

2015年12月·第1套 英语四级长篇阅读（信息匹配） 第1篇·36-45 题答案与解析

STATEMENTS & ANALYSIS • 信息匹配题和解析

信息匹配题和解析·36-45 题

本页 36-45 题的段落匹配答案与逐句解析由懒笔记基于2015年12月·第1套 英语四级长篇阅读（信息匹配）原卷逐题核对整理。与试卷排版同一卷面：先是 Directions 与 11 段字母标号长文（逐段附中文翻译）；之后 10 句陈述逐句排列，每句英文陈述后紧接本句解析——陈述句中译、信息所在段落、锚点强弱、定位句中英对照、陈述句与原文的同义改写对照与易混相邻段辨析。

真题卷第1套(2015-12)·四级

Part III Section B

Directions: In this section, you are going to read a passage with ten statements attached to it. Each statement contains information given in one of the paragraphs. Identify the paragraph from which the information is derived. You may choose a paragraph more than once. Each paragraph is marked with a letter. Answer the questions by marking the corresponding letter on **Answer Sheet 2**.

The Perfect Essay

A) Looking back on too many years of education, I can identify one truly impossible teacher. She cared about me, and my intellectual life, even when I didn't. Her expectations were high—impossibly so. She was an English teacher. She was also my mother.

回顾太多年的教育经历,我能认出一位真正了不起的老师。她关心我,关心我的智识生活,即使在我自己不关心的时候。她的期望很高——高得不可企及。她是一位英语老师。她也是我的母亲。

B) When good students turn in an essay, they dream of their instructor returning it to them in exactly the same condition, save for a single word added in the margin of the final page: "Flawless". This dream came true for me one afternoon in the ninth grade. Of course, I had heard that genius could show itself at an early age, so I was only slightly taken aback that I had achieved perfection at the tender age of 14. Obviously, I did what any professional writer would do; I hurried off to spread the good news. I didn't get very far. The first person I told was my mother.

当优秀的学生交上一篇作文时,他们梦想着老师将文章原样退还给他们,只是在最后一页的页边空白处添加了一个词:"完美无瑕"。这个梦想在我九年级的一个下午成真了。当然,我听说过天才可以在很小的年纪就显露出来,所以我只是略感意外,自己竟然在14岁这样稚嫩的年纪就达到了完美。显然,我做了任何职业作家都会做的事,我赶紧去传播这个好消息。我没走多远。我告诉的第一个人是我的母亲。

C) My mother, who is just shy of five feet tall, is normally incredibly soft-spoken, but on the rare occasion when she got angry, she was terrifying. I am not sure if she was more upset by my hubris(得意忘形) or by the fact that my English teacher had let my ego get so out of hand. In any event, my mother and her red pen showed me how deeply flawed a flawless essay could be. At the

time, I am sure she thought she was teaching me about mechanics, transitions(过渡), structure, style and voice. But what I learned, and what stuck with me through my time teaching writing at Harvard, was a deeper lesson about the nature of creative criticism.

我的母亲身高不到五英尺,平时说话极其温柔,但在她生气的罕见时刻,她是很可怕的。我不确定她是对我的得意忘形更生气,还是对我的英语老师让我的自负如此失控这一事实更生气。无论如何,我的母亲和她的红笔向我展示了一篇完美无瑕的文章可以有多么深刻的缺陷。当时,我确信她认为自己在教我关于技巧、过渡、结构、风格和语气的知识。但我学到的,以及我在哈佛教授写作期间一直铭记的,是关于创造性批评本质的更深层次的教训。

- D) First off, it hurts. Genuine criticism, the type that leaves a lasting mark on you as a writer, also leaves an existential imprint(印记) on you as a person. I have heard people say that a writer should never take criticism personally. I say that we should never listen to these people.

首先,它是痛苦的。真正的批评,那种在你作为作家身上留下持久印记的批评,也会在你作为一个人身上留下存在性的印记。我听到有人说作家永远不应该把批评当作针对个人。我说我们永远不应该听这些话。

- E) Criticism, at its best, is deeply personal, and gets to the heart of why we write the way we do. The intimate nature of genuine criticism implies something about who is able to give it, namely, someone who knows you well enough to show you how your mental life is getting in the way of good writing. Conveniently, they are also the people who care enough to see you through this painful realization. For me it took the form of my first, and I hope only, encounter with writer's block—I was not able to produce anything for three years.

