( )

성 명 : ( )

제1차 시험	3 교시 전공 B	11 문항 40점	시험 시간 90분
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- 문제지 전체 면수가 맞는지 확인하십시오.
- 모든 문항에는 배점이 표시되어 있습니다.

※ Write all answers in English and use neat handwriting.

### 1. Read the conversation and follow the directions. 【2 points】

(T1 is the head teacher, and T2 is teaching English writing this semester at the school.)

T1: Good morning, Mr. Lee. How are your writing classes going?  
 T2: Good morning, Ms. Park. They're going well, but I find scoring students' writing quite challenging.  
 T1: What makes you say that?  
 T2: I rated my students' writing assignments last night. But when I look at them today, I feel I would give different scores.  
 T1: Why do you think that happened?  
 T2: Well, I'm pretty sure it was because I was doing it late at night. I think I was too tired.  
 T1: Mmm.... I don't grade my students' writing assignments when I'm tired. That way, I can avoid being inconsistent. I just put them away until the next day.  
 T2: I bet that would be very helpful with keeping scoring reliable.  
 T1: Yeah, it helps.  
 T2: Another issue is that over time, I tend to stray from the rating criteria. I need to find a way to stick to it for consistency in scoring.  
 T1: Well, why don't you go back every once in a while and check the last few essays you've marked to see that you're still following the rating criteria?  
 T2: That's a good idea. It'll help keep me on track.  
 T1: Exactly.  
 T2: Thanks for your advice.

Note: T = teacher

Fill in the blank with the ONE most appropriate word.

Teacher 1, the head teacher, is giving advice on the issue of \_\_\_\_\_ reliability that Teacher 2 is facing when scoring students' writing.

### 2. Read the excerpt from a novel and follow the directions.

【2 points】

She went into the shop. It was warm and smelled deliciously. The woman was just going to put some more hot buns into the window.

"If you please," said Sara, "have you lost fourpence—a silver fourpence?" And she held the forlorn little piece of money out to her.

The woman looked at it and then at her—at her intense little face and draggled, once fine clothes.

"Bless us, no," she answered. "Did you find it?"

"Yes," said Sara. "In the gutter."

"Keep it, then," said the woman. "It may have been there for a week, and goodness knows who lost it. *You* could never find out."

"I know that," said Sara, "but I thought I would ask you."

"Not many would," said the woman, looked puzzled [. . .] and good-natured all at once.

"Do you want to buy something?" she added, as she saw Sara glance at the buns.

"Four buns, if you please," said Sara. "Those at a penny each."

The woman went to the window and put some in a paper bag. Sara noticed that she put in six.

"I said four, if you please," she explained. "I have only fourpence."

"I'll throw in two for makeweight," said the woman with her good-natured look. "I dare say you can eat them sometime. Aren't you hungry?"

A mist rose before Sara's eyes.

"Yes," she answered. "I am very hungry, and I am much obliged to you for your kindness; and"—she was going to add—"there is a child outside who is hungrier than I am." But just at that moment two or three customers came in at once, and each one seemed in a hurry, so she could only thank the woman again and go out.

Complete the commentary below by filling in the blank with the ONE most appropriate word from the excerpt.

### <Commentary>

Reading this scene, the reader can sense that Sara feels \_\_\_\_\_ to share her buns with a hungry child outside the shop.

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

[MRS. DRUDGE's approach to FELICITY makes FELICITY jump to her feet [. . .] She goes to the radio while MAGNUS declines his biscuit, and MRS. DRUDGE leaves.]

RADIO : We interrupt our programme for a special police message. The search for the dangerous madman who is on the loose in Essex has now narrowed to the immediate vicinity of Muldoon Manor. Police are hampered by the deadly swamps and the fog, but believe that the madman spent last night in a deserted cottage on the cliffs. The public is advised to stick together and make sure none of their number is missing. That is the end of the police message.

[FELICITY turns off the radio nervously. Pause.]

CYNTHIA : Where's Simon?

FELICITY : Who?

CYNTHIA : Simon. Have you seen him?

FELICITY : No.

CYNTHIA : Have you, Magnus?

MAGNUS : No.

CYNTHIA : Oh.

