

2025학년도 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 passages in <A> and , and follow the directions. **[2 points]**

< A >

An important truth relation between sentences is *entailment*. A sentence *p* entails another sentence *q* when the truth of *p* guarantees the truth of *q*, and the falsity of *q* guarantees the falsity of *p*. Consider the following examples:

(1) a. I saw my mother today.
b. I saw someone today.

If (1a) is true, (1b) is necessarily true. In other words, it is impossible that (1a) is true and (1b) is false: The sentence *I saw my mother today and I didn't see anyone today* is a contradiction. In addition, if (1b) is false, (1a) must be false. These truth relations show that (1a) entails (1b). However, (1b) does not entail (1a) since it is possible that (1b) is true and (1a) is false: The sentence *I saw someone today and I didn't see my mother today* is not a contradiction. This kind of entailment in (1) is called one-way entailment.

There is another type of entailment where two sentences are logically equivalent to each other (i.e., they are paraphrases). Consider the following examples:

(2) a. Jane built this house.
b. This house was built by Jane.

If (2a) is true, (2b) is also true, and if (2b) is false, (2a) is false. Furthermore, if (2b) is true, (2a) is true, and if (2a) is false, (2b) is false. These truth relations mean that the two sentences in (2) always have the same truth-value. In other words, if (2a) describes a situation, so will (2b), and vice versa; while if either incorrectly describes a situation, so will the other. This kind of entailment in (2) is called mutual entailment.

< B >

(a) The two sentences, *Jane finished the presentation* and *Jane stopped the presentation*, show a(n) ① _____ entailment relation.

(b) The two sentences, *The Internet is not connected* and *The Internet is disconnected*, show a(n) ② _____ entailment relation.

Fill in the blanks ① and ② in each with the ONE most appropriate word from <A>, in the correct order.

2. Read the excerpt from a novel and follow the directions. **[2 points]**

‘Later, when I had grown freer with him, I told him of my surprise. “Suppose,” said I, “that one day we are saved. Would you not regret it that you could not bring back with you some record of your years of shipwreck, so that what you have passed through shall not die from memory? [...] Is it not possible to manufacture paper and ink and set down what traces remain of these memories, so that they will outlive you; or, failing paper and ink, to burn the story upon wood, or engrave it upon rock? We may lack many things on this island, but certainly time is not one of them.”

‘I spoke fervently, I believe, but Cruso was unmoved. “Nothing is forgotten,” said he; and then: “Nothing I have forgotten is worth the remembering.”

““You are mistaken!” I cried. “I do not wish to dispute, but you have forgotten much, and with every day that passes you forget more! There is no shame in forgetting: it is our nature to forget as it is our nature to grow old and pass away. But seen from too remote a vantage, life begins to lose its particularity. All shipwrecks become the same shipwreck, all castaways the same castaway, sunburnt, lonely, clad in the skins of the beasts he has slain. The truth that makes your story yours alone, that sets you apart from the old mariner by the fireside spinning yarns of sea-monsters and mermaids, resides in a thousand touches which today may seem of no importance, such as: When you made your needle (the needle you store in your belt), by what means did you pierce the eye? When you sewed your hat, what did you use for thread? Touches like these will one day persuade your countrymen that it is all true, every word, there was indeed once an island in the middle of the ocean where the wind blew and the gulls cried from the cliffs and a man named Cruso paced about in his apeskin clothes, scanning the horizon for a sail.”

‘Cruso’s great head of tawny hair and his beard that was never cut glowed in the dying light. He opened and closed his hands, sinewy, rough-skinned hands, toil-hardened.

““There is the bile of seabirds,” I urged. “There are cuttlefish bones. There are gulls’ quills.”

‘Cruso raised his head and cast me a look full of defiance. “I will leave behind my terraces and walls,” he said. “They will be enough. They will be more than enough.”

J. M. Coetzee, *Foe*

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

<Commentary>

In the conversation with Cruso, the narrator expresses her desire to leave the literary traces of life on the island in order to attribute _____ to their experiences. On the other hand, Cruso argues that leaving the marks of his own labor can serve as a testament to his time on the island.

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

JIMMY : There you are: even my wife is moved. I ought to send the Bishop a subscription. Let's see. What else does he say. Dumdidumdumdidum. Ah yes. He's upset because someone has suggested that he supports the rich against the poor. He says he denies the difference of class distinctions. "This idea has been persistently and wickedly fostered by—the working classes!" Well!
He looks up at both of them for reaction, but Cliff is reading, and Alison is intent on her ironing.

JIMMY : *(to Cliff)*. Did you read that bit?

