18번 지역 사회 출신 피겨 스케이팅 선수를 응원하려고

To cheer for figure skaters from the community

[1] Dear Natalie Talley, My name is Olivia Spikes, the mayor

of Millstown.

[2] Before you attend the world championships next month, on behalf

of everyone in Millstown, I wish to let you know that we are supporting

you all the way.

[3] As you are the first famous figure skater from Millstown, we are

all big fans of yours.

[4] Our community was so proud of you for winning the national

championships last year.

[5] Your amazing performance really moved us all.

[6] We all believe that you are going to impress the entire nation
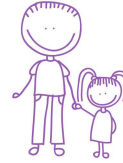
again.

[7] Your hometown supporters will cheer for you whenever you perform

on the ice.

[8] Good luck!

[9] Best wishes, Olivia Spikes

19번 아빠의 얼굴을 그리는 세 살배기 딸 Jenny

TJenny, a three-year-old daughter who paints her dad's face

[1] Daddy!

[2] Jenny called, waving a yellow crayon in her little hand.

[3] Nathan approached her, wondering why she was calling him.

[4] Jenny, his three-year-old toddler, was drawing a big circle

on a piece of paper.

[5] What are you doing, Sweetie?

[6] Nathan asked with interest.

[7] She just kept drawing without reply.

[8] He continued watching her, wondering what she was working on.

[9] She was drawing something that looked like a face.

[10] When she finished it, Jenny shouted, "Look, Daddy!"

[11] She held her artwork up proudly.

[12] Taking a closer look, Nathan recognized that it was his face.

[13] The face had two big eyes and a beard just like his.

[14] He loved Jenny's work.

[15] Filled with joy and happiness, Nathan gave her a big hug.

20번 타 문화 사람들과 교류를 잘하려면 그 문화의 이면을 알아야 한다.

To interact well with other cultural people, you need to see hidden aspects of the culture.

[1] Becoming competent in another culture means looking beyond

behavior to see if we can understand the attitudes, beliefs,

and values that motivate what we observe.

[2] By looking only at the visible aspects of culture — customs,

clothing, food, and language — we develop a short-sighted view

of intercultural understanding — just the tip of the iceberg, really.

[3] If we are to be successful in our business interactions with people

who have different values and beliefs about how the world is ordered,

then we must go below the surface of what it means to understand

culture and attempt to see what Edward Hall calls the

"hidden dimensions."

[4] Those hidden aspects are the very foundation of culture and

are the reason why culture is actually more than meets the eye.

[5] We tend not to notice those cultural norms until they violate

what we consider to be common sense, good judgment,

or the nature of things.

21번 비선형적 음악 추천 알고리즘

nonlinear music recommendation algorithm

[1] You may feel there is something scary about an algorithm

deciding what you might like.

[2] Could it mean that, if computers conclude you won't

like something, you will never get the chance to see it?

[3] Personally, I really enjoy being directed toward new music that

I might not have found by myself.

[4] I can quickly get stuck in a rut where I put on the same songs

 over and over.

[5] That's why I've always enjoyed the radio.

[6] But the algorithms that are now pushing and pulling me through

the music library are perfectly suited to finding gems that I'll like.

[7] My worry originally about such algorithms was that they might

drive everyone into certain parts of the library, leaving others

lacking listeners.

[8] Would they cause a convergence of tastes?

[9] But thanks to the nonlinear and chaotic mathematics

usually behind them, this doesn't happen.

[10] A small divergence in my likes compared to yours can send

us off into different far corners of the library.

22번 세법을 만들 때 도덕적 목표를 설정하는 것이 중요하다.

It is important to set moral goals when making tax laws.

[1] Historically, drafters of tax legislation are attentive to questions

of economics and history, and less attentive to moral questions.

[2] Questions of morality are often pushed to the side in legislative

debate, labeled too controversial, too difficult to answer, or, worst

of all, irrelevant to the project.

