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2025년 3월 시행 · 전국연합학력평가

The unity of science and philosophy in the old classical sense was perhaps best described by the famous tree of Descartes: The roots of this tree corresponded to metaphysics (the intelligible principles), the trunk to physics (statements of intermediate generality), and the branches and fruit to what we would call applied science. He regarded the whole system of science and philosophy as we today regard science alone; he felt that the metaphysical principles were ultimately justified by their "fruits," not merely by their self-evidence. What we today call applied science consisted for him not only in mechanics but also in medicine and ethics. The difficulty was that from the general principles of Cartesian or Aristotelian science-philosophy no results could be derived which were precisely in agreement with observation, but these principles seemed to be intelligible and plausible. So the tree was cut in the middle. For the derivation of technical results, it was necessary to start from the physical principles in the trunk. Science in the new sense was to think only of how the fruits would develop from the trunk _____.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① by returning to metaphysics
② with the help of theology
③ by cutting off the trunk
④ without regard to the roots
⑤ through medicine and ethics alone

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Cutting the Tree: How Science Parted from Philosophy
② Descartes' Garden: A Guide to Growing Fruit
③ Why Metaphysics Still Rules Modern Science
④ Medicine as the Root of All Knowledge
⑤ Aristotle Versus Descartes on Ethics

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Surely one reason that copies have lost their sense of human connection, abundance, and intimate relation is that modern technology has made copying so easy. The methods of copying available to us have never been more powerfully abundant. This seems true even as a sense of loss has attended our ever more powerful means to reproduce what we care about. Walter Benjamin has famously formulated this loss as an "aura": that which is lost in mechanical reproduction. The aura of a work of art, he suggests, cannot be copied by mechanical technology. By around 1900, he writes, "technical reproduction had reached a standard that not only permitted it to reproduce all transmitted works of art and thus to cause the most profound change in their impact upon the public." The ability to copy mechanically "substituted _____," Benjamin argued. In addition to transforming art and the public's relation to it, Benjamin asserted that mechanical reproduction has the power to rend traditions by interfering with the authority of objects "embedded in the fabric of tradition." This embeddedness in tradition was twofold and concerned the presence of objects, Benjamin believed.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① a unique work for many copies
② tradition for technology
③ a plurality of copies for a unique existence
④ originality for public demand
⑤ science for art

2. 요지 윗글의 요지로 가장 적절한 것은?

① 복제 기술의 발달로 예술 작품의 아우라가 더 강해졌다.
② 기계적 복제가 쉬워지면서 복제물은 원본의 아우라와 전통 속의 권위를 잃게 되었다.
③ 복제물은 원본보다 인간적 유대를 더 잘 전달한다.
④ 벤야민은 기계적 복제가 대중과 예술의 관계에 영향이 없다고 보았다.
⑤ 현대 기술은 복제를 더 어렵게 만들었다.

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In one of the most famous passages of Being and Nothingness, “The Look,” Jean-Paul Sartre describes the peculiar ① vulnerability that develops when someone goes from seeing (being a self with a perspective on the world) to being seen (having to confront the perspective of another on one’s self). He illustrates it with the example of someone looking through a keyhole who suddenly finds himself caught by someone watching him. The look of the other is always ② comforting, Sartre argues, not only because we momentarily recognize ourselves in it through our imagination of their judgment of us but also because we don’t. We can always step back, ③ challenge our perception of others’ perceptions of ourselves, or explain them away—but we don’t know what these perceptions really are. Others have the ④ distinctive power of making us feel judged in ways we cannot fully control. Social life is all about the fear that accompanies our awareness that we can never access what the other sees. We can only ⑤ guess.

1. 어휘 윗글의 밑줄 친 부분 중, 문맥상 낱말의 쓰임이 적절하지 않은 것은?

① ② ③ ④ ⑤

2. 요지 윗글의 요지로 가장 적절한 것은?

