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03 언어와 이야기 · 교재 p.74

2025년 10월 고3 학평 41~42번

2025년 10월 시행 · 전국연합학력평가

Few pick up a novel and criticize it because the situations it describes and the people it contains never existed in real life. Perhaps even when we should criticize fiction for giving us inaccurate or biased views of the state of the world, it _____. It's only fiction, we say. But of course fiction is more than just something made up. If it were only that, we would not bother engaging with it, and it would not occupy such a large part of our lives. Humans are drawn to fiction, to invented stories, in a way unique among animals. If we think about this, it may seem odd—why should we be interested in reading or watching on screen a story that never happened, and in many cases that could never happen, the travails of people who never existed and could never exist? Why do we enjoy this? What do we get out of it? We're not learning anything about the world, we're not gaining any kind of useful experience that will help us navigate our lives more effectively, we're not learning any new skill or developing any new material. Most of us of course will argue that there is a great deal of value in engaging with fiction and other kinds of art, even though these things may teach us nothing about the world or generate art-independent skills. After all, we spend significant amounts of our time engaging with such fiction. It is no surprise that films, television and sports, video games, novels, and the like, are billion-dollar industries.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① is quickly banned
② loses all its readers
③ generally escapes our scorn
④ becomes a billion-dollar industry
⑤ is corrected by historians

2. 요지 윗글의 요지로 가장 적절한 것은?

① 소설은 현실과 다르다는 이유로 비판받아야 한다.
② 허구는 삶에 유용한 기술을 직접 가르쳐 준다.
③ 영화와 비디오 게임은 소설보다 가치가 크다.
④ 허구는 실제 세계에 대해 가르쳐 주지 않는 듯 보이지만, 인간은 독특하게 허구에 이끌리며 그 가치를 인정한다.
⑤ 동물도 인간처럼 꾸며 낸 이야기를 즐긴다.

2026학년도 6월 모평 32번

2025년 6월 시행 · 한국교육과정평가원

Writers often give us the impression that they have described the faces of their characters, when in fact they have simply given you an ① outline to fill in. Of Esch, the most important character in Hermann Broch's masterpiece The Sleepwalkers, we learn only that he has ② big teeth. Even so, we don't feel as if his face is a dentate blankness. Most often, we ③ mistake being told what effect someone's appearance has for an account of that appearance. The poet Mallarmé's advice —Peindre non la chose, mais l'effet qu'elle produit ('Paint not the thing itself but the effect it produces') sounds like a self-denying ordinance. Actually it is a rather ④ foolish way out of an intractable problem. When, in one of his novels, Evelyn Waugh says of a new character, that 'he had just the kind of appearance one would expect a young man of his type to have' and nothing else, you still feel as if you have been told ⑤ exactly what he looks like.

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

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why Novels Need Detailed Portraits
② Painting the Effect, Not the Face: How Writers Describe Characters
③ The Secret of Mallarmé's Poetry
④ Big Teeth: The Most Memorable Feature
⑤ Readers Who Never Imagine Faces

2024학년도 9월 모평 40번

2023년 9월 시행 · 한국교육과정평가원

Research for historical fiction may focus on under-documented ordinary people, events, or sites. Fiction helps portray everyday situations, feelings, and atmosphere that ① recreate the historical context. Historical fiction adds "flesh to the bare bones that historians are able to uncover and by doing so provides an account that while not necessarily true provides a ② clearer indication of past events, circumstances and cultures." Fiction adds color, sound, drama to the past, as much as it invents parts of the past. And Robert Rosenstone argues that invention is not the weakness of films, it is their ③ weakness. Fiction can allow users to see parts of the past that have never—for lack of archives—been represented. In fact, Gilden Seavey explains that if producers of historical fiction had strongly held the strict academic standards, many historical subjects would remain ④ unexplored for lack of appropriate evidence. Historical fiction should, therefore, not be seen as the ⑤ opposite of professional history, but rather as a challenging representation of the past from which both public historians and popular audiences may learn.

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

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why Films Should Follow Academic Standards
② The Dangers of Inventing the Past
③ Historians Versus Novelists: An Endless War
④ How to Find Lost Archives
⑤ Historical Fiction: Filling the Gaps the Archives Leave

2024학년도 수능 31번

2023년 11월 시행 · 대학수학능력시험

Over the last decade the attention given to how children learn to read has foregrounded the nature of textuality, and of the different, ① interrelated ways in which readers of all ages make texts mean. 'Reading' now ② apply to a greater number of representational forms than at any time in the past: pictures, maps, screens, design graphics and photographs are all ③ regarded as text. In addition to the innovations made possible in picture books by new printing processes, design features also predominate in other kinds, such as books of poetry and information texts. Thus, reading becomes a more complicated kind of interpretation than it was when children's attention was ④ focused on the printed text, with sketches or pictures as an adjunct. Children now learn from a picture book that words and illustrations ⑤ complement and enhance each other. Reading is not simply word recognition. Even in the easiest texts, what a sentence 'says' is often not what it means.