[3] But, in fact, the moral questions of taxation are at the very heart

of the creation of tax laws.

[4] Rather than irrelevant, moral questions are fundamental to

the imposition of tax.

[5] Tax is the application of a society's theories of distributive justice.

[6] Economics can go a long way towards helping a legislature

determine whether or not a particular tax law will help achieve a

particular goal, but economics cannot, in a vacuum, identify the goal.

[7] Creating tax policy requires identifying a moral goal, which is

a task that must involve ethics and moral analysis.

22번 세법을 만들 때 도덕적 목표를 설정하는 것이 중요하다.

23번 농업에서 경험적 관찰을 사용하는 것의 한계

limitations of using empirical observations in farming

[1] Environmental learning occurs when farmers base decisions

on observations of "payoff" information.

[2] They may observe their own or neighbors' farms, but it is

the empirical results they are using as a guide, not the neighbors

themselves.

[3] They are looking at farming activities as experiments and

assessing such factors as relative advantage, compatibility with

existing resources, difficulty of use, and "trialability" — how well can

it be experimented with.

[4] But that criterion of "trialability" turns out to be a real problem;

it's true that farmers are always experimenting, but working farms

are very flawed laboratories.

[5] Farmers cannot set up the controlled conditions of professional

test plots in research facilities.

[6] Farmers also often confront complex and difficult-to-observe

phenomena that would be hard to manage even if they could run

controlled experiments.

[7] Moreover farmers can rarely acquire payoff information on more

than a few of the production methods they might use, which makes

the criterion of "relative advantage" hard to measure.

24번 동일하지 않음: 음악 공연의 변화 가치

Never the Same: The Value of Variation in Music Performance

[1] Not only musicians and psychologists, but also committed music enthusiasts and experts often voice the opinion that the beauty of music lies in an expressive deviation from the exactly defined score.

[2] Concert performances become interesting and gain in attraction from the fact that they go far beyond the information printed in the score.

[3] In his early studies on musical performance, Carl Seashore discovered that musicians only rarely play two equal notes in exactly the same way.

[4] Within the same metric structure, there is a wide potential of variations in tempo, volume, tonal quality and intonation.

[5] Such variation is based on the composition but diverges from it individually.

[6] We generally call this 'expressivity'.

[7] This explains why we do not lose interest when we hear different artists perform the same piece of music.

[8] It also explains why it is worthwhile for following generations to repeat the same repertoire.

[9] New, inspiring interpretations help us to expand our understanding, which serves to enrich and animate the music scene.

26번 Leon Festinger
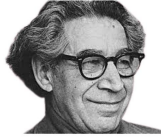
Leon Festinger

[1] Leon Festinger was an American social psychologist.

[2] He was born in New York City in 1919 to a Russian

immigrant family.

[3] As a graduate student at the University of Iowa, Festinger

was influenced by Kurt Lewin, a leading social psychologist.

[4] After graduating from there, he became a professor

at the Massachusetts Institute of Technology in 1945.

[5] He later moved to Stanford University, where he continued

his work in social psychology.

[6] His theory of social comparison earned him a good reputation.

[7] Festinger actively participated in international scholarly

cooperation.

[8] In the late 1970s, he turned his interest to the field of history.

[9] He was one of the most cited psychologists of the twentieth

century.

[10] Festinger's theories still play an important role

in psychology today.

29번 비지니스 윤리

Business ethics

[1] Recognizing ethical issues is the most important step

in understanding business ethics.

[2] An ethical issue is an identifiable problem, situation, or opportunity

that requires a person to choose from among several actions

that may be evaluated as right or wrong, ethical or unethical.

[3] Learning how to choose from alternatives and make a decision

requires not only good personal values, but also knowledge

competence in the business area of concern.

[4] Employees also need to know when to rely on their organizations'

policies and codes of ethics or have discussions with co-workers

or managers on appropriate conduct.