FELICITY : Yes, there's something foreboding in the air, it is as if one of *us*—

CYNTHIA : Oh, Felicity, the house is locked up tight—no one can get in—and the police are practically on the doorstep.

FELICITY : I don't know—it's just a feeling.

CYNTHIA : It's only the fog.

MAGNUS : Hound will never get through on a day like this.

CYNTHIA : [*shouting at him*] *Fog!*

FELICITY : He means the Inspector.

CYNTHIA : Is he bringing a dog?

FELICITY : Not that I know of.

MAGNUS : —never get through the swamps. Yes, I'm afraid the madman can show his hand in safety now.

[*A mournful baying hooting is heard in the distance, scary.*]

CYNTHIA : What's that?!

FELICITY : [*tensely*] It sounded like the cry of a gigantic hound!

MAGNUS : Poor devil!

CYNTHIA : Ssssh!

[*They listen. The sound is repeated, nearer.*]

FELICITY : There it is again!

CYNTHIA : It's coming this way—it's right outside the house!

[MRS. DRUDGE enters.]

MRS. DRUDGE : Inspector Hound!

CYNTHIA : A police dog?

[Enter INSPECTOR HOUND. On his feet are his swamp boots. These are two inflatable—and inflated—pontoons with flat bottoms about two feet across. He carries a foghorn.]

HOUND : Lady Muldoon?

Complete the commentary below by filling in the blank with the ONE most appropriate word from the excerpt. Then, identify what Cynthia and Felicity think the underlined part is, respectively.

**<Commentary>**

As the residents of Muldoon Manor hear the special police message about a dangerous madman possibly lurking nearby, a sense of \_\_\_\_\_ that their safety may be at risk arises.

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

< A >

In a number of American English dialects, /oo/ is realized as a diphthong [ou] or a monophthong [o].

(1) /oo/ is realized as [ou].

a. Poe	[pou]
b. low	[lou]
c. hope	[hoop]
d. coat	[kout]
e. most	[moust]
f. flow	[floo]

(2) /oo/ is realized as [o].

a. pole	[pol]
b. Coletrane	[koltrein]
c. hole	[hol]
d. told	[told]
e. mole	[mol]
f. fold	[fold]

Observing the patterns in (1) and (2), one could make a generalization as in (3).

(3) /oo/ is realized as [o] when it is close to /l/.

However, the generalization in (3) does not always hold for the data above. Moreover, it cannot explain the contrast between (4) and (5) below.

(4) /oo/ is realized as [ou].

a. low-ly	[louli]
b. slow-ly	[slouli]
c. low-land-s	[loʊləndz]
d. toe-less	[toʊləs]

(5) /oo/ is realized as [o].

a. goal-ie	[goli]
b. roll-ing	[rolɪŋ]
c. bowl-er	[bolər]
d. hole-in-one	[holɪnwʌn]

Note: ‘-’ indicates a morpheme boundary.

< B >

a. shallowly	b. soldier	c. oatmeal	d. poultry
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In <B>, identify TWO words where the underlined /oo/ is realized as [o] in the dialects of English described in <A>. Then, revise the generalization in (3) to account for all the data in <A>.

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

< A >

To account for some syntactic phenomena in English, we can resort to phrasal categories such as VP, TP, CP, and so on. First, let us assume that only constituents which belong to the same phrasal category can be coordinated. For example, NP can conjoin with another NP, but not with AP.

(1) a. The student or the teacher  
b. \*The student or very pretty

The same restriction also holds true with clausal structures. The bracketed structures in (2a) and (2b) are clearly different, since they cannot be coordinated by the conjunction *or*, as shown in (2c).

(2) a. We didn't intend [you to hurt him].  
b. We didn't intend [for him to hurt you].  
c. \*We didn't intend [you to hurt him] or [for him to hurt you].

So, based on the phrasal category and the assumption about coordination, we can explain the ungrammaticality of the sentences such as (2c).

Second, the restriction on *wh*-cleft sentences can also be attributed to phrasal categories.

(3) What I'll do is [VP postpone the meeting].

VP can be in the focus position (the position after *be* verb) of *wh*-cleft sentences like (3). Consider further the following examples.

(4) a. Bill promised [CP Ø PRO to behave himself].  
b. What Bill promised was [CP Ø PRO to behave himself].