CLIFF : Um?
He has lost them, and he knows it, but he won't leave it.

JIMMY : *(to Alison)*. You don't suppose your father could have written it, do you?

ALISON: Written what?

JIMMY : What I just read out, of course.

ALISON: Why should my father have written it?

JIMMY : Sounds rather like Daddy, don't you think?

ALISON: Does it?

JIMMY : Is the Bishop of Bromley his nom de plume,* do you think?

CLIFF : Don't take any notice of him. He's being offensive. And it's so easy for him.

JIMMY : *(quickly)*. Did you read about the woman who went to the mass meeting of a certain American evangelist at Earls Court? She went forward, to declare herself for love or whatever it is, and, in the rush of converts to get to the front, she broke four ribs and got kicked in the head. She was yelling her head off in agony, but with 50,000 people putting all they'd got into "Onward Christian Soldiers",** nobody even knew she was there.
He looks up sharply for a response, but there isn't any.
Sometimes, I wonder if there isn't something wrong with me. What about that tea?

CLIFF : *(still behind paper)*. What tea?
[...]

JIMMY : [...] Did you read Priestley's piece this week? Why on earth I ask, I don't know. I know damned well you haven't. Why do I spend ninepence on that damned paper every week? Nobody reads it except me. Nobody can be bothered. No one can raise themselves out of their delicious sloth. You two will drive me round the bend soon—I know it, as sure as I'm sitting here. I know you're going to drive me mad. Oh heavens, how I long for a little ordinary human enthusiasm. Just enthusiasm—that's all. I want to hear a warm, thrilling voice cry out Hallelujah! *(He bangs his breast theatrically.)*

Hallelujah! I'm alive! I've an idea. Why don't we have a little game? Let's pretend that we're human beings, and that we're actually alive. Just for a while. What do you say? Let's pretend we're human. *(He looks from one to the other.)* Oh, brother, it's such a long time since I was with anyone who got enthusiastic about anything.

CLIFF : What did he say?

JIMMY : *(resentful of being dragged away from his pursuit of Alison)*. What did who say?

CLIFF : Mr. Priestley.

JIMMY : What he always says, I suppose. He's like Daddy—still casting well-fed glances back to the Edwardian twilight from his comfortable, disenfranchised wilderness. What the devil have you done to those trousers?

*nom de plume: pseudonym
**Onward Christian Soldiers: well-known Protestant hymn

John Osborne, *Look Back in Anger*

Complete the commentary below by filling in the blank with the ONE most appropriate word from the excerpt. Then, explain how Jimmy's situation can be considered similar to that of "the woman who went to the mass meeting."

<Commentary>

Alison and her family are the embodiment of aristocratic values of the upper class which her working-class husband, Jimmy, despises. Believing that being scornful or resentful is a sign of human enthusiasm or of being alive, Jimmy harshly criticizes others—specifically, Alison's father—for saturating themselves into _____ and exhibiting an unwillingness to fight against reality in anger.

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

<A>

Many word games in English rely on dominant stress patterns in English, in a way that if words do not meet phonological criteria on where stressed and unstressed syllables appear, they simply cannot be played. The name game, illustrated in the song *The Name Game*, is not an exception to this. Below are parts of the lyrics from the song, which show how the game is played with three common English names: Tony [tónɪ], Lana [lænə], and Kit [kít]. The phonetic transcription of the lyrics is provided below:

Tony, Tony, bo-bo-ney [tónɪ tónɪ bo bó nɪ]
Bo-na-na fana, fo-fo-ny [bə nə nə fænə fo fɔ nɪ]
Fee-fi-mo-mo-ney [fi faɪ mo mó nɪ]
To-ny [tó nɪ]

Lana, Lana bo-ba-na [lænə lænə bo bæ nə]
Bo-na-na fana, fo-fa-na [bə nə nə fænə fo fæ nə]
Fee-fi-mo-ma-na [fi faɪ mo mæ nə]
La-na [læ nə]

Kit, Kit bo-bi-it [kít kít bo bí it]
Bo-na-na fana, fo-fi-it [bə nə nə fænə fo fi it]
Fee-fi-mo-mi-it [fi faɪ mo mí it]
Ki-it [kí it]

As shown in the lyrics above, the name game works with various names that consist of different segments or differ in length. However, some names are not permissible for the game, such as Jerome [dʒəɹíəm], Michelle [mɪʃél], and Olivia [əlívɪə].

a. Annette [ənɛt]

b. Miranda [mɪəɹændə]

c. Nelson [nɛlsən]

d. Pat [pæt]

Note: Some prosodic information has been intentionally left out for the names above.

