1. 다음 글의 빈칸에 들어갈 말로 가장 적절한 것은?

The concept of the sublime was introduced in the eighteenth century as a way of describing the psychological and aesthetic effects of the overwhelming power of nature, art, or architecture on the individual. This concept is the feeling that arises when one is confronted with something that is so powerful and immense that it is impossible to fully comprehend. The sublime is a paradoxical feeling: it is both pleasurable and terrifying, both beautiful and terrible. The sublime is an experience of the limit, an encounter with the edge of what is possible, a confrontation with the infinite. This experience is, in this sense, a dialectical concept, a synthesis of opposites, a fusion of pleasure and pain, beauty and terror, familiarity and strangeness. The mixture _____ _____, a recognition of the vastness and complexity of the world, a humbling and awe-inspiring encounter with the unknown.

① offers an ultimate account of what has been discovered
② analyzes existing knowledge with an objective mindset
③ uses those resources to maximize its profits
④ is a reminder of the limits of human knowledge and power
⑤ reveals inner contradiction between the versions

2. 다음 글의 빈칸에 들어갈 말로 가장 적절한 것은?

The notion of freedom is a fundamental part of human experience, and has been the subject of philosophical and political discussion for centuries. While freedom is often viewed as a universal concept, _____. Different societies and cultures have different understandings of what freedom entails, and these understandings are shaped by a complex web of social, economic, and political factors. Moreover, there is the question of whether true freedom is possible within a society that is structured by hierarchies of power and privilege. Some argue that any society that is based on inequality and domination cannot truly offer freedom to its citizens. These debates demonstrate that the concept of freedom is far from straightforward, and any understanding of it must take into account the complex cultural and historical contexts in which it is situated.

① it is highly diverse and complicated, and thus are immeasurable
② it is, in fact, deeply tied to cultural and historical contexts
③ it is not only fixed, but organized into a series of discrete steps
④ it is a vehicle for carrying unique and various cultural features
⑤ it is not so much artificially fixed as naturally fluctuating

3. 다음 글의 빈칸에 들어갈 말로 가장 적절한 것은?

In Nietzsche's philosophy, art is not just a pleasant diversion or a decorative flourish; it is a central feature of human life, capable of _____. Art, for Nietzsche, can help to expand our sense of self and to connect us to the broader currents of existence. But this transformation is not a matter of mere passive enjoyment or contemplation. Rather, it requires an active and engaged response, in which the viewer or listener participates in the creative act, allowing it to shape and reshape their own experience. In this way, art is not just a reflection of reality, but a generative force, capable of producing new realities and new possibilities for life. For Nietzsche, the highest form of art is not concerned with representation or mimesis, but with the creation of new values and new ways of seeing and being in the world.

① inspiring creative cultural practices
② changing too frequently to be regulated
③ exerting transformative power
④ abandoning their own freedom for equality
⑤ rejecting relevant differences to gain full understanding

4. 다음 글의 빈칸에 들어갈 말로 가장 적절한 것은?

In philosophical inquiry, as in scientific research, precision and rigor are key requirements. However, in philosophy, the quest for precision is often confounded by the inherent ambiguity and complexity of the subject matter. The concepts that philosophers seek to investigate and elucidate are often abstract, multifaceted, and resistant to easy definition. Thus, the process of philosophical inquiry is marked by_____, a process in which we attempt to clarify and disentangle the various strands of meaning that are woven together in our everyday use of language. This process requires a certain degree of creativity, as well as a willingness to challenge assumptions and to entertain alternative perspectives. Ultimately, it is the ability to engage in this process of inquiry and reflection that distinguishes the philosopher from the non-philosopher.

① a continual refinement of our conceptual frameworks
② the world of images not filtered by our perceptual frame
③ the external world independent of our own interpretations
④ difficulty of using a metaphor to find solutions to a problem
⑤ effect of problem framing on approaching and solving problems

5. 주어진 글 다음에 이어질 글의 순서로 가장 적절한 것을 고르시오.

In art and literature, as in science and philosophy, the pursuit of truth is often marked by a tension between precision and ambiguity. While precision is necessary for clarity and coherence, it can also limit our imagination and constrain our capacity to see the world in new and unexpected ways.

(A) The challenge for the artist, then, is to find a balance between precision and ambiguity, to create a work that is at once coherent and evocative, that speaks to our common humanity while also highlighting the particularity of our individual experiences.

(B) In literature and art, this tension is particularly pronounced, as artists and writers seek to capture the complexity and richness of human experience through a medium that is inherently imprecise and indeterminate.

(C) In this way, art and literature can help us to explore the mysteries of human existence, to grapple with the big questions of life, and to gain a deeper appreciation of the world around us.

① (A)-(C)-(B)　　② (B)-(A)-(C)
③ (B)-(C)-(A)　　④ (C)-(A)-(B)
⑤ (C)-(B)-(A)

6. 주어진 글 다음에 이어질 글의 순서로 가장 적절한 것을 고르시오.

In Schopenhauer's aesthetics, beauty is a matter of a complex response on the part of the perceiver, involving contemplation of an object's form, color, and so on, as well as a pleasing play of imagination and understanding.

(A) It must also avoid excessive specificity or determinacy, which might make it seem of interest only to those with particular practical or theoretical concerns, and excessive generality or vagueness, which might make it appear insubstantial.

(B) In this sense, the beautiful object possesses a certain optimal form, which allows it to strike a delicate balance between opposing poles.

(C) Yet in order for an object to be beautiful, it must avoid excessive regularity, which might make it appear lifeless, and excessive irregularity, which might make it appear chaotic.

① (A)-(C)-(B)　　② (B)-(A)-(C)
③ (B)-(C)-(A)　　④ (C)-(A)-(B)
⑤ (C)-(B)-(A)