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2023년 6월 시행 · 한국교육과정평가원

Whatever their differences, scientists and artists begin with the same question: can you and I see the same thing the same way? If so, how? The scientific thinker looks for features of the thing that can be ① stripped of subjectivity—ideally, those aspects that can be ② quantified and whose values will thus never change from one observer to the next. In this way, he arrives at a reality ③ independent of all observers. The artist, on the other hand, relies on the strength of her artistry to effect a marriage between her own subjectivity and that of her readers. To a scientific thinker, this must sound like magical thinking: you're saying you will imagine something so hard it'll pop into someone else's head exactly the way you envision it? The artist has sought the ④ opposite of the scientist's observer-independent reality. She creates a reality dependent upon observers, indeed a reality in which human beings must ⑤ withdraw in order for it to exist at all.

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 과학자와 예술가는 같은 실재를 같은 방식으로 추구한다.
② 예술가는 주관성을 배제하는 데 집중한다.
③ 과학적 사고는 마술적 사고에 기초한다.
④ 관찰자의 수가 많을수록 실재는 객관적이 된다.
⑤ 과학자는 관찰자와 무관한 실재를, 예술가는 관찰자의 참여에 의존하는 실재를 추구한다.

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Acknowledging the making of artworks does not require a detailed, technical knowledge of, say, how painters mix different kinds of paint, or how an image editing tool works. All that is required is a general sense of a significant difference between working with paints and working with an imaging application. This sense might involve a basic familiarity with paints and paintbrushes as well as a basic familiarity with how we use computers, perhaps including how we use consumer imaging apps. In the case of specialists such as art critics, a deeper familiarity with materials and techniques is often useful in reaching an informed judgement about a work. This is because every kind of artistic material or tool comes with _____ for artistic creation. Critics are often interested in the ways artists exploit different kinds of materials and tools for particular artistic effect. They are also interested in the success of an artist's attempt—embodied in the artwork itself—to push the limits of what can be achieved with certain materials and tools.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① the same rules as every other tool
② a fixed price on the art market
③ no influence on the final work
④ its own challenges and affordances
⑤ instructions written by critics

2. 주제 윗글의 주제로 가장 적절한 것은?

① the level of material knowledge needed to appreciate artworks
② why critics should learn to paint
③ how image editing apps replace paintbrushes
④ the history of consumer imaging apps
⑤ why artists ignore their tools

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There are interesting trade-offs in the relative importance of subject matter (i.e., figure) and style (i.e., background). In highly representational paintings, plays, or stories, the focus is on subject matter that ① distorts everyday life and the role of background style is to ② facilitate the construction of mental models. Feelings of pleasure and uncertainty carry the viewer along to the conclusion of the piece. In highly expressionist works, novel stylistic devices work in an ③ inharmonious manner against the subject matter thereby creating a disquieting atmosphere. Thus, when the work is less "readable" (or easily interpreted), its ④ departure from conventional forms reminds the viewer or reader that an "aesthetic attitude" is needed to appreciate the whole episode. This active involvement provides a basis for depth of aesthetic processing and reflection on the meaning of the work. An ability to switch between the "pragmatic attitude" of everyday life and an "aesthetic attitude" is ⑤ fundamental to a balanced life.

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

① ② ③ ④ ⑤

2. 요약문 완성 윗글의 내용을 한 문장으로 요약하고자 한다. 빈칸 (A), (B)에 들어갈 말로 가장 적절한 것은?

In representational works, style (A) _____ the subject matter, whereas in expressionist works, unconventional style calls for an (B) _____ attitude that deepens reflection.

	(A)		(B)
①	supports	……	pragmatic
②	supports	……	aesthetic
③	opposes	……	aesthetic
④	replaces	……	practical
⑤	hides	……	emotional

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2026년 11월 시행 · 대학수학능력시험

When painters turn to the essentially musical notion of rhythm in order ① to define what they consider one of the necessary elements of their own art, it is a sure sign that this art itself ② is trying to overstep its natural limits. Nor are painters themselves unaware of the fact. The arts of space, from architecture to sculpture and painting, have always included among their fundamental notions that of composition. To compose is ③ to arrange the parts of a picture in such a way that the proportions between their respective sizes, shapes, colors, and degrees of luminosity ④ is pleasing to perceive. The reason modern painters, especially since the time of Picasso, Braque, and Juan Gris, have added the notion of rhythm to that of composition is not mysterious. For, indeed, rhythm implies composition, but it adds to it a regularly reoccurring pattern in the duration of sounds. This is to say that, as soon as pictorial composition in space assumes the form of patterns of lines and colors successively ⑤ perceived in time, composition becomes for us a rhythm.

