

2022학년도 예술사과정 신입생 모집 음악원 음악학과 1차

글 쓰 기

수험번호		성 명		감독관 확인	
------	--	-----	--	--------	--

다음 영어지문을 읽고 물음에 답하시오.

Dr. A says that English paragraph development can be contrasted with paragraph development in other cultures. According to him, the English paragraph is never digressive. He takes the view that English paragraphs are linear: that is, they get straight to the point. In his words,

(A) There is nothing in the paragraph that does not belong here; nothing that does not contribute significantly to the central idea. The flow of ideas occurs in a straight line from the opening sentence to the last sentence.

To examine whether other cultures value paragraph development that differs from that valued in the United States, Dr. A analyzed approximately six hundred ESL university student compositions. His study suggests that some “Asian” paragraph writing is marked by what he called an “approach by indirection.” His Asian writers were Chinese and Korean. Dr. A states:

(B) In this kind of writing, the development of the paragraph may be said to be “turning and turning in a widening gyre.” The circles or gyres turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly. Things are developed in terms of what they are not, rather than in terms of what they are.

He further suggests that like Asian writing style, Russian writing style also differs from English. He remarks that Russian writers can even digress from digressions. What is “off topic” to an English speaker is not “off topic” to a Spanish speaker. He argues that each language and each culture has a paragraph development unique to itself, and that mastering this part of the learning of a particular language is important.

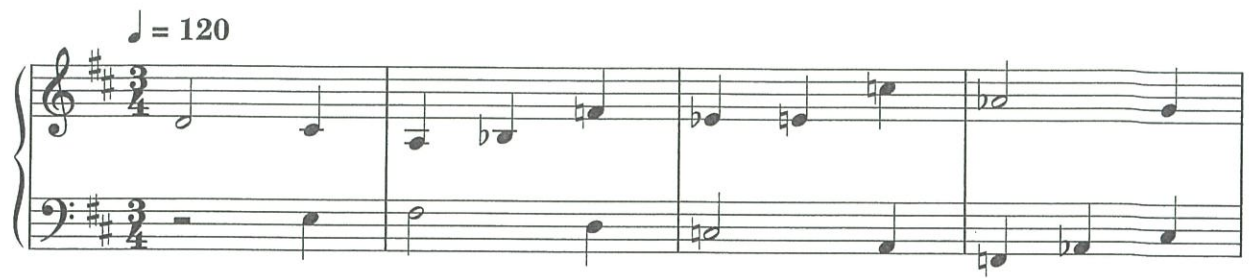
1. 밑줄 친 (A)와 (B)를 문맥상의 관계를 살피며 뜻이 잘 전달되도록 유려한 우리말로 번역하시오.
2. 필자가 Asian에 인용부호(“ ”)를 사용한 이유는 무엇이라 생각하는가?
3. Dr. A는 무슨 일을 하며 이러한 연구를 왜 하는 것인지, 추론하여 서술하시오.

청 음 (연주자)

문제1

K² ARTS 문제2

2022 음악학과 청음시험 문제3



K' ARTS

영 어

수험번호		성 명		감독관 확인	
------	--	-----	--	--------	--

다음 지문을 우리말로 옮기시오.

While the distinction between the novel and the memoir may have relatively minor implications for its formal repertoire, it has major consequences in the realm of ethics. As creators and masters of their own textual worlds, novelists are relatively free from legal and ethical constraints. For them, the only obvious wrongs are plagiarism and libel. Plagiarism--the theft or improper appropriation of someone else's work--is not just an ethical lapse: it is a betrayal of the novelist's obligation to make something genuinely new. By revealing the novelist as not such a creative writer after all, it amounts to aesthetic bankruptcy.

At the same time, in fiction a certain degree of intertextuality is allowed, and even encouraged. Literary critics use this term to refer to the recycling of earlier work in the form of allusion, adaptation, update, spin-off, and parody. Intertextuality is not merely legitimate; it is essential to the creation of literary traditions. For example, *Moby-Dick* would have been literally inconceivable without Shakespeare and Milton. So, within limits, intertextuality in fiction is immune from charges of plagiarism and copyright violation.

