

2022학년도 중등학교교사 임용후보자 선정경쟁시험

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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 excerpt and follow the directions. 【2 points】

The lock. He had still to replace a lock on one of the doors of the screened porch. The task, like most such, proved more difficult than he had imagined. The old lock, aluminum frozen by corrosion, had been deliberately rendered obsolete by manufacturers. Three hardware stores had nothing that even approximately matched the mortised hole its removal (surprisingly easy) left. Another hole had to be gouged, with bits too small and saw too big, and the old hole fitted with a block of wood—the chisels dull, the saw rusty, his fingers thick with lack of sleep. The sun poured down, beyond the porch, on a world of neglect. The bushes already needed pruning, the windward side of the house was shedding flakes of paint, rain would get in when he was gone, insects, rot, death. His family, all those he would lose, filtered through the edges of his awareness as he struggled with screw holes, splinters, opaque instructions, minutiae of metal.

John Updike, "Separating"

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

<Commentary>

In this excerpt, the narrator creates a sense of melancholy by focusing on parts of the property that have come to be in a state of _____. The broken lock, a focal point of this excerpt, serves as a reminder that his domestic world is in crisis, badly in need of repair.

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

The tense-affix, such as *-ed* or *-s*, forms an independent head (T) that is separated from a verb in the underlying structure, as shown in (1) and (2). The T-affix needs to attach to a verb in the surface structure via so-called 'Head Movement.' To be specific, T lowers onto lexical verbs, and auxiliary verbs *be / have* raise to T.

- (1) a. Joe finished the cake.
b. [TP Joe T -ed [VP finish the cake]]
- (2) a. Joe was listening to music.
b. [TP Joe T -ed [VP be listening to music]]

Let us now observe the data in (3) and (4) that involve so-called 'Verb Phrase ellipsis (VP-ellipsis).' VP-ellipsis is assumed to be licensed when the verb phrase in the second conjunct is isomorphic to that of its corresponding antecedent. For example, the VP of the second conjunct in (3a) is identical to the one in the first conjunct, and deletion of the VP is possible in (3b). The same holds of (4b). However, an interesting difference is observed; namely, dummy *do* is required in the second conjunct in (3), but prohibited in (4).

- (3) a. Joe didn't finish the cake, but Mary finished the cake.
b. Joe didn't finish the cake, but Mary did <finish the cake>.
c. *Joe didn't finish the cake, but Mary <finished the cake>.
- (4) a. Kim wasn't listening to him, but Sue was listening to him.
b. Kim wasn't listening to him, but Sue was <listening to him>.
c. *Kim wasn't listening to him, but Sue did <be listening to him>.

Note 1: '*' indicates the ungrammaticality of the sentence.
Note 2: Strikethrough inside angled brackets indicates deletion.

Fill in the blanks ① and ② in the correct order with the TWO syntactic operations from the passage.

To derive (3b) and (4b) and prevent the derivation of (3c) and (4c), a certain order of syntactic operations must take place. For (3b), ① must take place prior to ②, but for (4b), ② must take place prior to ①.

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

The low hum of a phone connection over thousands of miles. The voices of a Man and a Woman are heard; they are in the middle of a conversation.

Man: —what are you doing?

Woman: Doing?

Man: While you're talking to me. I hear something. What are you doing?

Woman: What does it sound like?

Man: Click—click—click

Woman (in a rush, in one breath): Oh—that click?—it's the window blind in a breeze, a slight breeze, it's me unsnapping my tortoise shell barrette, I clipped and unclipped it, it's my Italian lighter lighting up my last Blonde Gauloise, it's some cheap Christmas trash racketing its way down the street, it's my birthstone ring hitting the floor, it's a bird's beak tapping, it's Morse code, it's an urgent message we can't decipher but need to know, it's the deadbolt on the back-door, it's the heater clacking into action, it's the clock stuck on One, One, One, it's a glitch on the wires, it's the loose jawbone that clicks in my head from where I took a fall on the ice last winter. It's my nailclipper.

Man: I'm really sick of your metaphors.

Woman: You used to like my turns of phrase.

Man: That was before I started re-hab.

Woman: Recovery takes the Poetry out of Things, huh?

Man: At a nickel a minute from a payphone in a drafty corridor, yeah. I'd say so.

(slight beat)

Yeah. It's all just words.

Woman: That's all we have right now, isn't it? You're two thousand miles away and we're reduced to Words, Right?

Man: Yeah. I guess so.

