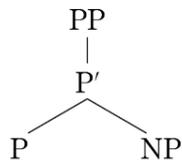


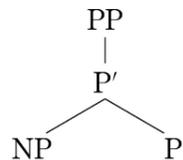
3. Read the passage and follow the directions. 【2 points】

In the languages of the world, we have two different types of adposition: a preposition type (e.g., English) and a postposition type (e.g., Korean). With the preposition type, we find that a preposition head precedes its complement as in (1a). As for the postposition type, a postposition follows its complement as in (1b).

(1) a. Preposition

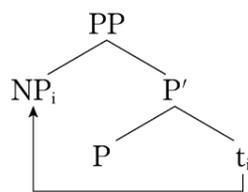


b. Postposition



However, some linguists argue that all languages uniformly have the preposition system and the seemingly postposition system is derived from the preposition type by movement as in (2).

(2)



We can apply the analysis in (2) to the so-called particle structure.

(3) They left [_{PP} [_{NP} this part]_i out t_i].

In (3), NP *this part* moves from the _____ position of the head *out* to the specifier position.

Fill in the blank with the ONE most appropriate word from the passage.

4. Read the excerpt from a novel and follow the directions.

【2 points】

It had seemed like a good idea at the time. Of course, Philip Danby had only been joking, but he had said it in a serious tone in order to humor those idiot New Age clients who actually seemed to believe in the stuff. “I want to come back as a(n) _____,” he’d said, smiling facetiously into the candlelight at the Eskeridge dinner table. He had to hold his breath to keep from laughing as the others babbled about reincarnation. The women wanted to come back blonder and thinner, and the men wanted to be everything from Dallas Cowboys to oak trees. *Oak trees?* And he had to keep a straight face through it all, hoping these dodos would give the firm some business.

The things he had to put up with to humor clients. His partner, Giles Eskeridge, seemed to have no difficulties in that quarter, however. Giles often said that rich and crazy went together, therefore, architects who wanted a lucrative business had to be prepared to put up with eccentrics. They also had to put up with long hours, obstinate building contractors, and capricious zoning boards. Perhaps that was why Danby had plumped for life as a cat next time. As he had explained to his dinner companions that night, “Cats are independent. They don’t have to kowtow* to anybody; they sleep sixteen hours a day; and yet they get fed and sheltered and even loved—just for being their contrary little selves. It sounds like a good deal to me.”

* To be too eager to obey or be polite to someone in authority

Fill in the blank with the ONE most appropriate word from the excerpt.

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

Up into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next door garden lie,
Adorned with flowers before my eye,
And many pleasant places more
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;
The dusty roads go up and down
With people tramping in to town.

If I could find a higher tree
Farther and farther I should see,
To where the grown-up river slips
Into the sea among the ships,

To where the roads on either hand
Lead onward into fairy land,
Where all the children dine at five,
And all the playthings come alive.

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

<Commentary>

Metaphor can in one way be defined as a figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance. According to this definition, the word “_____” in the poem is a metaphor for the river, the sight of which the speaker enjoys.

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

<A>

‘Foot’ is a prosodic unit above syllable, which consists of one obligatory strong syllable and optional weak syllables. Feet seem to have many different structures in English. For example, there are feet composed of a single stressed syllable (e.g., {son}) and feet where a stressed syllable is followed by one stressless syllable (e.g., {mother}) or by two or more stressless syllables (e.g., {Canada}). Sometimes, a strong syllable appears in the second (e.g., {de'mand}, {ba'nana}).

Foot structure can change due to [ə]-deletion. First, the data in (1) show that [ə] in an initial stressless syllable can be deleted in fast speech.

(1)	Normal speech	Fast speech
a. Toronto	[tʰə'rɑntoʊ]	[tʰrɑntoʊ]
b. Marina	[mə'rɪnə]	[mɪrɪnə]

Second, the data in (2) demonstrate that [ə] in a medial stressless syllable can be deleted after a stressed and before a stressless syllable in fast speech.

(2)	Normal speech	Fast speech
a. opera	[əpərə]	[apɹə]
b. general	[dʒɛnərə]	[dʒɛnrəl]

Third, the data in (3) tell us that when two stressless syllables occur between two stressed syllables, [ə] in either stressless syllable can be deleted in fast speech.

(3)	Normal speech	Fast speech
a. respiratory	[rɛspərə,tʰəri]	[rɛsprə,tʰəri] or [rɛspər,tʰəri]
b. glorification	[glɔrəfə'kʰeɪʃən]	[glɔrfə'kʰeɪʃən] or [glɔrəf'kʰeɪʃən]

However, [ə]-deletion cannot occur even in fast speech when a stressless syllable occurs directly between two stressed syllables as in (4).