Similarly, because of the novel's status as fiction, charges of libel are also rare and difficult to sustain. Fictional characters are often based on people the novelist knows, but writers rarely depict them directly and transparently; as long as the novelist doesn't use real names, he or she can maintain plausible deniability.

In contrast, because of its rootedness in the real world, memoir is fraught with ethical dangers. Memoirists assume two distinct kinds of responsibilities: first, to the biographical and historical record; second, to people they collaborate with or represent in their memoirs. The former obligation has received far more recent media attention than the latter. It is not always--or perhaps ever--easy to say exactly how the obligation to the truth needs to be fulfilled. The memoirist's dilemma is as follows. On the one hand, the memoirist is obliged to tell the truth, or at least not to lie--because the genre resides in the realm of nonfiction. On the other, as its name suggests, memoir relies primarily on an inherently fallible faculty, human memory. And as Ben Yagoda has noted, narrative calls for more in the way of detail than memory can provide. Furthermore, as a literary genre, memoir involves a degree of creativity. So there is a paradox at the heart of memoir: the genre demands a fidelity to truth that may overtax its source and conflict with its aspirations as art.

We need to grant memoirists some leeway with the facts, then, and it is generally conceded that some latitude comes with the generic territory. Clearly, to require too much in the way of factual accuracy is to cramp memoirists' style and unduly limit the genre as art. At the same time, not to insist on some adherence to fact in serious memoir is to undermine the genre's power and interfere with its work. We need to strike a medium between legalistic insistence on "just the facts" and indifference to veracity.

The critical concept of the "autobiographical pact" may be useful here. The notion was articulated

in 1975 by a prominent French critic, Philippe Lejeune. According to Lejeune, when the narrator, protagonist, and author of a work all bear the same name, that narrative declares itself to be autobiography (or memoir). This does not mean merely that the narrative is *autobiographical*. Plays and novels may be autobiographical. But autobiographical plays do not generally use the author's name for the protagonist, and autobiographical novels do not necessarily use first-person narrators. When we say that novels or plays are autobiographical, we are saying only that their contents have a basis in, or may parallel, events in their authors' lives. We are not reclassifying them as nonfiction.

In contrast, according to Lejeune, if a work announces itself as *autobiography*, we take it to be the story of a real person--its author--not of a fictional character. Two caveats are important. First, although the terms in which this notion is expressed may sound legalistic, the pact is a matter of literary convention, not of law. It's a tacit understanding between reader and writer. This is not to say that memoir writers may not run afoul of laws; they certainly may. What it means is that the pact does not constitute a legal contract between author and reader (although the author and the publisher may have one). Nor is the writer swearing to tell the truth, all of the truth, and nothing but the truth. The pact does not promise, much less guarantee, factual truth on every level; rather, it affirms the author's *identity* with the work's narrator and protagonist. Thus the genre has an identity claim at its core: by definition, a memoir or autobiography purports to represent its author and the extra-textual world more or less directly, in a way that fiction, no matter how historical or autobiographical, does not claim to do.

K ARTS

2022학년도 예술사과정 신입생 모집 음악원 음악학과 2차

글 쓰 기

수험번호		성 명		감독관 확인	
------	--	-----	--	--------	--

<문제>

성공한 사람은 행복한가?

우리는 어떤 경우에 성공했다는 표현을 쓰고, 행복하다고 느끼는 순간은 어떻게 얻어지는가? 사례 들기를 지양하고, ‘성공’과 ‘행복’의 일반적 조건을 짚으면서 자신이 추구하는 둘의 관계를 논리적으로 서술하시오.

K²ARTS

화 성 법

학 과		수험번호		성 명	
-----	--	------	--	-----	--

2022학년도 예술사과정 음악학과 2차 화성법

※ 감독관
확 인관리번호
관리번호

1. 주어진 소프라노 선율에 아래 3성을 붙이고, 화성을 분석하시오.



2. 주어진 베이스 선율에 윗 3성을 붙이고, 화성을 분석하시오.