Brighde Mullins, *Click*

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

<Commentary>

The string of metaphors the woman dishes out rapidly to the counterpart on the phone are loosely connected to the comfort and convenience a home provides. The comforts of home reflected in the woman's metaphors can be in contrast to the likely _____ atmosphere in which the man finds himself.

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

<A>

Nucleus positions in syllables are usually taken by vowels. In the cases that syllables have no vowel, consonants stand as the nucleus. It is usual to indicate that a consonant is syllabic by means of a small vertical mark (·) beneath or above the symbol. Even though syllabic consonants are observed word-medially (e.g., Hungary [hʌŋgɹ̩i]), most syllabic consonants are found word-finally as in (1). Note that some words can be realized in two phonetic forms.

(1) Syllabic consonants

syllabic [n]	syllabic [m]	syllabic [ŋ]	syllabic [l]
open [oʊp̩n]	~[oʊp̩m]		supple [sʌp̩l]
ribbon [ˈrɪb̩n]	~[ˈrɪb̩m]		rebel [ˈrɛb̩l]
cotton [kʌt̩n]			bottle [ˈbɒt̩l]
sudden [sʌd̩n]			muddle [ˈmʌd̩l]
broken [brɔʊk̩n]		~[brɔʊk̩ŋ]	uncle [ˈʌŋk̩l]
pagan [peɪŋ̩n]		~[peɪŋ̩ŋ]	fungal [ˈfʌŋɡ̩l]
question [kwɛstʃ̩ŋ]			satchel [ˈsætʃ̩l]
soften [sɒf̩n]			muffle [ˈmʌfl̩]
lengthen [lɛŋθ̩n]	anthem [æθ̩n]		lethal [ˈliθ̩l]
lesson [lɛs̩n]	handsome [ˈhænds̩m]		muscle [ˈmʌs̩l]
ashen [æʃ̩n]			bushel [ˈbʊʃ̩l]
column [kʌləm̩], *[kʌləm̩ŋ]			mammal [ˈmæmə̩l]
corn [kɔːn̩], *[kɔːn̩ŋ]			channel [ˈtʃæ̩nəl]
			peril [ˈpɛr̩l]
			sale [seɪl], *[seɪl̩]

The table in (2) provides distinctive features to categorize natural classes depending on the manners of articulation.

(2)

	vowels	glides	liquids	nasals	obstruents
[syllabic]	+	-	-	-	-
[consonantal]	-	-	+	+	+
[approximant]	+	+	+	-	-
[sonorant]	+	+	+	+	-

Note 1: '*' indicates a non-permissible form.

Note 2: '~' indicates phonetic variation.

- In the word-final position, /n/ is realized as a syllabic nasal when immediately preceded by _____ segments.
- In the word-final position, /l/ is realized as a syllabic liquid when immediately preceded by _____ segments.

Based on the data in (1), fill in each blank in with the ONE most appropriate feature in (2), respectively. Write your answers in the correct order. Then, identify the syllabic consonant that is always homorganic with the preceding consonant in the given data, and explain the reason.

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

<A>

Subjacency is a syntactic constraint that restricts movement to be local; namely, movement should cross over only one bounding node (i.e., TP, NP, or CP). Crossing over more than one bounding node in one cycle of movement would result in ungrammaticality. Let us consider the example in (1a), whose derivation is presented in (1b).

(1) a. *What did Sue hear the rumor that Bill broke?
 b. *What did [TP Sue hear [NP the rumor [CP t_{WH} that [TP Bill broke t_{WH}]]]]?

The *wh*-phrase in (1) involves two cycles of *wh*-movement. In the first cycle, the *wh*-phrase raises from the complement of *broke* to the specifier of CP in the embedded clause, from which it raises to the matrix specifier position of CP in the second cycle. It is crucial to note that the second cycle crosses over three bounding nodes. This is a violation of Subjacency and ungrammaticality results. Now consider a grammatical sentence in (2), which involves one cycle of *wh*-movement crossing over two TPs, hence apparently violating Subjacency.

(2) Which book does [TP John seem [TP to like t_{WH}]]?

To explain the grammaticality of the example in (2), an additional condition in (3) should be imposed for one of the TPs not to be counted as a bounding node.

(3) Complements of a verb are not bounding nodes.

Bearing the above description in mind, let us reconsider sentence (1). When *what* undergoes the second cycle of *wh*-movement in (1), it crosses over two bounding nodes. This is because the _____ phrase is no longer a bounding node.