(4)	Normal speech	Fast speech
a. operatic	[əpə'ræɪk]	[apə'ræɪk], *[əp'ræɪk]
b. generality	[dʒɛnə'ræləri]	[dʒɛnə'ræləri], *[dʒɛnræləri]

Note 1: '*' indicates a non-permissible form.
Note 2: '{ }' indicates foot boundaries.

a. respirate	[rɛspə'reɪt]	b. chocolate	[tʃəkə'lɪt]
c. nationalize	[næʃənə,lɑɪz]	d. glorify	[glɔrə'faɪ]

Based on <A>, identify TWO words in where [ə] can be deleted in fast speech. Then, describe the foot structure that is most preferred in fast speech, based on <A>.

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

<A>

‘Locative inversion’ involves the preposing of a locative phrase before the verb and the postposing of the subject after the verb, as illustrated below.

(1) a. John ran into the house.
b. Into the house ran John.

(2) a. A woman stood on the corner.
b. On the corner stood a woman.

Note that (1b) can be derived from (1a) by moving the locative phrase *into the house* to the front of the sentence and by inverting the verb *ran* and the subject *John*. Likewise, we can derive (2b) from (2a). Meanwhile, there is some restriction with ‘locative inversion.’ Consider the following examples.

(3) a. My friend Mary seated my mother among the guests of honor.
b. *Among the guests of honor seated my mother my friend Mary.
c. *Among the guests of honor seated my friend Mary my mother.

(4) a. The women danced beautiful dances around the fire.
b. *Around the fire danced beautiful dances the women.
c. *Around the fire danced the women beautiful dances.

All the examples above clearly show that the basic verb types affect the grammaticality of ‘locative inversion.’

Note: ‘*’ indicates the ungrammaticality of the sentence.

(i) Out of the house came an old lady.
(ii) Under the bridge lived a troll a good life.

Based on <A>, state whether or not each sentence in is grammatical. Then, explain why each sentence is grammatical or ungrammatical on the basis of the description in <A>.

8. Read the passage in <A> and the teacher’s log in , and follow the directions. 【4 points】

<A>

In an attempt to better understand language development, a three-tiered approach has been proposed, encompassing the following components for investigating production changes: complexity, accuracy, and fluency. Complexity generally refers to the lexical variety and syntactic elaborateness of the learner’s linguistic system. Accuracy involves the correct use of the target language, while fluency concerns a focus on meaning, automatization, and real-time processing. These three constructs can be applied to appraise written or spoken language skill (i.e., performance) as well as to assess the state of the linguistic knowledge that supports this performance (i.e., proficiency).

Teacher’s Log

In order to evaluate the progress of their speaking ability, I usually have my students read a story and then tell about it in their own words. It’s not easy to measure all aspects of their speech at once. On the part of the students, it’s also not easy to focus on more than one aspect simultaneously. So, I usually give my students two presentation opportunities and ask them to pay more attention to one aspect over the others in each presentation session. In the first presentation session, I focus on how naturally and clearly the content is delivered. To that end, I evaluate students’ presentations based on the speed of their talk and the number of pauses and false starts. For the second presentation session, I record and transcribe the students’ oral performance for a closer look. At this point, the presentation is evaluated especially by calculating the ratio of independent and dependent clauses and tallying the number of different verbs used.

Based on <A>, identify the component that the teacher focuses on in each presentation session mentioned in , respectively. Then, support your answer with evidence from . Do NOT copy more than FOUR consecutive words from <A> and .

9. Read the passage in <A> and the teaching procedure in , and follow the directions. 【4 points】

<A>

Mr. Yang, a middle school English teacher, believes that his lessons should help students meet the achievement standards which are specified in the school curriculum. He selects a group of standards for each semester and tries to incorporate them into his lessons. The following are the achievement standards for this semester.

[Achievement Standards]

[Oral Language Skills]

Students can

- use strategies to open and close conversations.
- explain their likes and dislikes.
- describe their dreams and future jobs.
- talk about their worries and problems.

[Written Language Skills]

Students can

- read a book or watch a film and write their feelings and impressions.
- read a short text about a familiar topic and write a conclusion.
- read a short text about a familiar topic and organize the content.
- view an object or picture and write their thoughts or feelings about it.

Teaching Procedure

Mr. Yang designed a reading lesson for his 2nd year students based on two of the achievement standards that he set out to accomplish this semester.

<Reading text>

What Should I Do?

Everyone has worries. When you have things you worry about, what do you do?

Sumi's Worries

Sumi thought Kate was her best friend, but now, she feels that Kate has changed and that she is avoiding her. A few days ago, Sumi met Kate in the hallway at school, but Kate turned around and walked away from her. Sumi tried to find the reason, but she couldn't think of anything wrong she had done to Kate. So, Sumi asked for her older sister's advice. Sumi's sister suggested that she simply ask Kate what's wrong.

Step 1	T tells Ss about today's topic and has Ss predict the content of the reading text based on the titles and pictures.
Step 2	T introduces new words from the text.
Step 3	T asks Ss to skim the text and tell what the text is about.
Step 4	T has Ss reread the text and complete a problem-solution chart based on what they read.
Step 5	T has Ss tell their worries and suggest solutions in groups.
Step 6	T has Ss write the key words and sentences in their learning log.