1. 어법 윗글의 밑줄 친 부분 중, 어법상 틀린 것은?

① ② ③ ④ ⑤

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Why Painters Avoid Musical Ideas
② Composition: A Notion Unique to Music
③ When Painting Borrows from Music: Rhythm in Space
④ Picasso and the End of Color
⑤ Architecture Without Proportion

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Although there may be elements that trigger instinctive response, spectacle works primarily within a cultural frame and is subject to prevailing modes of perception that observers bring to bear. In saying that, we stress that creation of spectacle is neither a universal nor even an inevitable expression of culture, but is a strategy commonly used by people from many different cultures to address specific needs. The task of creating spectacle has been likened to creating new works of literature, where writers normally feel bound by the rules and traditions of their genre yet need to show sufficient originality to impress their audiences. By extension, spectacle is produced by working with the grain of a particular culture, _____. Thus anyone deploying spectacle may draw on a repertoire of techniques and conventions developed from previous festivals or related activities, but imitation is not enough. Spectacle must also be spectacular. A spectacle has to amaze spectators, outdoing previous efforts if it is to become part of the collective memory of those who witnessed and participated in it.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① rejecting all previous traditions
② copying earlier festivals exactly
③ relying only on instinct
④ ignoring the audience’s expectations
⑤ blending the innovative with the established

2. 요지 윗글의 요지로 가장 적절한 것은?

① 스펙터클은 모든 문화에 보편적이고 필연적인 표현이다.
② 스펙터클은 이전 축제를 그대로 모방하면 성공한다.
③ 스펙터클은 문화적 틀 안에서 전통과 혁신을 섞어 관객을 놀라게 해야 한다.
④ 스펙터클은 본능적 반응에만 의존한다.
⑤ 문학 작품과 스펙터클은 아무 관련이 없다.

정답 및 해설

10-08 **1.**⑤ **2.**⑤ · 10-09 **1.**④ **2.**① · 10-10 **1.**① **2.**② · 10-11 **1.**④ **2.**③ · 10-12 **1.**⑤ **2.**③

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1. ⑤ 예술가가 만드는 실재는 관찰자에 의존하므로, 그것이 존재하려면 사람들이 '참여해야' 한다. ⑤ withdraw → participate.

2. ⑤ 같은 질문에서 출발하지만 과학자는 주관성을 제거한 실재를, 예술가는 자신과 독자의 주관성을 결합한 실재를 만든다는 것이 요지다. ②는 과학자에 대한 설명이다.

10-09 · 2024학년도 9월 모평 39번

1. ④ 재료와 도구마다 고유한 어려움과 가능성이 있으므로, 비평가는 예술가가 이를 어떻게 활용하고 한계를 넓히는지에 관심을 둔다.

2. ① 작품 감상에는 재료에 대한 일반적 감각이면 충분하지만, 비평가에게는 더 깊은 이해가 유용하다는 내용이다.

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1. ① 재현적인 작품은 일상생활을 '닮은' 소재에 초점을 둔다. ① distorts → resembles.

2. ② 재현적 작품에서 배경(양식)은 정신 모델 구성을 돕고, 표현주의 작품에서는 낯선 양식이 '미적 태도'를 요구해 깊은 성찰을 이끈다.

10-11 · 2027학년도 수능 34번

1. ④ 주어가 복수 the proportions이므로 are가 알맞다. ④ is → are.

2. ③ 공간 예술인 회화가 음악의 리듬 개념을 빌린 것은 그림이 시간 속에서 연속적으로 지각되는 패턴을 띠기 때문이라는 글이다.

10-12 · 2027학년도 6월 모평 37번

1. ⑤ 작가가 장르의 규칙을 따르면서도 독창성을 보여야 하듯, 스펙터클은 기존의 것과 새로운 것을 섞어 만들어진다. ②는 '모방만으로는 충분하지 않다'는 내용과 어긋난다.

2. ③ 스펙터클은 문화의 결을 따라 기존 관습을 활용하되, 이전 것을 능가해 관객을 놀라게 해야 한다는 것이 요지다. ①은 글이 부정한 내용이다.