

6-15 (3) 제목,주제,빈칸

Speed is infectious. Slower media, such as magazines and newspapers, imitate the fastest media, such as the Internet and television. Articles become shorter and shorter with clearer messages and less analysis. Super-brief news items get updated continuously. Everyone has 10 seconds to spare, but who has a few minutes to spare? Concern to simplify and speed up information gives the edge to the fastest and most compact media. What gets lost in this speedy information environment is context and understanding. Time pressure compels consumers of information to scan multiple channels, scooping up and filtering large amounts of data in search of what is interesting or important. But they do not necessarily remember much of what they scanned; the last bit of data pushes out from consciousness the bit of data previous to it.

7-6 (3) AB구조,빈칸,삽입

밑줄: 직관 기울임: 분석

In 1845 Edgar Allan Poe published *The Raven*. One year later, Poe published the critical essay *The Philosophy of Composition*, which described the process by which this poem emerged. We might have expected Poe, as a poet in the Romantic age, to describe the flash of inspiration by which the entire poem appeared at once. As Poe put it, "Most writers — poets in especial — prefer having it understood that they compose by a species of fine frenzy — an ecstatic intuition." [[[Yet Poe always *prided himself on his analytic powers.*]]] As a result, Poe chose to present the origination of *The Raven* in a contrary light. "It is my design to render it manifest that no one point in its composition is referable either to accident or intuition — that the work proceeded, step by step, to its completion with *the precision and rigid consequence of a mathematical problem.*" He emphasized that *logic* dictated every choice, from the poem's length and themes down to single words and images.