批评,在其最佳状态下,是深刻个人化的,并触及我们为何以这种方式写作的核心。真正批评的亲密本质暗示了谁能够给予它,即那些足够了解你、能够向你展示你的精神生活如何妨碍良好写作的人。方便的是,他们也是那些足够关心你、愿意陪你度过这一痛苦领悟的人。对我来说,它在我第一次、我希望也是唯一一次遭遇写作障碍的形式出现——我三年内无法写出任何东西。

- F) Franz Kafka once said: "Writing is utter solitude(独处), the descent into the cold abyss(深渊) of oneself." My mother's criticism had shown me that Kafka is right about the cold abyss, and when you make the introspective(内省的) descent that writing requires you are not always pleased by what you find. But, in the years that followed, her sustained tutoring suggested that Kafka might be wrong about the solitude. I was lucky enough to find a critic and teacher who was willing to make the journey of writing with me. "It is a thing of no great difficulty," according to Plutarch, "to raise objections against another man's speech, it is a very easy matter; but to produce a better in its place is a work extremely troublesome." I am sure I wrote essays in the later years of high school without my mother's guidance, but I can't recall them. What I remember, however, is how she took up the "extremely troublesome" work of ongoing criticism.

Franz Kafka曾说:"写作是彻底的独处,是向自我的冰冷深渊下降。"我母亲的批评向我表明Kafka关于冰冷深渊的说法是对的,当你进行写作所需的内省下降时,你并不总是对所发现的东西感到满意。但是,在随后的几年里,她持续的指导表明Kafka关于独处的说法可能是错误的。我足够幸运地找到了一位愿意和我一起踏上写作之旅的批评者和老师。根据Plutarch的说法,"对别人的言论提出反对意见,这不是什么很困难的事,这是一件非常容易的事;但要拿出一个更好的来代替它,则是一项极其麻烦的工作。"我确信在高中后期的几年里,我在没有母亲指导的情况下写过文章,但我记不起它们了。然而,我记得的是她如何承担起持续批评这项"极其麻烦"的工作。

- G) There are two ways to interpret Plutarch when he suggests that a critic should be able to produce "a better in its place." In a straightforward sense, he could mean that a critic must be more talented than the artist she critiques(评论). My mother was well covered on this count. But perhaps Plutarch is suggesting something slightly different, something a bit closer to Marcus Cicero's claim that one should "criticize by creation, not by finding fault." Genuine criticism creates a precious opening for an author to become better on his own terms—a process that is often extremely painful, but also almost always meaningful.

当Plutarch建议批评者应该能够拿出"一个更好的来代替它"时,有两种方式来解释他的话。从直接的含义上讲,他可能是指批评者必须比她所评论的艺术家更有才华。我的母亲在这方面完全符合条件。但也许Plutarch暗示的是略有不同的东西,某种更接近Marcus Cicero所说的"通过创造来批评,而不是通过挑剔"的东西。真正的批评为作者创造了一个宝贵的机会,让他能够按照自己的方式变得更好——这个过程往往极其痛苦,但也几乎总是有意义的。

- H) My mother said she would help me with my writing, but first I had to help myself. For each assignment, I was to write the best essay I could. Real criticism is not meant to find obvious mistakes, so if she found any—the type I could have found on my own—I had to start from scratch. From scratch. Once the essay was "flawless," she would take an evening to walk me through my errors. That was when true criticism, the type that changed me as a person, began.

我的母亲说她会帮助我写作,但首先我必须帮助自己。对于每项作业,我都要写出我能写的最好的文章。真正的批评不是为了找出明显的错误,所以如果她发现了任何错误——那种我本可以自己发现的错误——我就必须从头开始。从头开始。一旦文章"完美无瑕",她会花一个晚上的时间带我逐一检查我的错误。那时真正的批评,那种改变我作为一个人的批评,才开始。

- I) She criticized me when I included little-known references and professional jargon(行话). She had no patience for brilliant but irrelevant figures of speech. "Writers can't bluff(虚张声势) their way through ignorance." That was news to me—I would need to find another way to structure my daily existence.