Based on <A>, choose the TWO names in that CANNOT be played for the name game. Then, state the prosodic condition necessary for names permissible for the game.

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

<A>

It is well-known that predicates can take different numbers of obligatory arguments. For example, a *transitive* predicate like *hit* requires two arguments—a subject and an object—and a *ditransitive* predicate like *put* requires three arguments—a subject, a direct object, and an objective predicative complement.

(1) a. Bill hit the ball.
b. Bill put the violin on the table.

One way to encode these restrictions is to use thematic relations, where each argument receives a specific theta-role assigned by the verb. For instance, in (1a), *hit* assigns an agent theta-role to *Bill* and a theme theta-role to *the ball*. This thematic relation can be represented formally in a structure called a theta-grid. The theta-grid for *hit* is as follows:

(2) Hit <Agent NP, Theme NP>

To ensure that a sentence is grammatical, two conditions must be met: (i) each argument must receive only one theta-role, and (ii) each theta-role must be assigned to only one argument. This requirement is known as the theta-criterion.

Object relative clauses introduce an intriguing pattern: A relative pronoun can either appear or remain silent, as seen in the following example:

(3) John met the man (who) Mary kissed.

It is assumed that the relative pronoun *who* originally appears in the object position of the relative clause and moves to the front of the embedded clause (i.e., SpecCP), as shown in (4a). Its silent counterpart that corresponds to the relative pronoun, marked \emptyset_{wh} , is assumed to follow the same process as in (4b).

(4) a. John met the man [_{CP} who [_{TP} Mary kissed t_{wh}]].
b. John met the man [_{CP} \emptyset_{wh} [_{TP} Mary kissed t_{wh}]].

Note: ' t_{wh} ' indicates the trace of the *wh*-word and its silent counterpart, \emptyset_{wh} .

(a) *Susan put the book.

(b) *The ball John hit it broke the window.

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

Based on <A>, explain why (a) and (b) in are ungrammatical, respectively, in terms of the theta-criterion.

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

<A>

Project-based learning (PBL) is a teaching method that facilitates students to use an inquiry process with an integrated goal and interrelated subsidiary tasks. One possible procedure for implementing PBL is provided below.

Students collaboratively set the goal and scope of the project. This makes students feel in control of their own projects from the beginning. Once the goal is set, students as a group actively discuss and decide upon what to include in their project. When collecting information for the project, students develop integrated language skills in meaningful ways. Students then create their projects collaboratively with their group members. Finally, students present their projects in class. When assessing student projects, the teacher evaluates students' learning progress, focusing on the process as well as the product.

Referring to the procedure as described in <A>, Ms. Park, a middle school English teacher, implemented PBL into her class over six weeks. Each week, one class session was allocated for the PBL project. When each session was over, Ms. Park briefly wrote a teacher's log to record events and observations. Some entries of her logs are provided below.

Week 1

I decided on a specific goal for the project and announced it to students. The goal was to make tourist brochures and distribute them to the local communities. I assigned students to groups of four. I also provided guidelines on the project.

<Guidelines>

- Goal: ...

- Scope: ...

Week 2

The groups explored possible destinations to include in their brochures. Students also searched the Internet for various brochures and analyzed the sections within. They found details including attractions, activities, and food.

Planning

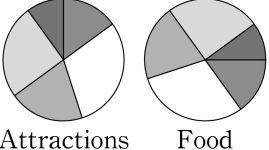
Group #: _____

-
-
-

Week 3

The groups conducted a survey on their classmates' recommendations for the destination their group decided upon. They did so by asking and responding to each other. Then they summarized the survey results.

<Survey Results>

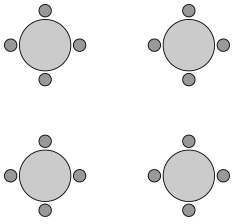


Attractions Food

Week 4

The students worked closely in a group to make their brochures. Upon completion, they prepared for a group presentation.

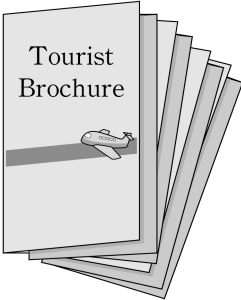
<Seating Arrangement>



Week 5

Each group gave a ten-minute presentation. Students also prepared for distributing the brochures to the local communities.

Tourist Brochure



Week 6

As the final step, I evaluated students' brochures based on a rubric, which consisted of vocabulary, grammar, and layout.

