

2022학년도 예술사과정 신입생모집  
무용원 이론과(무용이론) 일반전형 1차

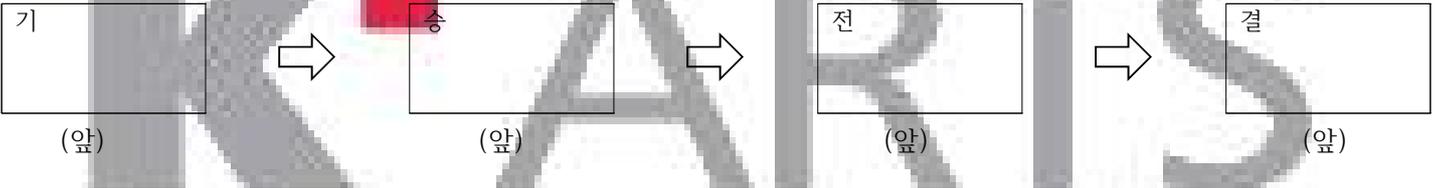
# 춤과 글쓰기

관리번호	감독관 확인(서명)
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아래 5개의 항목을 포함하는 춤을 창작하고, 1-7번에 제시된 질문 순서대로 글을 작성하시오.(1-3번 영어논술포함)

무지개	구르기	자괴감	★	Resilience
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- 춤의 제목을 제시하시오.(한글과 영어로 작성)
- 춤에서 자신의 어떤 감정에 초점을 맞추었는지 소개하시오.(한글과 영어로 작성)
- 춤의 내용을 설명하시오.(한글과 영어로 작성)
- 춤에서 표현 수단으로 사용한 움직임의 유형(혹은 장르)을 설명하시오. (여러 유형의 경우, 순서대로 설명하시오.)
- 춤의 기-승-전-결의 4부분으로 나누어 구성하되, 춤의 전개 방향과 수험생(출연자)의 위치를 중심으로 춤의 주요 전개 구도를 다음의 사각형(가상의 무대) 내에 순차적으로 소개하시오.



(위 사각형들의 아래쪽 외부를 심사위원의 관람석으로 가정하고, 맨 왼쪽 칸을 도입부, 맨 오른쪽 칸을 종지부로 정해 전개 구도를 작성하시오.)

- 춤의 구성 원리를 소개하시오.
  - 공간적 원리
  - 시간적 원리
- 춤과 Resilience의 관계를 설명하시오.

- 필독: 수험생 유의사항

- \* 문제지 및 답안지 배부 후 글쓰기 작성시간(90분간)에는 이동, 수험생간 대화 등 소통 행위가 금지됩니다.
- \* 춤 구성 연습(90분간)의 마지막 10분 동안에는 2분 간격으로 시간을 공지합니다.
- \* 본 문제지는 연습지로 사용할 수 있으나 답안지와 함께 학교에 제출해야 합니다.

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2022학년도 예술사과정 신입생 모집  
무용원 이론과(무용이론) 2차

## 논술

수험번호		성명		감독관 확인	
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\* 답안지는 모두 3장이 제공되며, 3장 분량 이내로 답안을 작성하시오.

<문제1> 다음 한자 각 낱말의 음을 답안지에 번호 순서대로 1), 2), 3), ~ 20)으로 구분해서 음만 적으시오.

- 1) 昨今 2) 晝夜 3) 祖孫 4) 先後 5) 苦樂 6) 分別 7) 社會 8) 生活 9) 根本
- 10) 事業 11) 四肢 12) 藝術 13) 日本 14) 平和 15) 疏通 16) 勝利 17) 理解
- 18) 動作 19) 轉禍爲福 20) 以心傳心

<문제2> 다음 영문을 번역하고, 지문에 대한 의견과 자신의 경험을 서술하시오.

Is dance physicality and emotion? Yes. The instrument of human dance is the body unmediated by other material, such as the artist's brush, paint, and canvas. Dance is often emotionally arousing, eliciting peak experiences, transcendent moments, spirituality, and "magic." Dance is human behavior composed of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements mostly other than those performed in ordinary motor activities. The motion has an inherent and aesthetic value and symbolic potential.

<문제3> 다음 영문을 번역하고, 'Highly motivated dancers'에 관한 의견을 서술하시오.

Highly motivated dancers are characterized by a high level of energy. They are typically enthusiastic about class and rehearsal, and have a keen interest in learning new ways to improve. They are often the first dancers to arrive and the last to leave, they expend 100% effort, and they spend extra time learning new skills. Highly motivated dancers do not like taking time off from training, they always complete all aspects of their training regimen, and they want to train even when they are ill or injured. These dancers also have specific and clearly defined goals.

<문제4> 다음 지문은 노인 대상 무용교육에 대한 호주의 연구보고서의 일부이다. 영문을 번역하고 본인의 무용교육 참여 경험을 바탕으로 한국 무용교육의 문제점을 쓰시오.