当我使用鲜为人知的引用和专业行话时,她批评我。她对精彩但不相关的修辞格毫无耐心。"作家不能通过虚张声势来掩盖无知。"这对我来说是新闻——我需要找到另一种方式来安排我的日常生活。

- J) She trimmed back my flowery language, drew lines through my exclamation marks and argued for the value of restraint in expression. "John," she almost whispered. I leaned in to hear her: "I can't hear you when you shout at me." So I stopped shouting and bluffing, and slowly my writing improved.

她删减了我华丽的语言,划掉了我的感叹号,并主张表达中克制的价值。"John,"她几乎是低语道。我凑近去听她说:"当你对我大喊大叫时,我听不见你说什么。"于是我停止了大喊大叫和虚张声势,慢慢地我的写作水平提高了。

- K) Somewhere along the way I set aside my hopes of writing that flawless essay. But perhaps I missed something important in my mother's lessons about creativity and perfection. Perhaps the point of writing the flawless essay was not to give up, but to never willingly finish. Whitman repeatedly reworked "Song of Myself" between 1855 and 1891. repeatedly. We do our absolute best with a piece of writing, and come as close as we can to the ideal. And, for the time being, we settle. In critique, however, we are forced to depart, to give up the perfection we thought we had achieved for

the chance of being even a little bit better. This is the lesson I took from my mother: If perfection were possible, it would not be motivating.

在这个过程中的某个时候,我放下了写出那篇完美无瑕文章的希望。但也许我在母亲关于创造力和完美的教诲中错过了一些重要的东西。也许写完美无瑕文章的意义不是放弃,而是永远不情愿地结束。

Whitman在1855年至1891年间反复修改《自我之歌》。反复修改。我们对一篇作品尽我们的绝对最大努力,并尽可能接近理想。而且,暂时,我们满足了。然而,在批评中,我们被迫离开,为了有机会变得哪怕好一点点,放弃我们认为已经达到的完美。这是我从母亲那里学到的教训:如果完美是可能的,它就不会是激励人心的。

陈述句与逐句解析

36. The author was advised against the improper use of figures of speech.

作者被告诫不要不当使用修辞格。

【答案】 I 段 (强锚点)

【锚点】 improper use of figures of speech

【定位】 She criticized me when I included little-known references and professional jargon. She had no patience for brilliant but irrelevant figures of speech.

当我用上冷僻的典故和专业行话时,她会批评我;对那些精彩却无关的修辞,她也毫无耐心。

【改写】 improper use of figures of speech ↔ brilliant but irrelevant figures of speech
improper 被具体化为 irrelevant

advised against ↔ She had no patience for brilliant but irrelevant figures of speech.
no patience for 等同于劝阻

【辨邻】 J 段的批评对象 flowery language 与 exclamation marks 同 figures of speech 不是一回事——前者是“用词浮夸+滥用标点”,后者是“修辞手法用得不当”。

She trimmed back my flowery language, drew lines through my exclamation marks and argued for the value of restraint in expression.

37. The author's mother taught him a valuable lesson by pointing out lots of flaws in his seemingly perfect essay.

作者的母亲通过指出他看似完美的文章中的许多缺陷给他上了宝贵的一课。

【答案】 C 段 (强锚点)

【锚点】 母亲在“看似完美”的作文里指出大量毛病

【定位】 In any event, my mother and her red pen showed me how deeply flawed a flawless essay could be.

总之,母亲和她的红笔让我看到,一篇“无瑕”的作文可以漏洞百出到什么程度。

【改写】 seemingly perfect essay ↔ **a flawless essay**

seemingly perfect ↔ flawless

pointing out lots of flaws ↔

my mother and her red pen showed me how deeply flawed a flawless essay could be

pointing out flaws ↔ showed how deeply flawed

taught him a valuable lesson ↔

what I learned ... was a deeper lesson about the nature of creative criticism

teach ↔ learn 视角转换

【辨邻】 **B** B 段停留在 I had achieved perfection at the tender age of 14 和"跑去告诉母亲"的得意阶段, pointing out lots of flaws 这一关键动作尚未发生, 因此不是源头段。

I had heard that genius could show itself at an early age, so I was only slightly taken aback that I had achieved perfection at the tender age of 14.