1. 어법 윗글의 밑줄 친 부분 중, 어법상 틀린 것은?

① ② ③ ④ ⑤

2. 요지 윗글의 요지로 가장 적절한 것은?

① 아이들은 그림책보다 글 중심의 책으로 읽기를 배워야 한다.
② 읽기란 단어를 정확히 알아보는 것이다.
③ 오늘날 읽기는 글과 그림 등 다양한 표현 형식을 해석하는 더 복잡한 과정이 되었다.
④ 인쇄 기술의 발전은 아이들의 읽기 능력을 떨어뜨렸다.
⑤ 시집에는 디자인 요소가 필요 없다.

2025학년도 수능 31번

2024년 11월 시행 · 대학수학능력시험

Literature can be helpful in the language learning process because of the ① personal involvement it fosters in readers. Core language teaching materials must concentrate on how a language operates both as a rule-based system and as a sociosemantic system. Very often, the process of learning is essentially analytic, piecemeal, and, at the level of the personality, fairly ② superficial. Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more ③ mechanical aspects of the foreign language system. When a novel, play or short story is explored over a period of time, the result is that the reader begins to 'inhabit' the text. He or she is drawn into the book. Pinpointing what individual words or phrases may mean becomes ④ more important than pursuing the development of the story. The reader is eager to find out what happens as events unfold; he or she feels ⑤ close to certain characters and shares their emotional responses. The language becomes 'transparent'—the fiction draws the whole person into its own world.

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

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Living Inside the Story: Literature in Language Learning
② Grammar Rules First, Stories Later
③ Why Learners Should Translate Every Word
④ The Danger of Emotional Reading
⑤ Short Stories for Beginners Only

2025학년도 9월 모평 41~42번

2024년 9월 시행 · 한국교육과정평가원

People are correct when they feel that the written poetry of literate societies and the oral poetry of non-literate ones differ considerably from the everyday language spoken in the community. Listeners not only accept the strange use of words, rearrangement of word order, assonance, alliteration, rhythm, rhyme, compression of thought, and so on—they actually expect to find these things in poetry and they are disappointed when poetry does not sound "poetic." But those who regard poetry as a different category of language altogether are deaf to the true achievements of the poet. Rather, the poet artfully manipulates the same raw materials of his language as are used in everyday speech; his skill is to _____. In much the same way that people living at the seashore become so accustomed to the sound of waves that they no longer hear it, most of us have become insensitive to the flood tide of words, millions of them every day, that hit our eardrums. One function of poetry is to depict the world with a fresh perception—to make it strange—so that we will listen to language once again. But the successful poet never departs so far into the strange world of language that none of his listeners can follow him. He still remains the communicator, the man of speech.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① invent a completely new language
② find new possibilities in the resources already in the language
③ avoid the words used in daily speech
④ copy the rhythms of the sea
⑤ please every listener

2. 요지 윗글의 요지로 가장 적절한 것은?

① 시는 일상 언어와 전혀 다른 범주의 언어이다.
② 청자는 시에서 낯선 표현을 싫어한다.
③ 바닷가에 사는 사람들은 파도 소리를 더 잘 듣는다.
④ 훌륭한 시는 이해하기 어려울수록 가치가 있다.
⑤ 시인은 일상 언어의 재료를 새롭게 다루어 우리가 언어를 다시 듣게 하지만, 청자와의 소통을 잃지 않는다.