- Many publications and websites are available offering information and advice on delivering arts programs to adults and older adults in community, independent living and supported living.
- Respondents had clear views on the essential experience, skills and knowledge expected of a dance facilitator. The most strongly expressed opinion was that the dance leader should be an experienced dance artist or teacher with dance teaching, police checks and first aid qualifications; and this person would have undertaken further studies to extend their knowledge base.
- Focus group respondents supported the development of dance professionals to work within community, residential and care facilities, not as health workers but as teaching artists, a model used in primary and secondary education with great success. The teaching artist forms a partnership with the school staff. Similar models work effectively in Aged Care.
- Respondents were divided about whether training and professional development should be accredited. The peak and professional bodies expressed strong support for it, referring to quality control, establishing standards, accessing funding support and training credits contributing towards professional association registration.

The logo for K'ARTS features a large, bold, grey letter 'K' on the left. A small red square is positioned to the right of the 'K'. To the right of the red square, the word 'ARTS' is written in a large, bold, grey, sans-serif font. The entire logo is set against a light grey background.

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2022학년도 예술사과정 신입생모집  
 무용원 이론과(예술경영) 일반전형 1차

글 쓰 기

수험번호		성 명		감독관 확인	
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1. 주어진 연설문을 읽고 답하십시오.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago a great American in whose symbolic shadow we stand today signed the Emancipation Proclamation. This momentous decree came as a great beckoning light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later the Negro is still not free. One hundred years later the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination.

One hundred years later the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity.

One hundred years later the Negro is still languishing in the comers of American society and finds himself in exile in his own land.

We all have come to this hallowed spot to remind America of the fierce urgency of now. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to change racial injustice to the solid rock of brotherhood. Now is the time to make justice ring out for all of God's children.

There will be neither rest nor tranquility in America until the Negro is granted citizenship rights.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force.

And the marvelous new militarism which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers have evidenced by their presence here today that they have come to realize that their destiny is part of our destiny.

So even though we face the difficulties of today and tomorrow I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident; that all men are created equal.'

I have a dream that one day on the red hills of Georgia the sons of former

slaves and the sons of former slave owners will be able to sit together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its Governor having his lips dripping with the words of interposition and nullification, one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places plains, and the crooked places will be made straight, and before the Lord will be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the mount with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the genuine discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, pray together; to struggle together, to go to jail together, to stand up for freedom forever, knowing that we will be free one day.

And I say to you today my friends, let freedom ring. From the prodigious hilltops of New Hampshire, let freedom ring. From the mighty mountains of New York, let freedom ring. From the mighty Alleghenies of Pennsylvania!

Let freedom ring from the snow capped Rockies of Colorado!

Let freedom ring from the curvaceous slopes of California!

But not only there; let freedom ring from the Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain in Tennessee!

Let freedom ring from every hill and molehill in Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring, when we let it ring from every village and hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God almighty, we're free at last!"

1-1. 위 연설문은 누가, 언제, 어디서, 무슨 까닭으로 한 연설인지 아는대로 쓰시오. 이에 대한 사실을 알고 있지 않다면 연설문의 내용을 분석하여 연설의 주제와 시기, 장소, 배경을 추측하여 서술하고 추측의 근거를 밝히시오(10점).

1-2. 주어진 연설문이 중요하게 다루고 있는 복수의 키워드를 찾아서 낱낱이 열거하고 그 단어들이 내포하는 개념을 활용하여 연설문이 사람들에게 전하고자 하는 메시지가 무엇인지를 10줄 이내로 서술하시오(20점).

2. 아래 지문은 소개 기사의 일부를 발췌한 것이다. 읽고 질문에 답하시오.

Clearly, the success of K-pop is very much real and its legacy significant, so the difficult question remains: How are we to make sense of this sudden development and outgrowth of South Korean popular culture?

Sociologist John Lie, a professor of sociology and the chairman of the Center for Korean Studies at UC Berkeley, attempts to answer this question with his upcoming book “K-pop: Popular Music, Cultural Amnesia and Economic Innovation in South Korea.”

By discussing the preconditions and changes in South Korea that led to the development of export-oriented K-pop, Lie provides a detailed analysis of the music genre to explain the country’s economic, social and cultural transformations.

“I think K-pop is very interesting because it really says a lot about South Korea. If you think about all the major social and cultural changes that have happened in the last 20 years, (you can see that) K-pop really exemplifies all of that,” said Lie. Lie’s new book delves into K-pop, touching on various aspects including its historical development, characteristics and sociocultural meaning.

The sociologist not only traces the history of South Korean popular music – including its pre-modern background, Japanese colonial influences, post-liberation American impact and recent globalization – but also describes K-pop as a uniquely South Korean system of economic innovation and cultural production.

According to Lie, the defining elements of K-pop can also reveal key sociocultural changes that have swept through South Korean society over the last two decades.

As contemporary South Korean music continues to expand and transform in line with new trends in the global pop market and among fans around the world, Lie’s book provides insights into the global pop culture phenomenon that has transformed South Korea into the entertainment hub of the East.

2-1. 위의 지문을 5줄 이내의 한글로 요약 번역하시오(10점).

2-2. K-pop을 ‘South Korean system of economic innovation and cultural production’으로 설명할 수 있는 구체적인 사례를 제시하시오(10점)

2-3. 지난 20년간 한국의 ‘key sociocultural changes’중 하나를 제시하고, 그것이 한국의 예술시장에 어떠한 영향을 끼쳤는지를 서술하시오(10점).