38. A writer should polish his writing repeatedly so as to get closer to perfection.

作家应该反复打磨自己的作品以便更接近完美。

【答案】 **K** 段 (强锚点)

【锚点】 反复打磨以接近完美

【定位】 We do our absolute best with a piece of writing, and come as close as we can to the ideal.
我们对一篇文章使尽全力, 能多接近理想就多接近。

【改写】 polish his writing repeatedly ↔

Whitman repeatedly reworked "Song of Myself" between 1855 and 1891. repeatedly.

polish repeatedly ↔ repeatedly reworked

get closer to perfection ↔ **come as close as we can to the ideal**

perfection ↔ the ideal

【辨邻】 **H** H 段 I had to start from scratch 的动机是清掉浅层错误以触发真正的批评, 并未涉及"靠近完美"这一目标, 与 get closer to perfection 不对应。

Real criticism is not meant to find obvious mistakes, so if she found any—the type I could have found on my own—I had to start from scratch.

39. Writers may experience periods of time in their life when they just can't produce anything.

作家可能会经历生命中一段什么也写不出来的时期。

【答案】 **E** 段 (强锚点)

【锚点】 有段时间什么都写不出来

【定位】 For me it took the form of my first, and I hope only, encounter with writer's block—I was not able to produce anything for three years.

在我身上，它的表现是我第一次（也希望是唯一一次）遭遇“写作障碍”——整整三年我什么都写不出来。

【改写】 periods of time in their life when they just can't produce anything ↔

I was not able to produce anything for three years

periods of time ↔ three years

they just can't produce anything ↔ **writer's block**

字面解释 ↔ 专业术语

40. The author was not much surprised when his school teacher marked his essay as "flawless".

当学校老师把他的文章评为“无可挑剔”时，作者并不感到十分惊讶。

【答案】 **B** 段（强锚点）

【锚点】 老师把作文标为 flawless 而作者不太惊讶

【定位】 Of course, I had heard that genius could show itself at an early age, so I was only slightly taken aback that I had achieved perfection at the tender age of 14.

当然，我听说过天才可能在很小时就显露，所以对自己 14 岁就达到“完美”，我只是略微吃了一惊。

【改写】 not much surprised ↔ **only slightly taken aback**

not much ↔ only slightly + surprised ↔ taken aback

marked his essay as "flawless" ↔

a single word added in the margin of the final page: "Flawless"

marked ↔ added a single word in the margin

【辨邻】 **C** 段里的 flawless 是为了被 deeply flawed 推翻，叙述焦点是“完美被打破”，而非题干所问的“作者听到老师评 flawless 时的反应”。

my mother and her red pen showed me how deeply flawed a flawless essay could be

41. Criticizing someone's speech is said to be easier than coming up with a better one.

据说批评别人的演讲比想出一个更好的演讲要容易。

【答案】 **F** 段（强锚点）

【锚点】 批评别人讲话比自己说出更好的容易

【定位】 "It is a thing of no great difficulty," according to Plutarch, "to raise objections against another man's speech, it is a very easy matter; but to produce a better in its place is a work extremely troublesome."

普鲁塔克说：“对别人的话提出反驳，这并不困难，是件相当容易的事；但要拿出比之更好的来，那就是件极其麻烦的工作了。”

【改写】 Criticizing someone's speech ↔ **to raise objections against another man's speech**

criticize ↔ raise objections against

easier than coming up with a better one ↔

it is a very easy matter; but to produce a better in its place is a work extremely troublesome

并列对照 ↔ 显式比较

【辨邻】 **G** G 段只引用了片段 a better in its place 用于进一步阐释，并未陈述"批评容易而拿出更好的难"这一原始命题——后者是 F 段第一次说出的。

There are two ways to interpret Plutarch when he suggests that a critic should be able to produce "a better in its place."

42. The author looks upon his mother as his most demanding and caring instructor.

作者把母亲视为对他要求最严格、最关心他的导师。

【答案】 **A** 段（强锚点）

【锚点】 把母亲看成最严苛又最关心自己的老师

【定位】 She cared about me, and my intellectual life, even when I didn't. Her expectations were high —impossibly so. She was an English teacher. She was also my mother.

她关心我，也关心我的智识生活，即便我自己都不在乎时也是如此。她的期望很高——高到近乎不可能。她是一位英语老师。她还是我的母亲。

【改写】 most demanding ... instructor ↔ **one truly impossible teacher**

impossible ↔ most demanding

caring instructor ↔ **She cared about me, and my intellectual life, even when I didn't.**

cared about ↔ caring

looks upon his mother as ... instructor ↔ **She was an English teacher. She was also my mother.**

把母亲视作老师 ↔ 母亲就是老师

【辨邻】 **C** C 段聚焦在"红笔指出问题"这一具体事件（my mother and her red pen showed me how deeply flawed a flawless essay could be），并未给母亲做"最严苛+最关心的导师"这种身份层面的总评。

my mother, who is just shy of five feet tall, is normally incredibly soft-spoken, but on the rare occasion when she got angry, she was terrifying.