[5] Ethical decision making is not always easy because there are

always gray areas that create dilemmas, no matter how decisions are

made.

[6] For instance, should an employee report on a co-worker engaging

in time theft?

[7] Should a salesperson leave out facts about a product's poor safety

record in his presentation to a customer?

[8] Such questions require the decision maker to evaluate the ethics

of his or her choice and decide whether to ask for guidance.

30번 현대 기술의 발달과 부정확한 정보 확산

The development of modern technology and the spread of inaccurate information

[1] Although the wonders of modern technology have provided people

with opportunities beyond the wildest dreams of our ancestors,

the good, as usual, is weakened by a downside.

[2] One of those downsides is that anyone who so chooses can pick

up the virtual megaphone that is the Internet and put in their two

cents on any of an infinite number of topics, regardless of their

qualifications.

[3] After all, on the Internet, there are no regulations preventing

a kindergarten teacher from offering medical advice or a physician

from suggesting ways to safely make structural changes to your home.

[4] As a result, misinformation gets disseminated as information,

and it is not always easy to differentiate the two.

[5] This can be particularly frustrating for scientists, who spend their

lives learning how to understand the intricacies of the world around

 them, only to have their work summarily challenged by people

whose experience with the topic can be measured in minutes.

[6] This frustration is then amplified by the fact that, to the general

public, both the scientist and the challenger are awarded

equal credibility.

31번 동물의 영역 분할

Zoning of animals

[1] More than just *having* territories, animals also *partition* them.

[2] And this insight turned out to be particularly useful for zoo

husbandry.

[3] An animal's territory has an internal arrangement that

Heini Hediger compared to the inside of a person's house.

[4] Most of us assign separate functions to separate rooms, but even

if you look at a one-room house you will find the same internal

specialization.

[5] In a cabin or a mud hut, or even a Mesolithic cave from 30,000

years ago, this part is for cooking, that part is for sleeping; this part

is for making tools and weaving, that part is for waste.
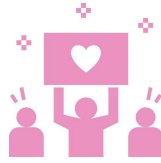
[6] We keep a neat functional organization.

[7] To a varying extent, other animals do the same.

[8] A part of an animal's territory is for eating, a part for sleeping,

a part for swimming or wallowing, a part may be set aside for waste,

depending on the species of animal.

31번 동물의 영역 분할

Zoning of animals

32번 감정 그 자체의 즐거움: 팬덤

The Joy of Emotion itself: Fandom

[1] Fans feel for feeling's own sake.

[2] They make meanings beyond what seems to be on offer.

[3] They build identities and experiences, and make artistic creations

of their own to share with others.

[4] A person can be an individual fan, feeling an "idealized

connection with a star, strong feelings of memory and nostalgia," and

engaging in activities like "collecting to develop a sense of self."

[5] But, more often, individual experiences are embedded in social

contexts where other people with shared attachments socialize around

the object of their affections.

[6] Much of the pleasure of fandom comes from being connected

to other fans.

[7] In their diaries, Bostonians of the 1800s described being part

of the crowds at concerts as part of the pleasure of attendance.

[8] A compelling argument can be made that what fans love is less

the object of their fandom than the attachments to (and differentiations

from) one another that those affections afford.

32번 감정 그 자체의 즐거움: 팬덤

33번 의상 디자인과 예술의 현대적 연결

The modern connection between dress-design and art

[1] There was nothing modern about the idea of men making women's

clothes — we saw them doing it for centuries in the past.

[2] In the old days, however, the client was always primary and her

tailor was an obscure craftsman, perhaps talented but perhaps not.

[3] 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.

[4] 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 elevated by his inspired attention.

[5] In a climate of admiration for male artists and their female

creations, the dress-designer first flourished as the same sort

of creator.

[6] Instead of the old rule that dressmaking is a craft, a modern

connection between dress-design and art was invented that had not

been there before.