(5) a. They believe [TP him to be innocent].  
b. \*What they believe is [TP him to be innocent].

The verb *promise* in (4a) is known to take a CP (Complementizer Phrase) complement which is headed by a null complementizer Ø, and we find that CP can be in the focus position, as shown in (4b). Meanwhile, in (5a), the verb *believe* requires a TP (Tense Phrase) complement, and from the ungrammaticality of (5b), it is clear that TP cannot be in the focus position of a *wh*-cleft sentence. Thus, based on the types of phrasal categories, we can explain the restriction on *wh*-cleft sentences.

Note 1: '\*' indicates the ungrammaticality of the sentence.  
Note 2: 'PRO' is a null pronoun which represents the understood subject of some infinitive clauses.

< B >

(i) She argued persuasively or that their offer should be rejected.  
(ii) They offered us a choice of red wine, white wine, or beer.  
(iii) What he claims is that he was insulted.  
(iv) What we hadn't intended was you to get hurt.

Based on <A>, choose ONE ungrammatical sentence between (i) and (ii) in <B> and ONE grammatical sentence between (iii) and (iv) in <B>. Then, explain why the chosen sentences are ungrammatical or grammatical on the basis of the description in <A>.

6. Read the teacher’s reflection and follow the directions. **【4 points】**

**Teacher’s Reflection**

This semester I have been using a checklist in my English writing class to help my students revise their drafts by themselves. The checklist I provide for my students covers the following areas: content, organization, grammar, vocabulary, and mechanics. Below is a part of the checklist.

Areas	Indicators	Yes	No
(1) _____	I use correct subject and verb agreement.		
	I use verb tense correctly.		
(2) _____	I put a period at the end of every sentence.		
	I use capital letters correctly.		
	I spell the words correctly.		

At first, the checklist didn’t seem feasible because there was little improvement, especially in organization in writing. To find the reason, I held group conferences with the students and discovered that the indicators for organization were too complicated for them to understand. Some of them included more than one aspect to check simultaneously. So, I divided those indicators into two or three separate sentences so that one indicator assesses only one aspect. Since the revision of the indicators, the students’ organization has gotten much better.

However, some students still had problems using the checklist appropriately. So, I ran a couple of training sessions to teach the students what the indicators meant and how they should be utilized. First, we read the indicators and I asked if they made sense. Then, I had them practice checking particular errors with a sample paragraph I had prepared. Since the training sessions, the students have been making significantly fewer errors. Overall, the use of the checklist has worked well in the revision process.

Fill in the blanks (1) and (2) with the ONE most appropriate word from the teacher’s reflection, respectively. Then, explain how the teacher solved the problems encountered while using the checklist. Do NOT copy more than FIVE consecutive words from the passage.

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

< A >

Some studies claim that there is a predictable language development. For instance, the following is one way of understanding developmental stages for question formation, which posits six stages, each with some prominent features.

Stage	Key Feature	Example
1	• Rising intonation on word or phrase	<i>Airplane?</i>
2	• Rising intonation with a declarative word order	<i>You like this?</i>
3	• Fronting (e.g., <i>do</i> -fronting, <i>wh</i> -fronting, other fronting)	<i>Where the train is going?</i> <i>Is the boy has a dog?</i>
4	• Inversion in <i>wh</i> -questions with a copula <i>be</i> • No inversion in <i>wh</i> -questions with auxiliaries • Yes/no questions with auxiliaries such as <i>can</i> and <i>will</i>	<i>Where is the book?</i> <i>Where I can draw them?</i> <i>Can he catch the ball?</i>
5	• Inversion in <i>wh</i> -questions with both an auxiliary and a copula <i>be</i>	<i>How can she solve it?</i>
6	• Complex questions (e.g., tag questions, embedded questions)	<i>She’s pretty, isn’t she?</i> <i>Can you tell me where he is?</i>

The information about the sequences in English language acquisition like the above is mostly from child native speakers. Familiarity with them can help EFL teachers estimate their students’ level of development, which in turn can help determine realistic goals for language instruction.