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

(i) Which actress did you think that John had a strong influence on t_{WH}?
 (ii) Which actress did a picture of t_{WH} scare the entire population?
 (iii) Which actress did John believe t_{WH} spoiled the whole movie?

Fill in the blank in <A> with a part of speech. Then, based on <A>, identify ONE ungrammatical sentence in , and explain how the sentence violates Subjacency by specifying the bounding nodes that the *wh*-phrase crosses over.

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

<A>

Conversation is co-constructed by two or more people, unfolding dynamically in real time. For conversational discourse to be successful, the participants have to know how to organize the events in it; that is, they need to achieve cohesion. A cohesive relation is one in which the interpretation of one element in the discourse presupposes, and is dependent upon, another. In English, along with the grammatical cohesive devices such as reference, substitution, ellipsis, and conjunction, cohesion in conversation can also be achieved using lexical cohesive devices.

Lexical cohesive devices by which links are made across a conversation include the use of synonyms, antonyms, repetition of the same content words, words exhibiting general-specific relations, and words displaying part-whole relations. The use of lexical cohesion is an indicator of topic consistency, and hence contributes significantly to the sense that speakers are talking to topic, and the talk, therefore, becomes more coherent.

(Two friends are having a conversation in the wallpaper aisle at a hardware store.)

S1: Isn't it funny that wallpaper is in fashion again?
 S2: Yeah, I thought it was gone forever.
 S1: Me, too. So, you are redoing your kitchen?
 S2: Yup. And I want to use one of these.
 S1: Good idea. *(pointing to a roll of wallpaper)* How about that?
 S2: You mean the one on the top shelf?
 S1: Yeah, do you like it?
 S2: Uh-huh. It will go with my dining table.
 S1: Have you been to Lesley's new office?
 S2: I have, actually. It was huge and everything was so well organized.
 S1: Yeah. And she had the same wallpaper.
 S2: Oh, that's right. I remember that.

Note: S = speaker

Based on <A>, identify TWO lexical cohesive devices used in the conversation in . Then, provide evidence from for each identified lexical cohesive device.

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

<A>

One of the reasons we can communicate successfully, especially in writing, is because we have some understanding of genre, socially recognized ways of using language for particular purposes. Genre represents the norms of different kinds of writing shared among people within a particular community. The emphasis on the social dimension of genre is a major characteristic of genre-based approaches to teaching writing.

A genre-based writing instruction involves students in an in-depth analysis of texts in the genre in which they are going to be writing. In particular, students are asked to analyze three essential features of the genre using example texts: 1) the *context*, which includes the situation and audience, 2) the *content*, which indicates the information and message conveyed, and 3) the *construction*, that is, how the texts of the genre are typically constructed in terms of the layout and language. When students are done with this task, they are in a position to create their own writing within the genre.

Activity 1

(After conducting a reading lesson about volunteering, a middle school English teacher prepares a poster-making activity for recruiting volunteers. He plans to have his students analyze the features of the poster genre before they make their own posters.)

- Ask the students to share their volunteering experiences.
- Have the students examine the poster and answer the questions in the worksheet.

Worksheet



1. Why are some words capitalized?
2. Does the poster use full sentences? If not, why?

Activity 2

(Believing writing reviews is an important skill that her students should be equipped with, a high school English teacher prepares a genre-analyzing kit with which the students figure out the characteristics of the book review genre.)

- Tell the students they are going to read a book review.
- Have the students use the genre-analyzing kit while reading the book review.

Book Review

“I Really Want the Cup Cake”

Written by Philip Kent

Illustrated by Terra Wang

Ages 3—5 | 20 Pages

Publisher: Green Books | ISBN: 978-1-338-95941-2

What to expect: Rhyme, Dessert, Self Control
(or lack thereof)

Honestly, who of us hasn’t wanted to dive in, just a teeny, tiny bit, to that delicious-looking cup cake left on the table? Just a bite couldn’t hurt, could it? In this hilarious story about a little boy and his dog, that’s exactly what they are trying *not* to do.

Reviewers’ Genre-Analyzing Kit

1. Who do you think the review is aimed at?
2. When would people write this kind of text?

Based on <A>, identify ONE essential feature of the target genre that each activity in focuses on, respectively. Then, explain your answers with evidence from .