43. The criticism the author received from his mother changed him as a person.

作者从母亲那里受到的批评改变了他这个人。

【答案】 **H** 段（强锚点）

【锚点】 母亲的批评改变了"他这个人"

【定位】 Once the essay was "flawless," she would take an evening to walk me through my errors. That was when true criticism, the type that changed me as a person, began.

等作文做到"无瑕"了，她会用一整晚带我逐一走过文中的错误。正是从那时起，真正的批评——那种改变我这个人的批评——才开始。

【改写】 The criticism the author received from his mother ↔

My mother said she would help me with my writing ... Once the essay was "flawless," she would take an evening to walk me through my errors.

母亲对作者的批评 ↔ 母亲走过我的错误

changed him as a person ↔ **changed me as a person**

人称视角转换

【辨邻】 **D** D段 leaves an existential imprint on you as a person 用的是 you 这种泛指、说的是批评的一般性质，并没有把"作者被母亲改变"作为具体事件叙述出来，因此不是源头段。

Genuine criticism, the type that leaves a lasting mark on you as a writer, also leaves an existential imprint on you as a person.

44. The author gradually improved his writing by avoiding fancy language.

作者通过避免使用华丽的语言逐渐提高了自己的写作水平。

【答案】 **J** 段（强锚点）

【锚点】 靠避免浮夸语言而进步

【定位】 She trimmed back my flowery language, drew lines through my exclamation marks and argued for the value of restraint in expression. ... So I stopped shouting and bluffing, and slowly my writing improved.

她修剪掉我华丽的辞藻，划掉我的感叹号，主张表达要克制。……于是我不再吼叫与虚张声势，文笔也慢慢变好。

【改写】 avoiding fancy language ↔ **She trimmed back my flowery language**

fancy ↔ flowery + avoiding ↔ trimmed back

gradually improved his writing ↔ **slowly my writing improved**

gradually ↔ slowly 副词同义

【辨邻】 **I** I段把毛病锁定在 brilliant but irrelevant figures of speech 中的 irrelevant（无关），而题干 fancy language 强调的是"花哨/华丽"本身——两者属于母亲批评的不同维度。

She had no patience for brilliant but irrelevant figures of speech.

45. Constructive criticism gives an author a good start to improve his writing.

建设性的批评作为作者改进写作提供了良好的开端。

【答案】 G 段（弱锚点）

【锚点】 建设性批评是改进写作的良好开端

【定位】 Genuine criticism creates a precious opening for an author to become better on his own terms —a process that is often extremely painful, but also almost always meaningful.

真正的批评作为作者打开一道珍贵的口子，让他按自己的方式变得更好——这个过程往往极其痛苦，但几乎总是有意义。

【改写】 Constructive criticism ↔ criticize by creation, not by finding fault

constructive ↔ by creation

gives an author a good start to improve his writing ↔

creates a precious opening for an author to become better on his own terms

a good start ↔ a precious opening

【辨邻】 D D 段的核心命题 leaves a lasting mark on you as a writer 是“批评会留下持久痕迹”，没有 precious opening 这种“为作者打开改进口子”的建设性意涵，与题干 a good start to improve his writing 不对应。

Genuine criticism, the type that leaves a lasting mark on you as a writer, also leaves an existential imprint on you as a person.

H H 段的 began 表示“母亲的真批评从那时开始”，描述的是时间点，而非题干所讲“批评作为作者提供 a good start to improve his writing”——后者强调批评本身是改进的起点机制。

That was when true criticism, the type that changed me as a person, began.