< B >

*(Two students are doing an information-gap activity where they are supposed to spot the differences between two pictures.)*

S1: I see a dog in the middle.  
S2: Me, too.  
S1: Is the girl kicks a ball?  
S2: The boy kicks a ball in my picture. Where you can see the duck?  
S1: In the pond.  
S2: I can see the duck in the pond, too.  
S1: Is the boy flies kite?  
S2: No, the girl flies kite. Where are the birds?  
S1: In the trees.  
S2: I find birds on the tree, too.

Note: S = student

Based on <A>, identify the developmental stages where S1 and S2 are, respectively, with evidence from <B>.

8. Read the teacher’s note in <A> and the lesson plan in <B>, and follow the directions. 【4 points】

<A>

Teacher’s Note

Last week, I attended a teacher training workshop on intercultural education. In the workshop, the trainer defined culture as the beliefs, way of life, art, and customs that are shared and accepted by people in a particular society. She also explained that understanding another culture involves constructing a new frame of reference in terms of the people who created it. I totally agree with her. I believe that in order to help my students develop intercultural competence, I need to have them understand their own frame of reference as well as the target culture’s. I also think that it is necessary to utilize various materials to arouse students’ interests. Below is the list of instructional techniques that the trainer taught us in the workshop.

- Artifact study: It is designed to help students discern the cultural significance of certain unfamiliar objects from the target culture. The activity involves students in giving descriptions and forming hypotheses about the function of the unknown object.
- Culture capsule: It is a brief description, usually one or two paragraphs, of some aspect of the target culture, followed by or incorporated with contrasting information about the students’ native culture. Culture capsules can be written by teachers or students.
- Culture island: A culture island is an area in the classroom where posters, maps, objects, and pictures of people, lifestyles, or customs of other cultures are displayed to attract learners’ attention, evoke comments, and help students develop a mental image.
- Native informant: Native informants can be valuable resources to the classroom teacher, both as sources of current information about the target culture and as linguistic models for students. Students can develop a set of questions they would like to ask before native speakers come to the class.

<B>

Lesson Plan

Unit 7 Hello From Around The World

Period

10th out of 12 sessions

Topic

Greeting customs in the UK

Goal

To teach about the ways in which people greet each other in the UK and how they are different from those in Korea

Preparation

Decorate the culture board in the English classroom with pictures and posters which illustrate the greeting customs of the UK.

Lesson Steps

1.

Have the students check out the culture board and tell what they think about the pictures and posters.

2.

Read aloud a short passage about greeting customs in the UK, which is prepared in advance, and have the students take notes.

3.

Divide the students into small groups to compare their notes. Then, have them discuss and write the similarities and differences between Korea and the UK regarding the greeting customs.

4.

Have the students imagine situations in which people from the two cultures meet. Ask them to write a conversation script based on the situation and to perform role-plays.

Based on <A>, identify TWO instructional techniques that the teacher implements in the lesson plan, with corresponding evidence from <B>.

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

<A>

Ms. Kang, a new high school English teacher, was assigned to create questions for the listening section of the semester’s final exam. In order to make the most effective test items, she goes over her notes from her college assessment class and finds the following:

<Item Techniques>

✓ information transfer: transferring aural information to a visual representation

✓ partial dictation: writing down parts of what you hear while listening to a passage

✓ sentence paraphrase: choosing the correct paraphrase from 3-5 distractors

✓ sentence repetition: reproducing a stretch of aural language with oral repetition

✓ short answer: answering a question with a word or a short phrase without given choices

Looking at her notes, she remembers that each of these techniques has its own strengths. For example, the sentence paraphrase technique has high practicality because it is easy to grade. Other techniques, such as information transfer, partial dictation, and sentence repetition, work well for assessing students’ listening ability in a more integrative way. Ms. Kang thinks that she will utilize some of these techniques because she wants to test her students’ listening and other language skills simultaneously. Ms. Kang also thinks her students should be able to understand specific details, which is one of her main goals for the class this semester. So, she wants to test this particular ability in the final exam. While all the techniques in her notes are good for assessing the ability to find specific information, Ms. Kang thinks the sentence repetition technique may not be appropriate since it may only require students to simply repeat what they hear.

<B>

Below are two sample items made by Ms. Kang.

**Sample Item 1**

■ Listen to the information about Minsu’s daily schedule and fill in his schedule with the correct information. The information will be given twice.