<Rubric>

Group #: _____

	1	2	3	4	5
Vocabulary					
Grammar					
Layout					

Identify the TWO weeks in that do NOT follow the procedure provided in <A>. Then, explain how the identified weeks deviate from the procedure in <A>.

7. Read the conversation in <A> and the lesson plans in , and follow the directions. 【4 points】

<A>

(Mr. Choi, a supervising teacher, is talking with his student teacher, Ms. Han, about her lesson plan.)

SupT: Ms. Han, I checked your lesson plan and found a couple of things that may help improve it.

ST : Oh, did I miss anything?

SupT: As you know, before you get to the main listening stage, we want students to recognize the purpose of listening, right?

ST : Yeah, and it sounds quite challenging. How can I do that?

SupT: You can try activating schemata. Making connections between personal experiences and learning can facilitate students' comprehension.

ST : Oh, I see.

SupT: And I recommend intensive listening. You know, authentic conversations have a lot of contractions. So, how about playing parts of a radio show focusing on particular language features?

ST : Good idea. Thank you. Is there anything else I missed?

SupT: Hmm, why don't you also try making some creative activities? Students can sing a song or chant, or they can record their own voice.

ST : Got it. I'll try to find some that are exciting.

SupT: Great. That's all I wanted to point out.

ST : Your suggestions are extremely helpful. I'll make some changes following your advice.

SupT: If you have any questions, don't hesitate to ask.

ST : I really appreciate your advice.

Note: SupT = supervising teacher, ST = student teacher

After the conversation, Ms. Han revised her lesson plan based on Mr. Choi's suggestions. Below are the original and modified lesson plans.

Original Lesson Plan

Stage	Teaching & Learning Activities
Pre-listening	T shows the aim of the listening activity. T asks about what will happen to a person in a picture. T engages Ss in small talk.
While-listening	T asks Ss to listen to a story. T asks Ss to make inferences about the main topic of the story. T asks Ss to retell the story.
Post-listening	T asks Ss to write a summary on the story. T asks Ss to present on their summaries. T provides comments on Ss' presentations.

Modified Lesson Plan

Stage	Teaching & Learning Activities
Pre-listening	T presents the purpose of the listening activity. T asks Ss to predict what will happen to a person in a picture. T engages Ss in small talk.
While-listening	T asks Ss to listen to a story. T asks Ss to guess what the main topic of the story is. T asks Ss to do a gap-filling activity.
Post-listening	T asks Ss to summarize the story. T asks Ss to act out assigned scenes from the story. T provides feedback on Ss' performances.

Note: T = teacher, Ss = students

Identify the supervising teacher's TWO suggestions from <A> that are reflected in the modified lesson plan in . Then, explain your answers, respectively, with evidence from .

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

Science teaches us that every pleasure exacts a price, and the pain that follows is longer lasting and more intense than the pleasure that gave rise to it.

With prolonged and repeated exposure to pleasurable stimuli, our capacity to tolerate pain decreases, and our threshold for experiencing pleasure increases.

By imprinting instant and permanent memory, we are unable to forget the lessons of pleasure and pain even when we want to: hippocampal tattoos to last a lifetime.

The phylogenetically uber-ancient neurological machinery for processing pleasure and pain has remained largely intact throughout evolution and across species. It is perfectly adapted for a world of _____. Without pleasure we wouldn't eat, drink, or reproduce. Without pain we wouldn't protect ourselves from injury and death. By raising our neural set point with repeated pleasures, we become endless strivers, never satisfied with what we have, always looking for more.

But herein lies the problem. Human beings, the ultimate seekers, have responded too well to the challenge of pursuing pleasure and avoiding pain. As a result, we've transformed the world from a place of scarcity to a place of overwhelming abundance.

Our brains are not evolved for this world of plenty. As Dr. Tom Finucane, who studies diabetes in the setting of chronic sedentary feeding, said, "We are cacti in the rain forest."

The net effect is that we now need more reward to feel pleasure, and less injury to feel pain. This recalibration is occurring not just at the level of the individual but also at the level of nations. Which invites the question: How do we survive and thrive in this new ecosystem? How do we raise our children? What new ways of thinking and acting will be required of us as denizens of the twenty-first century?

Who better to teach us how to avoid compulsive overconsumption than those most vulnerable to it: those struggling with addiction. Shunned for millennia across cultures as reprobates, parasites, pariahs, and purveyors of moral turpitude, people with addiction have evolved a wisdom perfectly suited to the age we live in now.

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

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

Excessive selflessness leads to an inability to say no. We live in fear of appearing rude and upsetting or offending people. One might believe that putting oneself first could be considered an act of selfishness—however, it actually leads to multiple benefits.