PARAGRAPH MAP • 段落主旨图

11 个段落各讲了什么

逐段一句主旨 + 该段最具区分度的「信息指纹」，是逐句回扫定位的工作台。

A

作者回忆求学经历，点出一位对自己智识生活极度严苛、期望高到“近乎不可能”的英语老师，并揭晓她正是作者的母亲。

信息指纹 母亲即英语老师

B 作者在九年级时英语老师给他的作文写下 Flawless 评语，他没怎么吃惊，转身就去向母亲报喜。

信息指纹 九年级被评 Flawless

C 母亲见到这篇"完美"作文后愤怒地用红笔指出大量毛病，让作者第一次见识到"看似无瑕"的文章可以多么千疮百孔，由此开启他对真正写作批评的认识。

信息指纹 红笔戳破"完美"假象

D 真正的批评会让人疼，并且会作为印记长久留在写作者身上；作者反对"写作者不应把批评当成对自己个人的攻击"这一流行说法。

信息指纹 真批评必然刺痛人

E 好的批评是极其私人的，能直抵"我们为何这样写"的核心；能给出这种批评的人必须既懂你、又愿意陪你熬过随之而来的痛苦——作者本人就因此陷入长达三年的写作瓶颈。

信息指纹 三年写作瓶颈

F 卡夫卡说写作是孤独地下沉到自我深渊；母亲的批评让作者认同"深渊"那一半，但她长期的陪伴又让他怀疑"孤独"那一半；并借普鲁塔克之口点出"挑别人讲话的毛病容易，自己拿出更好的来才极难"。

信息指纹 普鲁塔克"挑错易、做更好的难"

G 继续解读普鲁塔克：合格的批评者要么比作者更有才，要么如西塞罗所说"以创造而非挑错来批评"；真正的批评是为作者开出一道珍贵的口子，让他按自己的路径变得更好。

信息指纹 以创造而非挑错来批评

H 母亲约定：先由作者自己把作文写到他能写的最好，连他自己都能发现的明显错误必须先自行扫清；真正改变他这个人的批评，是在这之后母亲花一晚上带他逐条走过更深层错误。

信息指纹 改变"作为一个人"的批评

I 母亲不允许作者炫耀冷僻典故和专业行话，也不容许只是“漂亮但无关”的修辞；并留下名言：写作者不能靠虚张声势糊弄无知。

信息指纹 禁用漂亮但无关的比喻

J 母亲修剪掉作者华丽的辞藻、划掉感叹号、强调表达要克制；她低声说“你冲我喊的时候我反而听不见”，作者从此不再大喊大叫地写，文笔慢慢变好。

信息指纹 删华丽辞藻与感叹号

K 作者最终明白：完美作文的意义不在于真能写出，而在于永远不肯停笔——像惠特曼反复重写《自我之歌》那样反复打磨，把已经到手的“完美”再交出去，换取哪怕只多一点的改进。

信息指纹 惠特曼反复重写“自我之歌”

SENTENCE INSIGHTS • 句子精讲

15 句真题句逐层精讲

下列真题句各有独立的句子解析页——中文翻译、结构树逐层拆解、成分与时态、考点讲解与真题高频词。点击句子进入完整解析。

When good students turn in an essay, they dream of their instructor returning it to them in exactly the same condition, save for a single word added in the margin of the final page: "Flawless".

B段，第1句

"When 从句,主句" 结构是四六级和考研阅读中的高频句式。主句中动名词复合结构作宾语、过去分词作后置定语修饰名词,这些都是典型的书面语构造,在真题中反复出现。掌握本句的分析方法可以迁移到大量类似句子上。

Obviously, I did what any professional writer would do; I hurried off to spread the good news.

B段，第4句

分号连接两个并列主句、主句内嵌套宾语从句、“what”引导名词性从句、不定式作目的状语，这些都是四六级和考研阅读中高频出现的句式特征，句子结构具有较强的典型性和可迁移性。

I am not sure if she was more upset by my hubris(得意忘形) or by the fact that my English teacher had let my ego get so out of hand.

C段，第2句

本句主干清晰但嵌套有层次，涉及三个时态且包含过去完成时这一较难点，成分种类丰富且含使役动词和同位语从句等典型考点，结构具有较强代表性。综合来看，作为“句子结构 + 时态”训练材料具有较高价值，适合作为进阶练习句优先使用

In any event, my mother and her red pen showed me how deeply flawed a flawless essay could be.

C段，第3句

本句涵盖双宾语结构、宾语从句、主系表结构、状语、复合主语等多种成分，且宾语从句内部有表语前置的倒装现象，适合练习从句识别、双宾语判定、倒装结构分析等常见易错点，训练价值较高。

Criticism, at its best, is deeply personal, and gets to the heart of why we write the way we do.