Note: T = teacher, S = student

Identify ONE oral language achievement standard and ONE written language achievement standard from <A> that the teaching procedure in targets. Then, explain how each achievement standard is addressed with evidence from .

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

<A>

In language directed toward linguistically nonproficient second language speakers, native speakers tend to show foreigner-talk adjustments in the flow of conversation. These include slow speech rate, loud speech, long pauses, simple vocabulary (e.g., few idioms, high-frequency words), and paucity of slang. They also tend to make adjustments to their speech in the area of grammar. They often move topics to the front of the sentence, put new information at the end of the sentence, use fewer contractions and pronouns, grammatically repeat non-native speakers' incorrect utterances, and fill in the blank for their incomplete utterances.

NS : So what did you have for lunch today?
 NNS: I was busy. I eated cookies.
 NS : Oh, did you? I see.
 NNS: You want cookies?
 NS : No, thanks.
 NNS: You don't like cookies?
 NS : Well... these days I'm on a diet and I rarely eat them.
 NNS: Sorry... I don't understand.
 NS : These days I am on a diet and I rarely eat cookies.
 NNS: Oh, I see. You diet. You don't eat cookies.
 NS : Well, I do. But only sometimes.
 NNS: Mm.... Sometime. You eat cookies only sometimes.
 NS : Right, because they have too much sugar.

Note: NS = native speaker, NNS = non-native speaker

Based on <A>, locate ONE utterance in that reflects NS's grammatical adjustment to his speech and identify its adjustment type. Then, explain how it functions in the given dialogue.

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

“Palette” is a homophone for the term “palate,” signifying both the roof of the mouth and the sense of taste. While the palette is both the board on which the paint is placed and the paint itself, the palate is only juxtaposed to the canvas for gustatory compositions, unless one considers that the palate—as in the sense of taste—is the tongue which generates flavor by crushing the food mass and the taste buds on to the hard roof of the mouth, a rich analogue to the application of paint to canvas. Receptor cells on the tongue are responsible for sensing particular flavors, the primary ones being bitter, sweet, salt, and sour. The stimuli from these cells in combination with saliva and the olfactory sense generate taste. Just as the primary hues generate all others in the color spectrum, the four taste cells blend to create all flavors. Thus the palate is the palette for the chef's creative endeavors. Crushing the tongue against the roof of the mouth drives the food mass into the taste buds, and this clamping or sucking motion intensifies and prolongs the flavor.

However, taste also requires the intervention of the _____ which must recognize, evaluate, and categorize the stimuli from the mouth and nasal passages. The evaluative quality of taste or the recognition and judgment of flavor can be processed only in the brain, and, as with the visual imagery of painting, the quality of taste is assessed in relationship to a history of tastes, and the pleasure or revulsion generated relates in large part to the familiarity of the flavor. The tasting subject frequently judges the outcome of the experience in opposition to or alliance with previous experiences of the same or similar tastes. This process might be defined as the “semiotics” of taste.

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

12. Read the passage in <A> and the word entries in , and follow the directions. **[4 points]**

<A>

A corpus is a collection of texts of written or spoken language from various sources presented in electronic form. It provides evidence of how language is used in real situations, from which lexicographers can analyze millions of examples of each word to see how real language behaves. Many contemporary dictionaries, therefore, incorporate the features derived from the analyses of corpus data, some of which are shown below.

- 1) Frequency: statistical data on how often words are used in the language
- 2) Collocation: information on what other words commonly occur with the word in focus
- 3) Context: information on which particular field (e.g., law, engineering, medicine) or social situation (e.g., formal vs. informal) a word is used in
- 4) Authentic example sentences: sentences from what users of the language actually write or say in books, newspapers, speeches, or recorded conversations, etc.

Both Dictionary X and Dictionary Y are developed in part by incorporating data from corpora.

Dictionary X

shed [ʃed] UK US
verb (*past tense and past participle shed, present participle shedding*)
[transitive]

1. GET RID OF to get rid of something that you no longer need or want
2. DROP/FALL to drop something or allow it to fall

Word Partners

- ◆ *shed jobs/workers/staff*
- ◆ *shed weight/pounds/kilos*
- ◆ *shed an image*
- ◆ *shed your inhibitions*
- ◆ *shed a load*
- ◆ *shed tears*

Dictionary Y

shed UK US [ʃed]
verb [shedding], [shed], [shed]

1. transitive to get rid of something you do not need or want

USAGE BOX

Shed is mainly used in journalism. In everyday English, people usually say that one **gets rid of** something.

2. transitive to lose a covering, such as leaves, hair, or skin, because it falls off naturally, or to drop something in a natural way or by accident

With regard to the word ‘shed,’ identify ONE corpus-based feature described in <A> for each dictionary in , respectively. Then, provide evidence from for each feature that you choose.

<수고하셨습니다.>