2025년 3월 고3 학평 41~42번

2025년 3월 시행 · 전국연합학력평가

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

2027학년도 수능 22번

2026년 11월 시행 · 대학수학능력시험

In observation, the best plan is obviously to decide beforehand exactly what needs to be observed, and then to focus attention on this precise point. Reading may be called a kind of observation, since the reader is looking for what the author has to tell; and the rule that holds for other observations holds also for reading. That is to say that the reader finds the most when _____. We can learn something here from story-reading, which is the most efficient sort of reading, in the sense that you get the point of the story better than that of more serious reading matter, the reason being that attention is always pressing forward in the story, looking for something very definite. You want to know how the hero gets out of the fix he is in, and you press forward and find out with great certainty and little loss of time. The best readers of serious matter have a similar eagerness to discover what the author has to say; they get the author's question, and press on to find his answer. Such readers are both quick and retentive.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① he knows just what he is looking for
② he reads as slowly as possible
③ he avoids reading stories
④ he memorizes every detail
⑤ he reads without any purpose

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why Stories Waste Our Time
② Read Like a Story Lover: Know What You Are Looking For
③ Slow Reading Builds Memory
④ Observation Without a Plan
⑤ Heroes Who Escape Danger

2026학년도 9월 모평 23번

2025년 9월 시행 · 한국교육과정평가원

In writing a life, the life narrator and the biographer engage different kinds of evidence. Most biographers incorporate ① single forms of evidence, including historical documents, interviews, and family archives, which they evaluate for ② validity. Relatively ③ few biographers use their personal memories of their subject as reliable evidence, unless they had a personal relationship to the subject of the biography (as a relative, child, friend, or colleague). For life narrators, by contrast, personal memories are the ④ primary archival source. They may have recourse to other kinds of sources—letters, journals, photographs, conversations—and to their knowledge of a historical moment. But the usefulness of such evidence for their stories lies in the ways in which they employ that evidence to support, supplement, or offer commentary on their personalized acts of remembering. In autobiographical narratives, imaginative acts of remembering always ⑤ overlap with such rhetorical acts as assertion, justification, judgment, conviction, and questioning.

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

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why Biographers Must Be Relatives
② Letters: The Only Reliable Source
③ Archives vs. Memory: Two Kinds of Evidence in Life Writing
④ Forgetting the Past to Write the Future
⑤ How to Interview Famous People

2027학년도 9월 모평 34번

2026년 9월 시행 · 한국교육과정평가원

Surprise is the fundamental joke mechanism. Most punch lines ① rely on an element of surprise for their effect—that's why they're not funny the third time you hear them. The joke-teller's skill lies in ② judging exactly how much of a surprise the audience is prepared to take. He must make a series of assumptions about what they will understand, what their reference points are, and how relaxed they ③ appearing to be. Jerry Seinfeld once compared telling a joke to attempting to leap a metaphorical canyon, ④ taking the audience with you. The setup to the joke is the near-side cliff, and the punch line is the far side. If they're too far apart, the listeners don't make it to the other side. And if they are too close together, the audience just steps across the gap and doesn't ⑤ experience a thrilling leap of any kind. The joke-hearers get far more pleasure from the joke if they have to do a little work.

1. 어법 윗글의 밑줄 친 부분 중, 어법상 틀린 것은?

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why We Laugh at Old Jokes
② Canyon Climbing for Beginners
③ The Easier the Joke, the Funnier
④ Comedians Who Never Prepare
⑤ The Leap of Surprise: How Jokes Work

2023학년도 9월 모평 34번

2022년 9월 시행 · 한국교육과정평가원

In trying to explain how different disciplines attempt to understand autobiographical memory the literary critic Daniel Albright said, “Psychology is a garden, literature is a wilderness.” He meant, I believe, that psychology seeks to make patterns, find ① chaos, and ultimately impose order on human experience and behavior. Writers, by contrast, dive into the ② unruly, untamed depths of human experiences. What he said about understanding memory can be extended to our questions about young children’s minds. If we psychologists are too bent on identifying the ③ orderly pattern, the regularities of children’s minds, we may miss an essential and pervasive characteristic of our topic: the child’s more unruly and ④ imaginative ways of talking and thinking. It is not only the developed writer or literary scholar who seems drawn toward a somewhat wild and idiosyncratic way of thinking; young children are as well. The psychologist interested in young children may have to venture a little more often into the ⑤ wilderness in order to get a good picture of how children think.

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 심리학은 문학보다 인간의 경험을 더 정확히 설명한다.
② 아이들의 사고를 이해하려면 심리학자도 규칙성 너머 아이들의 자유롭고 상상적인 사고방식에 주목해야 한다.
③ 아이들의 사고는 어른의 사고보다 질서 정연하다.
④ 문학 비평가는 기억 연구에 관심이 없다.
⑤ 정원 가꾸기는 아이들의 상상력을 키운다.