E段，第1句

句子展示了并列谓语、宾语从句、定语从句的嵌套结构，这是四六级和考研阅读中常见的句式。定语从句省略关系词、用 do 代替前文动词的手法也很典型。掌握这类结构后可以迁移到大量类似句子的分析中。

The intimate nature of genuine criticism implies something about who is able to give it, namely, someone who knows you well enough to show you how your mental life is getting in the way of good writing.

E段，第2句

本句成分种类丰富：主句包含主谓宾和介词短语作后置定语，宾语从句中“who”既是引导词又是主语，定语从句中包含程度状语“well enough”和目的状语不定式，最内层宾语从句包含进行时谓语和介词短语状语。这些成分组合涵盖了多个易混淆点，例如“who”的双重身份、“enough to”结构、“get in the way of”固定搭配，非常适合练习成分划分。

My mother's criticism had shown me that Kafka is right about the cold abyss, and when you make the introspective(内省的) descent that writing requires you are not always pleased by what you find.

F段，第2句

该句涵盖了双宾语、宾语从句、时间状语从句、定语从句以及介词宾语等多种核心成分，是极佳的综合拆解练习材料。

What I remember, however, is how she took up the "extremely troublesome" work of ongoing criticism.

F段，第7句

主系表结构搭配名词性从句（主语从句 + 表语从句）是四六级和考研阅读中的高频句式。本句的 what 引导主语从句、how 引导表语从句都是典型用法，且句式完整、无省略或倒装等特殊变形。学习者掌握本句后，可直接迁移到大量类似结构的真题句子上。

Perhaps the point of writing the flawless essay was not to give up, but to never willingly finish.

K段，第3句

本句覆盖了主语（含介词短语作定语）、系动词谓语、并列表语（两个不定式短语）、句首状语等成分，成分种类较丰富。特别是表语部分的 "not to give up, but to never willingly finish" 可用于练习识别并列不定式作表语，以及区分不定式与谓语动词。但句中缺少宾语、定语从句、状语从句等更高阶的易错点，因此训练价值属于中等偏上水平。

We do our absolute best with a piece of writing, and come as close as we can to the ideal.

K段，第6句

本句的结构具有较高的典型性：(1) 并列主句是四六级和考研常考句式，且第二主句承前省略主语，符合真题中常见的简洁表达习惯；(2) "as...as" 比较结构是高频考点，尤其是从句中的承前省略；(3) 整句在逻辑上呈顺承递进关系，符合学术写作和说明文的常见行文模式。掌握本句结构后，可迁移应用于大量类似句式，实用性强，具有较高的学习和复用价值。

In critique, however, we are forced to depart, to give up the perfection we thought we had achieved for the chance of being even a little bit better.

K段，第8句

本句涵盖了多种成分:主语、被动谓语、状语(介词短语和不定式)、定语从句(含省略关系代词)、插入语。特别是to give up后接的复杂宾语结构(包含定语从句和目的状语for the chance),以及省略关系代词的定语从句,都是值得练习的典型结构和易错点。

This is the lesson I took from my mother: If perfection were possible, it would not be motivating.

K段，第9句

高度典型：主句+定语从句+同位语从句的组合是四六级和考研阅读中的常见句式，虚拟条件句更是语法重点。冒号引出同位语从句解释抽象名词（lesson）的用法、省略关系代词的定语从句、与现在事实相反的虚拟语气结构，都是高频考查句式，掌握后可大量复用。

The author's mother taught him a valuable lesson by pointing out lots of flaws in his seemingly perfect essay.

第37题题干

本句包含双宾语结构（间接宾语 + 直接宾语）和方式状语，这两个点对基础学习者有一定训练价值；双宾语结构是常考易错点，方式状语的识别也值得练习，但句子整体偏短、成分种类不够丰富。

Writers may experience periods of time in their life when they just can't produce anything.

第39题题干

主句 + 嵌套定语从句的结构是四六级和考研阅读中的高频句式，关系副词 when 引导定语从句修饰时间名词也是常考点。情态动词表达可能性的用法同样典型。掌握此句型有较强的迁移价值。

Criticizing someone's speech is said to be easier than coming up with a better one.