A total disregard for others' feelings isn't always necessary when it comes to putting yourself first. For example, a friend asks you to go shopping and you say yes because you don't want to let her down. Consequently, you're stressed before you've even stepped foot inside a shop; you spend the entire trip stressed for being dragged along. What would the outcome have been if you'd said no? She might initially feel somewhat put out, but she wouldn't have to put up with a grumpy, stressed-out shopping companion!

Putting yourself first can also lead to happiness all around. A growing body of research suggests that when people put themselves first they feel happier than when they prioritize others' needs. In turn, they are able to share that happiness with others. Taking time out from the kids might feel like an indulgence but if a one-hour bubble bath is what you want, your kids are going to be much happier with a relaxed parent than one who is trying to do everything for everyone, and not giving themselves a well-earned break.

If you don't start putting yourself first, you may ultimately become a negative force both for yourself and for others. In the long run, putting yourself first can often benefit everyone involved. In that sense, selfishness may—in many cases—also become an act of selflessness. Therefore, don't be afraid to just say no the next time you're asked to do something difficult.

Write a summary following the guidelines below.

<Guidelines>

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

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

<A>

Intercultural language learning in the classroom can be conceptualized as a series of four interrelated processes: *noticing*, *comparing*, *reflecting*, and *interacting*. First, noticing is for learners to experience new input about culture and attempt to understand it. Teachers may use various exemplifications of the target culture as input, such as videos, written texts, and cartoons. Second, comparing occurs when learners are engaged in identifying similarities and differences between learners’ culture and the target culture. Third, reflecting implies that learners make personal interpretations of experiences and react to linguistic and cultural diversity. Finally, interacting involves learners communicating personal meanings about their experiences, exploring those meanings, and reshaping them in response to others.

The two excerpts below are parts of students’ speeches in class.

Excerpt from Seoyeon’s Speech

“I imagined what I would and wouldn’t like about attending a U.S. high school. I’d be excited about having many options for extracurricular activities, but I wouldn’t want to join any sport teams because I don’t like playing sports.”

Excerpt from Taesoo’s Speech

“I think the level of engagement in extracurricular activities seems different between Korean and U.S. high school students. For example, many U.S. high school students tend to spend much more time doing community service than Korean students.”

As seen above, Seoyeon is most likely involved in the process of ① _____, and Taesoo is most likely involved in the process of ② _____.

(Seoyeon and Taesoo are talking about their speeches.)

Seoyeon: I really liked your speech. There are a lot of things we can do for the community when it comes to extracurricular activities.

Taesoo : Thank you. That was the exact point I wanted to make.

Seoyeon: I’d like to hear more about the ways in which we can serve our communities.

Fill in the blanks ① and ② each with the ONE most appropriate word from <A>, in the correct order. Then, explain one of the four processes in <A> that Seoyeon in is most likely involved in with evidence from .

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

<A>

Ms. Kim, a high school English teacher, attended an ICT workshop for English teachers. There she learned how to select digital tools that best fit her students’ needs and use them appropriately. Below is the list of principles she took note of during the workshop.

<Guiding principles for using digital tools>

① Encourage students to independently explore and discover language rules.
② Support learners with diverse learning styles (e.g., auditory styles, visual styles).
③ Teach digital ethics (e.g., citing properly).
④ Assess student achievement and provide individualized feedback.

Draft of the Master Plan

Unit	Save the Earth	
Objectives	Students will be able to: • identify the main idea and details of a text or discourse • write an opinion using textual and non-textual elements • use digital tools responsibly and ethically	
Period	Contents	Technology
1st	• Introduce the topic, ‘Save the Earth’ • Watch a video on environmental problems • Teach how to use the Internet properly (e.g., locating information, sourcing, netiquette)	- Online videos - Internet search engines
2nd	• Make predictions about a text using titles and pictures • Read the passage, ‘Plastic Pollution’ • Identify key words and main ideas	- Word cloud generator to visualize key concepts
3rd	• Provide definitions of new words • Teach grammar points explicitly using drills	- PPT slides
...
7th	• Brainstorm ideas to solve environmental problems and share in groups • In groups, create a ‘Save the Earth’ poster	- Online collaborative writing platform
8th	• Exhibit groups’ posters on the walls • Conduct a team-based quiz and provide comments to groups	- Online quiz platform

Based on <A>, identify the TWO guiding principles that Ms. Kim does NOT conform to in her lessons in . Then, explain your answers, respectively, with evidence from .

<수고하셨습니다.>