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2025년 11월 시행 · 대학수학능력시험

There is an obvious problem with the history of dress in all of its displays and that is, although textiles ① survive from early periods and cultures of recorded history, actual garments do not provide an uninterrupted flow of evidence across the same long time-span. Therefore, to give the study of dress equal significance to other areas such as architecture, painting, prints, drawings and sculpture, it was inevitable that these other areas would provide much of the source material. The history of surviving dress really only starts in the 17th century, and like all artefacts described as fine or decorative art, is a highly visual subject. However, unlike most of the categories of collection and study that make up those areas, it is ② fixed rather than static. Garments should be seen in ③ movement on a human body, not frozen on a display figure. This is one of the many difficulties when curating collections of costume and also why some modern writers find costume collections physically and intellectually ④ lifeless. Fortunately, in the period after 1660, when more items of dress survive to enrich our understanding of the history of the subject, there are also many painted, printed, photographed and filmed sources of evidence of people in clothing, caught in movement. Often a variety of different types of illustrative examples will provide evidence about how a garment was worn within the period in which it was made. Without the information contained in art in all of its forms, from drawing to sculpture, it is likely that displays of historic dress would be ⑤ awkward imitations of the intentions of their original makers and owners.

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 복식사 연구는 실물 의복만으로 충분하다.
② 실제 의복이 부족한 복식사 연구에서 여러 형태의 미술 자료는 옷이 어떻게 입혀졌는지 보여 주는 필수적인 증거이다.
③ 17세기 이전 의복은 대부분 남아 있다.
④ 전시용 마네킹은 의복의 움직임을 잘 보여 준다.
⑤ 미술 자료는 복식사 연구에 혼란만 준다.

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Fashion is always deeply cultural, and an excellent example of this can be seen in the evolution of European clothing. At the beginning of the Middle Ages, clothing tended to be simple and was frequently made of rough wool or animal furs. With advances in cloth making, however, fashion began moving toward styles that were more elaborate and form-fitting. In the Renaissance and Elizabethan eras, styles became even more refined. The clothes that wealthy people were wearing became increasingly fancier, with a particular emphasis being placed on smaller waists. The connection between clothing and social status was so pronounced that laws were enacted to limit the wearing of certain luxury items. Allowed only for higher social classes, luxurious styles and decorations such as feathers, silk, or velvet were used as a means of _____. This was further reinforced as upperclass styles came to be explicitly incorporated into cultural ceremonies so that their wearers' roles could be identified clearly.

1. 빈칸 추론 윗글의 빈칸에 들어갈 말로 가장 적절한 것은?

① hiding one's true wealth
② protecting the body from cold
③ following the latest trends abroad
④ demonstrating one's standing in society
⑤ saving money on clothing

2. 제목 윗글의 제목으로 가장 적절한 것은?

① Dressed for Status: Clothing and Class in European History
② Why Medieval Clothes Were Comfortable
③ The Invention of Silk
④ Fashion Without Culture
⑤ How Laws Made Everyone Equal

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2022년 11월 시행 · 대학수학능력시험

Trends constantly suggest new opportunities for individuals to ① restage themselves, representing occasions for change. To understand how trends can ultimately give individuals power and freedom, one must first discuss fashion's importance as a basis for change. The most common explanation offered by my informants as to why fashion is so ② appealing is that it constitutes a kind of theatrical costumery. Clothes are part of how people present themselves to the world, and fashion locates them in the present, relative to what is happening in society and to fashion's own history. As a form of expression, fashion contains a host of ③ ambiguities, enabling individuals to recreate the meanings associated with specific pieces of clothing. Fashion is among the simplest and ④ cheapest methods of self-expression: clothes can be inexpensively purchased while making it easy to convey notions of wealth, intellectual stature, relaxation or environmental consciousness, even if none of these is true. Fashion can also ⑤ weaken agency in various ways, opening up space for action.

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 패션은 사회적 지위를 고정하는 수단일 뿐이다.
② 옷은 비싸야만 부를 표현할 수 있다.
③ 패션은 자기표현의 수단으로서 개인에게 변화의 기회와 행위 주체성을 제공한다.
④ 트렌드는 개인의 자유를 제한한다.
⑤ 패션은 과거의 역사와 무관하다.

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There was nothing modern about the idea of men ① make women's clothes—we saw them ② doing it for centuries in the past. In the old days, however, the client was always primary and her tailor was an obscure craftsman, perhaps talented but perhaps not. She had her own ideas like any patron, there were no fashion plates, and the tailor was simply at her service, perhaps with helpful suggestions about what others were wearing. Beginning in the late nineteenth century, with the hugely successful rise of the artistic male couturier, it was the designer who became celebrated, and the client ③ elevated by his inspired attention. In a climate of admiration for male artists and their female creations, the dress-designer first ④ flourished as the same sort of creator. Instead of the old rule that dressmaking is a craft, a modern connection between dress-design and art was ⑤ invented that had not been there before.

1. 어법 윗글의 밑줄 친 부분 중, 어법상 틀린 것은?

① ② ③ ④ ⑤

2. 주제 윗글의 주제로 가장 적절한 것은?

① why women stopped buying dresses
② the decline of fashion plates
③ how tailors became obscure craftsmen today
④ the rise of the male designer as an artist in dressmaking
⑤ the history of fabric production

정답 및 해설

10-21 **1.**② **2.**② · 10-22 **1.**④ **2.**① · 10-23 **1.**⑤ **2.**③ · 10-24 **1.**① **2.**④

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1. ②　의복은 정지된 것이 아니라 움직이는 인체 위에서 보아야 하므로 '유동적'이다. ② fixed → fluid.

2. ②　남아 있는 의복이 부족하고 정지된 전시로는 움직임을 보여 줄 수 없으므로, 회화·사진·영상 등 미술 자료가 복식사의 핵심 증거라는 것이 요지다.

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1. ④　깃털·비단·벨벳 같은 사치스러운 양식은 상류층에게만 허용되어 사회적 지위를 드러내는 수단이 되었다.

2. ①　유럽 의복의 변천에서 옷과 사회적 지위의 연결이 법과 의식으로까지 강화되었음을 보여 주는 글이다. ⑤는 법이 오히려 계층을 구분했다는 내용과 반대다.

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1. ⑤　패션은 다양한 방식으로 행위 주체성을 '강화하고' 행동의 공간을 연다. ⑤ weaken → strengthen.

2. ③　트렌드는 자신을 다시 연출할 기회를 주며, 패션은 값싸고 쉬운 자기표현으로 개인에게 힘과 자유를 준다는 것이 요지다.

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1. ①　전치사 of의 목적어 자리이므로 동명사 making이 알맞다(men은 의미상 주어). ① make → making.

2. ④　과거에는 고객이 주인공이고 재단사는 무명 장인이었지만, 19세기 말부터 남성 디자이너가 예술가로 칭송받게 되었다는 내용이다.