

제 3 교시

영어 영역

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23-1. 다음 글의 밑줄 친 부분 중, 문맥상 낱말의 쓰임이 적절하지 않은 것은?

Think about a skill you like and do well, for example, dribbling a basketball. How did you learn to dribble? What types of practice experiences worked best for you? How did you learn to ① coordinate the movements of your feet, your hands, and the ball? Remember those early years when you dribbled slowly, could not turn quickly, could dribble only with one hand, and sometimes ② lost control of the ball? In what ways did your brain and nervous system develop and adjust so that you could ③ improve your control and coordination? Across the life span, practice is an important factor in learning skills. Most people improve motor skills and yet never understand how the nervous system ④ collapses, how it develops or controls movement, or how to use practice to improve performance. The study of motor behavior ⑤ focuses on how skills are learned and controlled and how movement changes from birth through the end of life.

23-2. 다음 글의 밑줄 친 부분 중, 어법상 틀린 것은?

Shortly after England's men's soccer league started in 1888, women began playing scheduled soccer matches. As early as 1895, a women's game attracted 8,000 spectators to Crouch End in London. However, the all-male English FA felt ① threatened and banned women's soccer in 1902 — meaning that they would punish clubs ② that allowed women use of their facilities. This changed slightly during World War I, when for the first time many English women left home to work in wartime factories. The engineering firm Dick, Kerr & Co. began sponsoring a women's team in Preston in 1917, and in due course the Dick, Kerr's Ladies team ③ attracting a huge crowd of 53,000 spectators to a game in Everton in 1920. Shortly thereafter, they went on a tour of the United States ④ where they even played against men's teams, often winning. When the war was over, the English FA ⑤ conveniently reconfirmed its ban in 1921, and women were forced back into the home.

*The FA 잉글랜드 축구 협회

23-3. 다음 빈칸에 들어갈 말로 가장 적절한 것은?

In 2001, researchers at Wayne State University asked a group of college volunteers to exercise for twenty minutes at a self-selected pace on each of three machines: a treadmill, a stationary bike, and a stair climber. Measurements of heart rate, oxygen consumption, and perceived effort were taken throughout all three workouts. The researchers expected to find that the subjects unconsciously targeted _____. Perhaps they would automatically exercise at 65 percent of their maximum heart rate regardless of which machine they were using. Or maybe they would instinctively settle into rhythm at 70 percent of their maximum rate of oxygen consumption in all three workouts. But that's not what happened. There was, in fact, no consistency in measurements of heart rate and oxygen consumption across the three disciplines. Instead, the subjects were found to have chosen the same level of perceived effort on the treadmill, the bike, and the stair climber.

*perceived effort 인지된 운동 강도 **physiological 생리학적인

- ① the same relative physiological intensity in each activity
- ② a more intense response to one specific machine among three
- ③ only the same level of perceived effort during three workouts
- ④ a higher level of performances to prove their physical strength
- ⑤ the results which the researchers wanted to be from the beginning

23-4. 글의 흐름으로 보아, 주어진 문장이 들어가기에 가장 적절한 것은??

There is, however, an explanation for this kind of result.

The concept of positive bias refers to the frequently observed phenomenon in tourist satisfaction studies that very positive appraisals are given for a great variety of products and services. ① Is tourism really this good? ② Is everybody really so happy most of the time? ③ On the surface, the empirical evidence would suggest they are, with many people giving a score of 6 or 7 on a 7-point rating scale. ④ It is likely that a significant amount of ego or self-esteem protection is operating with customers not wanting to admit that in the free-choice tourism situation they have selected badly. ⑤ Tourism products and experiences reflect people's values and represent aspects of (and opportunities to enhance) their identity; it is therefore counterproductive and reflects poorly on personal credibility to be very dissatisfied with a situation that one has willingly entered and often paid handsomely to experience.

*appraisal (가치, 업적 등에 대한) 평가

24-1. 주어진 글 다음에 이어질 글의 순서로 가장 적절한 것은?

Arranging as much time as possible for rehearsals is a good idea, but in reality they are rarely afforded as much time as the talent and the director would desire.

- (A) In film, however, actors must give a usable performance from the first day of shooting. Any rehearsal time is a bonus; but if none is possible, be ready to start producing at a high level right from the start.
- (B) It is not uncommon for a project to have no rehearsal time at all, particularly for actors with smaller roles. This is particularly true when actors work for free, as is often the case in independent projects. A stage play is often rehearsed for months before it is seen by the public.
- (C) That is, when preshooting rehearsals are not possible, set aside time on the set to walk through the entire scene before beginning to shoot. This gives the actors a sense of the shape of the scene prior to breaking it down into the individual pieces.

- ① (A) - (C) - (B)
- ② (B) - (A) - (C)
- ③ (B) - (C) - (A)
- ④ (C) - (A) - (B)
- ⑤ (C) - (B) - (A)

24-2. 다음 글에서 전체 흐름과 관계 없는 문장은?

Why have visual artists looked so often and so insistently at dance? ① In its largest sense, dance has interested visual artists as part of the moving surface of the world, and it is clear that the dancer's will to move has been, in many cases, no less urgent than the visual artist's will to record that movement. ② Because dance has often been thought to grant privileged access to the primitive for whom life and death were not directly at stake, it has intrigued those wishing to restore its power and clarity. ③ The visual artist has often been faced with the paradox of trying to fix — to make permanent — an image of the dance, while at the same time sustaining the fiction of motion. ④ All of this resonates across American culture to find a literary echo in William Faulkner's famous assertion that "the aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life." ⑤ Thus, in their paintings, sculptures, prints, and photographs, American artists have struggled with the essence of movement, asking probing visual questions about how dance movements differ from other forms of movement.

*resonate 반향을 일으키다 **probing 진실을 캐기 위한

24-3. 다음 글의 밑줄 친 부분 중, 어법상 틀린 것은?

It is obvious that the voices of not only singers but all humans are unique. All a person has to do ① is speak one word and their unique sound is recognized by anyone who knows them well. The fact that no two singers sound alike, unless ② deliberately imitating one another, ③ demonstrates the accuracy of this claim. That is to say, human voices are as different from one another as musical instruments are. Since we cannot invent different worthy musical instruments at will, we can compensate for it by using the voices of different people with pleasing voices, some of ④ them become exceptional indeed. This, coupled with the warmth in the human voice (compared to the artificial sounds produced by musical instruments) enables singers ⑤ to be the best instruments yet.

24-4. (A), (B), (C)의 각 네모 안에서 문맥에 맞는 낱말로 가장 적절한 것은?

Flashforwards occur when scenes portraying events that occur at a point in the future are edited to (A) follow / precede the scenes depicting events leading up to that point. An extreme example of flashforwarding is the back-to-front organisation of scenes in Christopher Nolan's Memento. Every scene in this film is effectively a flashforward because the events in each scene occur immediately before the events in the preceding scene. The film starts with the final scene and ends with the first scene, so the story effectively (B) twists / unravels backwards. This is not a typical method of portraying time at all, but it is highly effective in Memento since the lead character has no short-term memory. Therefore, by showing the scenes backwards, the filmmakers ensure that the audience, like the lead character, have (C) no / some idea what events have occurred prior to any given moment.

*unravel 풀리다

- | | (A) | (B) | (C) |
|-----------|-----|----------|----------|
| ① follow | ... | unravels | ... no |
| ② follow | ... | twists | ... no |
| ③ precede | ... | unravels | ... no |
| ④ precede | ... | twists | ... some |
| ⑤ precede | ... | unravels | ... some |