34면 문학: 심리학 규칙성 탈출

Literature: Escape Psychological Regularity

[1] 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."

[2] He meant, I believe, that psychology seeks to make patterns, find regularity, and ultimately impose order on human experience and behavior.

[3] Writers, by contrast, dive into the unruly, untamed depths of human experiences.

[4] What he said about understanding memory can be extended to our questions about young children's minds.

[5] If we psychologists are too bent on identifying the 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 imaginative ways of talking and thinking.

[6] 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.

[7] The psychologist interested in young children may have to venture a little more often into the wilderness in order to get a good picture of how children think.

35번 식물의 빠른 재해 복구 능력

Plant's fast disaster recovery capability

[1] Because plants tend to recover from disasters more quickly than animals, they are essential to the revitalization of damaged environments.

[2] Why do plants have this preferential ability to recover from disaster?

[3] It is largely because, unlike animals, they can generate new organs and tissues throughout their life cycle.

[4] This ability is due to the activity of plant meristems — regions of undifferentiated tissue in roots and shoots that can, in response to specific cues, differentiate into new tissues and organs.

[5] If meristems are not damaged during disasters, plants can recover and ultimately transform the destroyed or barren environment.
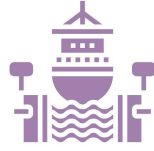
[6] You can see this phenomenon on a smaller scale when a tree struck by lightning forms new branches that grow from the old scar.

[7] In addition to regeneration or resprouting of plants, disturbed areas can also recover through reseeding.

35번 식물의 빠른 재해 복구 능력

36번 로크를 활용한 운하 건설

Construction of a Canal Using lock

[1] When two natural bodies of water stand at different levels, building

a canal between them presents a complicated engineering problem.

[2] To make up for the difference in level, engineers build one

or more water "steps," called locks, that carry ships or boats up

or down between the two levels.

[3] A lock is an artificial water basin.

[4] It has a long rectangular shape with concrete walls and a pair of

gates at each end.

[5] When a vessel is going upstream, the upper gates stay closed

as the ship enters the lock at the lower water level.

[6] The downstream gates are then closed and more water is pumped

into the basin.

[7] The rising water lifts the vessel to the level of the upper body

of water.

[8] Then the upper gates open and the ship passes through.

[9] For downstream passage, the process works the opposite way.

[10] The ship enters the lock from the upper level, and water

is pumped from the lock until the ship is in line with the lower level.

36번 로크를 활용한 운하 건설

37번 의식 하지 못하는 방식으로의 문화

A culture in an unconscious way

[1] Culture operates in ways we can consciously consider and discuss

but also in ways of which we are far less cognizant.

[2] When we have to offer an account of our actions, we consciously

understand which excuses might prove acceptable, given

the particular circumstances we find ourselves in.

[3] In such situations, we use cultural ideas as we would use

a particular tool.

[4] We select the cultural notion as we would select a screwdriver:

certain jobs call for a Phillips head while others require an

Allen wrench.

[5] Whichever idea we insert into the conversation to justify our

actions, the point is that our motives are discursively available to us.

[6] They are not hidden.

[7] In some cases, however, we are far less aware of why we believe

a certain claim to be true, or how we are to explain why certain social

realities exist.

[8] Ideas about the social world become part of our worldview without

our necessarily being aware of the source of the particular idea

or that we even hold the idea at all.

38편 집단의 정의

Group

Definition of group

[1] In everyday life, we tend to see any collection of people

as a group.

[2] However, social psychologists use this term more precisely.

[3] In particular, they define a group as two or more people

who interact with, and exert mutual influences on, each other.

[4] It is this sense of mutual interaction or inter-dependence for

a common purpose which distinguishes the members of a group from

a mere aggregation of individuals.

[5] For example, as Kenneth Hodge observed, a collection of people

who happen to go for a swim after work on the same day each week

does not, strictly speaking, constitute a group because these

swimmers do not interact with each other in a structured manner.