① 타인의 판단을 정확히 아는 것이 사회생활의 핵심이다.
② 열쇠 구멍으로 엿보는 행동은 윤리적으로 옳지 않다.
③ 우리는 상상력을 통해 타인의 시각을 완전히 이해할 수 있다.
④ 자신을 보는 것보다 남을 보는 것이 더 어렵다.
⑤ 타인의 시선은 우리가 결코 알 수 없는 방식으로 우리를 판단하기에 불안을 일으킨다.

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What would a language be like if it didn't make any simplifications or generalizations? It would be a language in which every word was a ① proper noun. Because you don't want to gloss over the differences between snakes that are slightly different in some respect, every snake must have its own name. Furthermore, every event must have its own verb, because not every occasion of thinking or dancing or talking is ② different. There might be some superintelligent race of beings that could know such a language, but they would have to know ③ virtually everything in the world to learn all these names. Human language has taken a different route—many ④ fewer names, with a loss of precision, but a basic vocabulary that is ⑤ readily acquired. However, this fact is not simply a compromise with our limited cognitive capacity. By using the same word for different objects, we're communicating information about those things. Calling two different-looking things "spider" communicates that they probably have eight legs, weave nests, eat insects, and other noticeable details, which we would not know if we gave them all their own separate names.

1. 어휘 윗글의 밑줄 친 부분 중, 문맥상 낱말의 쓰임이 적절하지 않은 것은?

① ② ③ ④ ⑤

2. 요지 윗글의 요지로 가장 적절한 것은?

① 모든 대상에 고유한 이름을 붙이는 언어가 가장 이상적이다.
② 인간 언어의 일반화는 인지 능력의 한계에 따른 타협일 뿐이다.
③ 거미는 종마다 생김새와 습성이 크게 다르다.
④ 어휘가 적은 언어는 의사소통에 불리하다.
⑤ 언어는 정밀성을 일부 잃는 대신, 같은 단어로 여러 대상을 묶어 그들에 대한 정보를 전달한다.

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We experience emotions as different bodily sensations, such as a beating heart and sweaty palms; we recognize emotions in others by their facial expressions and behaviour. One prominent idea is that we are born with a fixed set of basic emotions that are universal within our species, notably happiness, sadness, fear, surprise, disgust and anger. Just as we attach the word gravity to our intuitive understanding about how objects move through space, we simply attach words to each of these innate and universal emotions once those words become available. An alternative view is that we make sense of the sensations we feel and the facial expressions we see only when we attach words to them—_____. Key evidence is that children are unable to categorise facial expressions as representing different emotions until they have acquired a lexicon of words for emotions. Before having such words, faces that we might view as angry, sad or fearful are all categorised together as 'unpleasant'. By acquiring the words for different types of emotions while experiencing sensations or observing their expressions in others, we develop a set of concepts into which those feelings can be placed.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① emotions exist only in adults
② we develop rather than inherit our emotional concepts
③ facial expressions are identical across species
④ words have nothing to do with feelings
⑤ we inherit a fixed set of emotional words

2. 내용 불일치 윗글의 내용과 일치하지 않는 것은?

① 감정은 심장 박동이나 땀 같은 신체 감각으로 경험된다.
② 한 견해는 인간이 보편적인 기본 감정을 타고난다고 본다.
③ 아이들은 감정 어휘를 익히기 전에도 표정을 여러 감정으로 구분한다.
④ 감정 어휘가 없을 때 아이들은 여러 표정을 '불쾌함'으로 함께 묶는다.
⑤ 감정 어휘를 익히며 감정을 담을 개념 체계가 형성된다.