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

Fashion criticism should be rigorous, clearly stated, and historically informed. It should neither oversimplify (as current fashion criticism often does) nor be unnecessarily obscure (as current art criticism often is). It should look for vitality and boldness, and distinguish the original from the derivative. It should track a designer's development—or point out standstill or regression—and attempt to figure out what led the designer to make these specific aesthetic choices, elaborate on the techniques and materials that have been used—and finally pass judgment. As already mentioned, a proper judgment is something more than *mere* opinion—it is a *reasoned* or *justified* opinion which aims for broader validity. Criticism can never be completely objective. It must necessarily to a great extent be subjective, saying as much about the critic as about the object under scrutiny. Which is why writing criticism necessarily means exposing yourself. Writing criticism is about struggling to come to terms with what you do not yet know exactly how to deal with, to pass judgment, to expose yourself, knowing that you expose yourself, putting your prestige and your very identity at risk. As Pierre Bourdieu formulated it: “Taste classifies, and it classifies the classifier.” This is a truth that holds for all of us, but it is especially acute in the case of the critic, whose judgment is at the greatest public scrutiny. Writing real criticism is about putting yourself on the line every single time.

What about disagreements between critics? They should be welcomed. It is never a good sign when too many people are in agreement about too much. It almost always means that we are thinking too little. There *should* be disagreements between critics. Two critics can certainly disagree about the relative merits of two designers, such as for instance Alexandre Herchcovitch and Phoebe Philo. However, one should also note that there will usually be a high degree of convergence between critics in their judgments. One might prefer Herchcovitch and the other Philo, and even find a certain collection plain tasteless, but it would be highly surprising if one of them argued that Herchcovitch or Philo is a designer with virtually no aesthetic merit. Would a serious critic pass such a judgment? There will be disagreements, but disagreements are possible only against a much larger background of _____.

Fill in the blank with the ONE most appropriate word from the passage. Then, explain what the underlined part means in the context of criticism. Do NOT copy more than FOUR consecutive words from the passage.

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

What did a presidential administration mean when they proposed “revenue enhancement” through “user fees”? Translated, “revenue enhancement” through “user fees” is taxes paid by citizens. This is an example of doublespeak. Doublespeak is carefully designed and constructed language used to make things seem different from what they are, and it comes in several forms.

One form of doublespeak is inflated language. Inflated language is designed to make the ordinary seem extraordinary. Cheap material used to make a purse could be described as “genuine imitation leather” or a glass stone in a piece of jewelry as a “real counterfeit diamond.” These types of descriptions can also be used to describe situations. A guide telling a group of French tourists that their visit to the Eiffel Tower is a “once in a lifetime opportunity” is almost certainly using doublespeak, especially as the attraction is not far from home. This type of language gives a perception of importance to situations and things that would not normally be considered important.

Another form of doublespeak is jargon. Jargon as doublespeak occurs when professional language is used with people not “in-the-know.” The use of jargon can be an efficient way of communicating within a specialized group. But when used with those not in-the-know, the intention may be to give an air of profundity, authority, and prestige. If a computer technician tells a novice computer user with an internet connection problem to “power-cycle” their router rather than saying “you need to unplug the router and plug it back in,” the technician might be using doublespeak.

Doublespeak is language used to make the bad seem good and the basic profound. As shown in the examples above, it is present in many aspects of our lives. Keeping awareness of the definition and forms of doublespeak can help us discriminate between what someone wants us to believe and the reality.

Write a summary following the guidelines below.

<Guidelines>

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

10. Read the passage in <A> and the tests in , and follow the directions. **[4 points]**

<A>

Mr. Lee and Ms. Min are both middle school English teachers for 1st graders, but their students' English writing proficiency is quite different from each other. The two teachers have developed tests to assess their students' abilities to write using comparatives and superlatives as the target forms.

Mr. Lee's Assessment Note

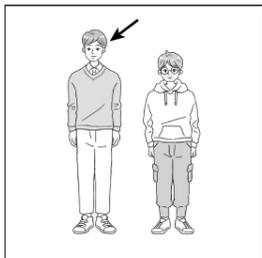
- I taught my students to write simple sentences using comparatives and superlatives and provided sentence drill activities to practice them in previous lessons. After that, I designed a writing test to assess my students' abilities to make a simple sentence using one of the target forms.

Ms. Min's Assessment Note

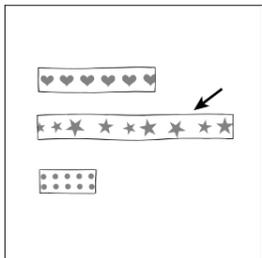
- My students learned how to use comparatives and superlatives in sentences. After they were able to write sentences using the target forms accurately, I offered a story-writing activity in class. Then, I made a test to assess how well the students put sentences together to write a story using the target forms.

