

한양대학교 2013학년도 신입학전형 수시 재능우수자 (국제학부) 영어 심층면접 진행 및 평가지침

Directions for the Interview and Evaluation

1. ONLY English is allowed for communication in interviews. As soon as an interviewee enters the interview room, you should identify him/her by asking his/her name, and explain briefly how he or she will be interviewed (for example, you may get started by stating, "After a three-minute presentation, you will be required to answer questions we ask you regarding the passages and your ideas for four minutes").
2. Each interview is composed of a three-minute presentation and a four-minute interview. Be aware of the time limit of three minutes for the presentation and four minutes for the subsequent interview. Limit the time of the interview to four minutes even when the presentation does not last three minutes.
3. Presentations and interviews should be marked respectively within the range of 84-96 out of 100. However, an excellent interviewee could be marked above 96 and an interviewee deemed "below average" below 84. Accordingly, you need to be very careful in grading the interviewees within the range of 84-96.
- 4.

평가 영역	평 가 항 목	비중	비고
Presentation	Assignment에 대한 내용의 정합성과 주어진 Passage에 대한 이해	50%	평가항목 별 비중을 고려하여 100점 만점으로 전체적인 평가
	심화발전적인 사고(원인분석, 목적지향 등)와 Essay에 준하는 논리	30%	
	영어 구사와 발표 능력	20%	
Interview	질문의 요지 파악 및 답변 내용의 정합성	50%	"
	구체적인 사고와 문제해결 능력	30%	
	영어 구사와 대화 능력	20%	

5. 면접자 3인 인터뷰 이후 전체 조정 회의 실시.

Main Contents of the Presentation

1. The very notion of "victimism" problematizes the ways in which the victim is caught up in the frame of victimhood by positioning him- or herself as a victim. What this frame ironically entails are that the position of victim is itself authorized by the existing power of the perpetrator over the victim, and that the victim can never have an opportunity to work through his or her traumas. The possibility of reconciliation between victim and perpetrator and an interaction between past and future is thus foreclosed as long as the victim defines his or her own role as victim solely through victimhood.

Viewed in this light, what is missing in the protest of Ben-Zion Leitner shouting, "Play Wagner over my body," is an effort for an integral transformation of the relation between victim and perpetrator. While Leitner's moral anger is quite understandable, it is also necessary for him to decide at some point to transcend his resentment to transform hate into a desire for justice. In contrast, the idea of Asher Fisch's mother that her son's conducting Wagner in Israel can lead to an ultimate victory over Hitler opens up a space for forgiveness to be a healing act. It opens the past in the direction of the future by establishing distance from the past without denying the past and blocking the future instead of emphasizing everlasting victimhood.

2. If it makes an imposition on the victim, the very concept of forgiveness itself can be compromised. While reconciliation is impossible without forgiveness, forgiveness should be a matter of releasing oneself from resentment, anger, and hatred rather than a matter of letting bygones be bygones. In addition, it should include a recognition of the perpetrator's repentance that is genuine. In this sense, forgiveness is radically different from forgetting (historical amnesia), which seeks to erase not only the burden of guilt but the facts themselves. Forgiveness is the opposite of an escape into forgetting in the paradoxical sense that one can forgive only things which cannot be forgotten. At its best, forgiveness can be a creative process in which negative energy is transformed into positive energy that opens up the future—a process of involvement in and detachment from the past to produce an interpretation of the past that is not reproductive but productive.