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Translating a literary text is challenging, and it's often said there will be an inevitable loss in translation. But that challenge frequently inspires creative re-renderings that offer the prospect of a gain in translation as well. A washing-machine manual doesn't present the same challenges, nor therefore does it inspire the same creativity either. But where, in terms of the opposition between literary and nonliterary language, might we position philosophy's language? Might philosophy want to avoid a translatory economy that aims for a gain in translation but risks a loss? Philosophy wishes to convey its truths intact, without loss—and without gain either, or at least it might hesitate to offer its truths to translation without further clarification of what a gain, and indeed a gain in depth, actually means. It cannot be a matter of offsetting "stylistic losses." The loss philosophy fears is _____, the compromising of a truth. Thus, philosophy might choose to be placed on the side of nonliterary language, and express itself in unstylish language, like Badiou's mathematical writing, so that no translator is prompted to rude and bold acts of creative rewriting. If philosophy wishes to increase its range and avoid being restricted to a national or regional tradition, it needs a translation model that conveys philosophical truths to the world without any "economic" fluctuations of loss and gain.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① a loss of readers
② a loss of style
③ a loss of income
④ a loss of meaning
⑤ a loss of tradition

2. 주제 윗글의 주제로 가장 적절한 것은?

① the creative joy of translating novels
② how to write a washing-machine manual
③ why philosophy seeks translation without loss or gain
④ the decline of national philosophical traditions
⑤ mathematics as the language of literature

정답 및 해설

4-04 **1.**④ **2.**① · 10-06 **1.**③ **2.**② · 4-09 **1.**② **2.**⑤ · 3-02 **1.**② **2.**⑤ · 1-21 **1.**② **2.**③ · 3-17 **1.**④ **2.**③

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1. ④ 나무가 가운데에서 잘린 뒤, 새로운 의미의 과학은 줄기(물리 원리)에서 열매(응용)만 생각하고 뿌리(형이상학)는 고려하지 않았다.

2. ① 데카르트의 나무가 보여 주던 과학과 철학의 통합이 깨지고, 과학이 형이상학에서 분리되었다는 글이다.

10-06 · 2025년 3월 고3 학평 30번

1. ③ 기계적 복제는 유일한 존재를 다수의 복제물로 대체했다. ①은 방향이 거꾸로다.

2. ② 복제가 너무 쉬워진 탓에 복제물은 인간적 연결을 잃었고, 벤야민은 이를 기계적 복제에서 사라지는 '아우라'로 설명했다.

4-09 · 2025년 3월 고3 학평 32번

1. ② 타인의 시선은 우리가 그 판단을 알 수 없기 때문에 언제나 '불안하게 한다'. 앞의 peculiar vulnerability와도 이어진다. ② comforting → unnerving.

2. ⑤ 사르트르의 '시선': 보는 자에서 보이는 자가 될 때, 타인이 무엇을 보는지 알 수 없다는 사실이 우리를 취약하게 만든다.

3-02 · 2025년 3월 고3 학평 36번

1. ② 모든 사건마다 다른 동사가 필요한 이유는 생각하거나 춤추는 모든 경우가 '똑같지는' 않기 때문이다. ② different → identical.

2. ⑤ 같은 단어(spider)로 부르는 것 자체가 그 대상들의 공통 특성에 대한 정보를 준다는 것이 요지다. ②는 필자가 '단순한 타협이 아니다'라고 부정한 내용이다.

1-21 · 2025년 3월 고3 학평 38번

1. ② 대안적 견해는 감각과 표정에 말을 붙일 때 비로소 감정을 이해한다고 본다. 즉 감정 개념은 타고나는 것이 아니라 발달시키는 것이다.

2. ③ 아이들은 감정 어휘를 갖추기 전까지 표정을 서로 다른 감정으로 구분하지 못한다.

3-17 · 2025년 3월 고3 학평 41~42번

1. ④ 철학이 두려워하는 것은 '문체적 손실'이 아니라 진리가 훼손되는 것, 곧 의미의 손실이다. 바로 앞 문장이 ②을 부정한다.

2. ③ 문학 번역은 손실과 이득을 함께 낳지만, 철학은 진리를 손실도 이득도 없이 온전히 전하는 번역 모델을 필요로 한다는 내용이다.