Test 1

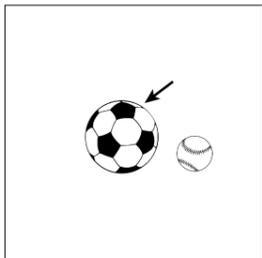
Directions: Based on the pictures, fill in each blank with an appropriate comparative or superlative.



1. tall → _____



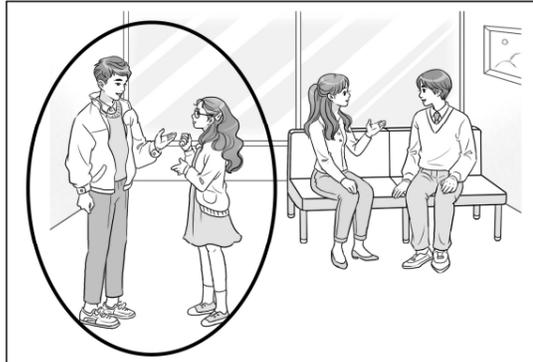
2. long → _____



3. big → _____

Test 2

Directions: Describe the two people circled in the picture by using one of the words listed below.



- taller
- younger
- older

Test 3

Directions: Choose the correct answer.

My friends and I loved watching soccer on television, but we couldn't play it. We didn't have a team. Eventually, we made a soccer team and we were happy. Last Wednesday, we had a game, but it rained a lot. Our shoes got wet and heavy. The other team's players ran faster than us. So we took off our shoes.



Q. How was the weather last Wednesday?

- a. sunny b. rainy c. cloudy d. snowy

Test 4

Directions: Describe the sequenced pictures using comparatives and/or superlatives. You should write more than THREE sentences with appropriate connectors.



Based on <A>, identify ONE test in that each teacher developed, respectively. Then, explain your answers with evidence from .

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

<A>

Focus on form is one of the approaches to L2 instruction that has been proposed to develop learners' fluency and accuracy. It occurs when learners briefly pay attention to linguistic items within a larger meaning-focused context. Focus on form can be accomplished in various ways. A basic distinction is drawn between 'reactive focus on form' (where attention to form arises out of some problem in a participant's production as in A1 and A2 below) and 'pre-emptive focus on form' (where the participants make a particular form the topic of the conversation even though no actual problem has arisen as in B1 and B2 below).

Options	Description
Reactive	A1. Implicit feedback The teacher or another student responds to a student's error without directly indicating an error has been made, e.g., by means of a recast or a clarification request.
	A2. Explicit feedback The teacher or another student responds to a student's error by directly indicating that an error has been made, e.g., by formally correcting the error or by using metalanguage.
Pre-emptive	B1. Student-initiated focus on form A student asks a question about a linguistic form.
	B2. Teacher-initiated focus on form The teacher gives advice about a linguistic form he/she thinks might be problematic or asks the students a question about the form.

Example 1

(It is Monday morning and a group of students have just arrived for their English class. The teacher starts the class by asking the students about their weekend.)

T : So what did you do this weekend?
S1: I ran my first marathon!
T : Wow! Did you finish?
S1: Yes, eventually.... It was actually a half-course marathon, but really challenging.
T : Way to go! (*turning to S2*) How about you?
S2: I had gone to the park...
T : You need to use the past simple when you say the things you did over the weekend.
S2: I has b..., I had?
T : Past simple. For example, I saw, I did, or I played ...
S2: Ah! I went to the park with my family last weekend.
T : Great! How was it? Did you and your family enjoy it?
S2: Very much.

Example 2

(Students are doing a communicative task with their conversation partner in their English class. The students are asked to set a date when they can do a project together. While students are checking the date, the teacher shuttles back and forth among the groups.)

S1: Teacher, is it okay to just say December eighteen?
T : December eighteen?
S1: Yeah, like December eighteen or January seventeen.
S2: You know, we need to fix the date we meet together, and we want to make sure the right way of saying dates.
T : Mmm. It's okay but it sounds a little casual. Usually December THE eighteenth or THE eighteenth of December.
S1: Aha! December THE eighteenth.
T : Yeah, good.

Note: T = teacher, S = student

Among the options A1, A2, B1, and B2 in <A>, identify the option of focus on form used in each example in , respectively. Then, support your answers with evidence from .

<수고하셨습니다.>