Minsu’s Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
9-10 am					
10-11 am					
11-12 pm					
12-1 pm	Lunch				
1-2 pm					
2-3 pm					
3-4 pm					

Audio Script

Minsu’s classes start at nine in the morning and he eats lunch at noon every day. He has math on Monday, Tuesday, and Friday at nine o’clock. English is scheduled on

**Sample Item 2**

■ Fill in the blanks with the words you hear. You will hear the passage three times.


We can find many geographic regions in Korea. The \_\_\_\_\_ and \_\_\_\_\_ parts of the country have huge plains. The main rivers flow westward because the mountainous region is mostly on the \_\_\_\_\_ part of the country.

Audio Script

We can find many geographic regions in Korea. The southern and western parts of the country have huge plains. The main rivers flow westward because the mountainous region is mostly on the eastern part of the country.

Based on <A>, identify the item technique used in Sample Item 1 and Sample Item 2 in <B>, respectively. Then, explain why the teacher used both item techniques with evidence from <A>. Do NOT copy more than FOUR consecutive words from the passage.

영 어 [전공 B] (8면 중 7 면)

 한국교육과정평가원

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

The history of Impressionism is indeed inextricably bound up with the quarrels and power struggles that almost immediately threatened the very feasibility of the exhibitions for which, essentially, its members had come together in the first place. From 1874 to 1886 there were eight exhibitions, six of which revealed the artists' \_\_\_\_\_ of cohesion and shared ambition. In order to share the costs of organizing their exhibitions more widely, they were forced to admit painters who were less talented or more conservative. Moreover, they also had to deal as best they could with the personal ambitions of their members and, although the statutes of 1873 had been carefully drafted so as to give the paintings without a salon and without an audience a real chance, the experience of each exhibition showed that none of them was really ready for this adventure.

From one Impressionist exhibition to the next, we can trace the relations between the different chapels within the group, but also its capacity to generate new sources of dynamism. In 1876, Caillebotte emerged. In 1879, Gauguin was introduced by Pissarro and confirmed by Degas. In 1886 the neo-Impressionists barged in, eating up exhibition space and edging out Impressionism itself. Every new arrival, except for Caillebotte and Mary Cassatt, was greeted by wailing and the gnashing of teeth. But it has to be admitted that these newcomers were born from and because of Impressionism.

But then what do these recruits really matter? As of the late 1870s, the movement was no longer the property of its artists. Already, they were moving away. Cézanne, Renoir, Monet, and even Degas, who continued to promote his little realist school, had already chosen their solitary paths. They wanted no lack of recognition from the Salon. Also, and above all, they wanted one-person exhibitions where their work could be appreciated in and for itself, where visitors would not get lost in comparisons, where critics would not confuse the true Impressionist and true painter with the last-minute guest. The history of Impression would be written by several hands, but above all by individuals.

Fill in the blank with the ONE most appropriate word from the passage, and explain what the underlined part means.

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

In the classroom today, there are a growing number of children who are being raised outside their parents' home cultures after moving across geographic boundaries because of their parents' employment. Children in this situation are called "Third Culture Kids" (TCKs). To be categorized as a TCK, a child must spend more than three years outside their passport country during the developmental years, from birth to eighteen years old. Living as a TCK can provide benefits as well as undeniable challenges.

Growing up internationally, TCKs are able to become speakers of multiple languages. Learning a language can be easier if you have daily exposure to it. TCKs attend schools taught in the target language and encounter the language in everyday life. This can help them learn the language more quickly, especially during their formative years. Depending on how much time is spent in a country, the level of fluency can vary, but it would not be unlikely for a TCK to be capable of speaking three or more languages by the end of high school.

Despite this benefit, there is an undeniable challenge that comes along with being a TCK. The multiple shifts in location can lead to a sense of isolation for these children. Having to repeat the process of moving and adjusting to new life circumstances can take a serious toll. Such changes can prevent children from maintaining relationships with those outside their immediate family. Hence, isolation becomes the most common challenge for TCKs.

Given the modern context in which the migration and transnational flow is increasing, understanding TCKs' lives will be a valuable resource for international and global education. It is important that educators support this growing community by maximizing the potential benefits of cross-cultural experiences while helping them navigate the challenges that arise.

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.

<수고하셨습니다.>