정답 및 해설

3-11 **1.**③ **2.**④ · 3-12 **1.**④ **2.**② · 3-13 **1.**③ **2.**⑤ · 3-14 **1.**② **2.**③ · 3-15 **1.**④ **2.**① · 3-16 **1.**② **2.**⑤ · 3-17 **1.**④ **2.**③ · 3-18 **1.**① **2.**② · 3-19 **1.**① **2.**③ · 3-20 **1.**③ **2.**⑤ · 3-21 **1.**① **2.**②

3-11 · 2025년 10월 고3 학평 41~42번
1. ③ 현실에 없는 인물과 상황을 이유로 소설을 비판하는 사람은 거의 없으며, 비판해야 할 때조차 '그냥 허구일 뿐'이라며 넘어간다.
2. ④ 허구는 세계에 대한 지식이나 기술을 주지 않는 것 같은데도 인간만이 그것에 끌리고 많은 시간을 쓴다는 수수께끼를 제기하는 글이다.

3-12 · 2026학년도 6월 모평 32번
1. ④ 말라르메의 조언은 자기 부정처럼 들리지만 '사실은' 어려운 문제를 피하는 꽤 '영리한' 방법이다. ④ foolish → clever.
2. ② 작가는 인물의 생김새를 실제로 묘사하기보다 그 외모가 주는 효과를 전해, 독자가 채워 넣을 윤곽만 준다는 글이다.

3-13 · 2024학년도 9월 모평 40번
1. ③ Rosenstone은 허구적 창작이 영화의 약점이 아니라 '강점'이라고 주장한다. ③ weakness → strength.
2. ⑤ 역사 소설은 기록이 없는 부분을 그려 내어 과거를 생생하게 재현하므로 전문 역사의 반대가 아니라 보완적 재현이라는 글이다.

3-14 · 2024학년도 수능 31번
1. ② 주어가 'Reading'(단수)이므로 applies가 알맞다. ② apply → applies.
2. ③ 그림·지도·화면 등도 텍스트로 여겨지면서 읽기는 글과 그림이 서로를 보완하는 더 복잡한 해석이 되었다는 것이 요지다. ②는 글이 부정한 내용이다.

3-15 · 2025학년도 수능 31번
1. ④ 독자가 텍스트에 '들어가 살면' 개별 단어의 뜻을 짚는 일은 이야기의 전개를 따라가는 것보다 '덜' 중요해진다. ④ more → less.
2. ① 문학은 독자를 이야기 속으로 끌어들여 언어의 기계적 측면을 넘어서게 하므로 언어 학습에 도움이 된다는 글이다.

3-16 · 2025학년도 9월 모평 41~42번
1. ② 시인은 일상 언어와 같은 재료를 솜씨 있게 다루므로, 그의 기술은 이미 언어 속에 있는 자원에서 새로운 가능성을 찾는 데 있다.
2. ⑤ 시는 익숙해진 언어를 낯설게 하여 다시 듣게 하지만, 성공한 시인은 청자가 따라올 수 없을 만큼 멀리 가지 않는다는 것이 요지다. ①은 필자가 부정한 견해다.

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.

3-18 · 2027학년도 수능 22번
1. ① 관찰의 원칙(무엇을 볼지 미리 정하기)이 읽기에도 적용되므로, 독자는 무엇을 찾는지 알 때 가장 많이 얻는다.
2. ② 이야기를 읽듯 저자의 질문을 파악하고 그 답을 찾으려는 열의를 가지고 읽어야 빠르고 오래 기억한다는 글이다.

3-19 · 2026학년도 9월 모평 23번
1. ① 전기 작가는 역사 문서·인터뷰·가족 기록 등 '여러' 형태의 증거를 활용한다. 이어지는 including 목록이 근거다. ① single → multiple.
2. ③ 전기 작가는 다양한 외부 증거를, 자기 서사 작가는 개인적 기억을 주된 증거로 삼는다는 대조를 다룬다.

3-20 · 2027학년도 9월 모평 34번
1. ③ how relaxed they appear to be에서 appear는 간접의문문의 동사이므로 appearing이 될 수 없다. ③ appearing → appear.
2. ⑤ 농담의 핵심은 놀라움이며, 도입부와 결정적 대사의 간격을 청중이 '뛰어넘을' 만큼 조절하는 것이 기술이라는 글이다. ③은 마지막 문장과 반대다.

3-21 · 2023학년도 9월 모평 34번
1. ① '정원'인 심리학은 패턴을 만들고 '규칙성'을 찾아 질서를 부여하려 한다. ① chaos → regularity.
2. ② 질서만 찾는 심리학은 아이들의 자유분방하고 상상적인 사고를 놓칠 수 있으므로, 때로는 '황야'로 나아가야 한다는 것이 요지다.