[6] By contrast, a squad of young competitive swimmers who train

every morning before going to school is a group because they not

only share a common objective (training for competition) but also

interact with each other in formal ways (e.g., by warming up together

beforehand).

[7] It is this sense of people coming together to achieve

a common objective that defines a "team".

30번 새로운 보안 기술의 불편함

The inconvenience of new security technologies

[1] Each new wave of technology is intended to enhance user

convenience, as well as improve security, but sometimes these do not

necessarily go hand-in-hand.

[2] For example, the transition from magnetic stripe to embedded chip

slightly slowed down transactions, sometimes frustrating customers

in a hurry.

[3] Make a service too burdensome, and the potential customer will go

elsewhere.

[4] This obstacle applies at several levels.

[5] Passwords, double-key identification, and biometrics such as

fingerprint-, iris-, and voice recognition are all ways of keeping

the account details hidden from potential fraudsters, of keeping your

data dark.

[6] But they all inevitably add a burden to the use of the account.

[7] On top of the hurdles introduced in accessing his or her money,

if a suspected fraud is detected, the account holder has to deal with

the phone call asking if he or she made the suspicious transactions.

[8] This is all useful at some level — indeed, it can be reassuring

knowing that your bank is keeping alert to protect you —

but it becomes tiresome if too many such calls are received.

40편 개별 혹은 집단에 따른 디자이너의 창의적 개성

Creative Personality of Designers by Individual or Group

[1] A striving to demonstrate individual personality through designs

should not be surprising.

[2] Most designers are educated to work as individuals, and design

literature contains countless references to 'the designer'.

[3] Personal flair is without doubt an absolute necessity in some

product categories, particularly relatively small objects, with a low

degree of technological complexity, such as furniture, lighting,

small appliances, and housewares.

[4] In larger-scale projects, however, even where a strong personality

exercises powerful influence, the fact that substantial numbers

of designers are employed in implementing a concept can easily be

overlooked.

[5] The emphasis on individuality is therefore problematic — rather

than actually designing, many successful designer 'personalities'

function more as creative managers.

[6] A distinction needs to be made between designers working truly

alone and those working in a group.

[7] In the latter case, management organization and processes can be

equally as relevant as designers' creativity.

41-42번 기후 변화를 표현하는 데 있어서의 상상력의 침묵

The Silence of Imagination in Representing Climate Change

[1] Climate change experts and environmental humanists alike agree

that the climate crisis is, at its core, a crisis of the imagination and

much of the popular imagination is shaped by fiction.

[2] In his 2016 book *The Great Derangement*, anthropologist and

novelist Amitav Ghosh takes on this relationship between imagination

and environmental management, arguing that humans have failed

to respond to climate change at least in part because fiction fails

to believably represent it.

[3] Ghosh explains that climate change is largely absent from

contemporary fiction because the cyclones, floods, and other

catastrophes it brings to mind simply seem too "improbable" to belong

in stories about everyday life.

[4] But climate change does not only reveal itself as a series

of extraordinary events.

[5] In fact, as environmentalists and ecocritics from Rachel Carson to

Rob Nixon have pointed out, environmental change can be

"imperceptible"; it proceeds gradually, only occasionally producing

"explosive and spectacular" events.

41-42번 기후 변화를 표현하는 데 있어서의 상상력의 침묵

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[6] Most climate change impacts cannot be observed day-to-day,

but they become visible when we are confronted

with their accumulated impacts.

[7] Climate change evades our imagination because it poses

significant representational challenges.

[8] It cannot be observed in "human time," which is why documentary

filmmaker Jeff Orlowski, who tracks climate change effects on glaciers

and coral reefs, uses "before and after" photographs taken several

months apart in the same place to highlight changes that occurred

gradually.

41-42번 기후 변화를 표현하는 데 있어서의 상상력의 침묵

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