3. 아래의 목차는 동시대 삶의 특성을 표출하는 1989년생 저자의 책에서 가져온 것이다. 목차의 내용을 읽고 질문에 답하시오.

3부 새로운 성공 서사

8. 일터: 재택근무 이전으로 돌아갈 수 있을까  
코로나가 알게 한 것들

9. 직업: '부캐'가 보편이 된 세상  
누구도 노동에서 소외되고 싶지 않다 | 부캐, 나를 숨 쉬게 하는 탈출구 | 이왕이면 행복한 노비가 되자

10. 배움: 닥치는 대로 배운다, 배움폭식러  
"왜 젊은 여자에겐 못 배우나요?" | 어른다운 어른을 보고 싶다 | 배울 점이 있으면 모두 다 선생님

11. 자기계발: 참을 수 없는 '자기계발'의 압박감  
달달하는 동기부여의 쇠락 | 새로운 자기계발 서사가 필요하다

4부 윤리적 주체로 거듭나는 요즘 애들

12. 동물: 도둑고양이가 아니라 '코숏'입니다  
모두 '있는 그대로' 존재하기

13. 관계: 1+1=1의 관계  
취미와 취향에 돈을 쓰는 이유 | 코로나와 관계 다이어트 | 사랑도 상장폐지가 되나요?

14. 페미니즘: 페미니즘이 어때서?  
'잠재적 피해자'로 산다는 것 | 페미니즘, 자신을 성찰하는 언어 | 남녀 모두를 자유롭게 하는 생각 | 페미니스트는 어디에나 있다

15. 세계관: 주어 아닌 주체로 산다  
세상은 모르겠고 일상이야 지킬게요 | 진보냐 보수냐, 그것이 문제로다

3-1. 위의 목차의 삶의 특성 중 하나를 선택하여, 예술경영이 그러한 특성을 어떻게 수용해야 할지에 대한 의견을 제시하시오(10점).

3-2. 위 목차 이외에 지원자가 느끼는 동시대 삶의 특성 하나를 제시하시오(10점).

4. 아래 지문은 온라인 매거진에서 발췌한 것이다. 읽고 질문에 답하시오.

I studied entrepreneurship in business school, and I'll never forget one time when a strategy professor rather theatrically asked me for my wallet in front of the class. He was making a point about what business is all about: getting people to hand over their money in exchange for something. The Goal is to make money.

The word "entrepreneur" comes from the French word *entreprendre*, meaning "to undertake," and it has a general etymological sense of being about new ventures and self-reliance. We use it to describe people who start businesses from scratch in order to engage in the basic transaction of something-for-money.

And so many people think that artists are entrepreneurs. Indeed, a whole

cottage industry of rather silly career training for artists has arisen based on this notion (“Learn How to Break Into the Art Market in One Day!”). It’s true that artists must be resourceful, and that it’s helpful for them to be good at business, and that they start things from scratch. But artists having to find a way to survive while they make their art is not the same as entrepreneurship. And artists who enter into so-called art with the idea that they are starting a business – a transaction of something for money – are almost never making art. They are making something else, usually decoration. It’s a gamble, sure, but it’s certainly not a new idea, either as business or as art.

But even artists who are good at the administrative side of running large studios with many employees are not entrepreneurs. These activities look similar and involve many of the same skills, but there is a seminal, intrinsic difference between entrepreneurship and art, which is the purpose of the activity itself: the ultimate goal of entrepreneurship is to make money. There is no goal with art.

But the minute an artist’s primary goal becomes money-making, the game is up. The art starts looking like merchandise designed to appeal to a certain buyer category, whether it be people shopping for art to decorate their homes or their vanity museums, or the nonprofit industrial complex. Different ‘art’ of this type works for different customers. Just like toothpaste.

Whereas art that is fundamentally about ideas can scratch an itch that money will never touch. It alerts us to what’s important in life. Which is why we need it, always. And why its price tag is immaterial.

4-1. 위 지문을 5줄 이내의 한글로 요약 번역하시오(10점).

4-2. 위 지문의 주장에 대한 찬성 또는 반대의 의견을 서술하시오(10점).

The logo for 'K ARTS' is displayed in a large, bold, grey, sans-serif font. The letter 'K' is significantly larger than the other letters. A small, solid red square is positioned to the right of the 'K' and to the left of the 'A'. The letters 'ARTS' are of uniform size and follow the 'K'. The entire logo is centered horizontally.

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2022학년도 예술사 신입생 선발 <무용원 창작과> 즉흥 시험 주제

# 2022학년도 수련도

심사 1,2를 활용하여

움직임을 구상하시오.

(2분 이내)

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2022학년도 예술사과정 무용원 신입생 선발시험

창작과 2차 <춤구성> 과제

본인의 소지품 중  
하나를 선택하여  
작품을 구성하시오

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2022학년도 예술사과정 무용원 신입생 선발시험

창작과 2차 <글작성> 문제

# 춤의 주제와 내용을 설명하시오

K ARTS

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