第41题题干

本句涵盖动名词主语、被动语态谓语、形容词比较级表语、比较分句等多种成分，且存在承前省略的现象，适合训练动名词识别、被动结构分析、比较结构理解以及省略成分补全等技能，训练价值较高。

本篇出现的 67 个英语四级真题高频词

下列单词既在本篇真题中出现，又是 **英语四级** 历年真题的高频词（在该考试真题中出现的句子数均不少于 8）。每个词标注本篇 出现次数与该考试真题句频，点击可查看该词的释义、音标、词形与真题例句。

criticism

B2

n. 批评

本篇12次 · 真题 22 句

writing

A2

n. 写作

本篇11次 · 真题 40 句

essay

B1

n. 短文

本篇9次 · 真题 35 句

author

A2

n. 作者

本篇8次 · 真题 244 句

would

A1

aux. (will 的过去式) 将要，会

本篇5次 · 真题 466 句

perfection

B2

n. 完美

本篇5次 · 真题 10 句

better

A1

adj. 更好的 (good 的比较级)

本篇4次 · 真题 139 句

type

A2

n. 类型

本篇3次 · 真题 97 句

extremely

B1

adv. 极其

本篇3次 · 真题 34 句

critic

B2

n. 批评家

本篇3次 · 真题 18 句

criticize

B2

v. 批评

本篇3次 · 真题 13 句

genuine

B2

adj. 真的

本篇3次 · 真题 8 句

professional

B1

adj. 专业的

本篇2次 · 真题 67 句

figure

A2

n. 数字

本篇2次 · 真题 44 句

slightly B1

adv. 稍微, 略微, 轻微地

本篇2次·真题 21 句

deeply B1

adv. 深深地

本篇2次·真题 20 句

structure B1

n. 结构

本篇2次·真题 20 句

instructor B1

n. 教练

本篇2次·真题 12 句

painful B1

adj. 疼痛的

本篇2次·真题 8 句

repeatedly B1

adv. 反复地

本篇2次·真题 8 句

accord C1

n. (国家、团体间的) 协议

本篇1次·真题 174 句

process B1

n. 过程

本篇1次·真题 108 句

mental B1

adj. 精神的

本篇1次·真题 86 句

event A2

n. 事件

本篇1次·真题 66 句

argue B1

v. 争论

本篇1次·真题 58 句

claim B1

v. 声称

本篇1次·真题 56 句

creative B1

adj. 有创造力的

本篇1次·真题 55 句

identify B1

v. 识别

本篇1次·真题 54 句

wrong A2

adj. 错误的

本篇1次·真题 54 句

exactly B1

adv. 精确地

本篇1次·真题 36 句

creativity B2

n. 创造力

本篇1次·真题 34 句

expectation B2

n. 期待,预期

本篇1次·真题 34 句

rare B1

adj. 稀有的

本篇1次·真题 33 句

style A2

n. 方式

本篇1次·真题 31 句

assignment B1

n. (学校的) 作业、任务

本篇1次·真题 29 句

being B1

n. 存在

本篇1次·真题 29 句

valuable B1

adj. 贵重的

本篇1次·真题 28 句

block A2

n. 街区

本篇1次·真题 24 句

meaningful B2

adj. 有意义的

本篇1次·真题 24 句

gradually B1

adv. 逐渐地, 逐步地

本篇1次·真题 22 句

willing B1

adj. 愿意的, 乐意的

本篇1次·真题 22 句

ideal B2

adj. 理想的

本篇1次·真题 20 句

journey A2

n. 旅行, 旅程

本篇1次·真题 20 句

truly B1

adv. 真正地

本篇1次·真题 19 句

error A2

n. 错误

本篇1次·真题 18 句

imply B2

v. 暗示, 暗指

本篇1次·真题 18 句

recall B2

v. 回忆起, 记起

本篇1次·真题 18 句

settle B1

v. 解决 (争端、问题)

本篇1次·真题 17 句

obvious B1

adj. 明显的

本篇1次·真题 16 句

fancy B1

v. 想要

本篇1次·真题 15 句

encounter B2

v. 遇到

本篇1次·真题 14 句

obviously B1

adv. 显然, 明显地

本篇1次·真题 14 句

expression B1

n. 表达

本篇1次·真题 13 句

slowly A1

adv. 缓慢地

本篇1次·真题 13 句

creation B2

n. 创造

本篇1次·真题 12 句

ongoing B2

adj. 持续进行的

本篇1次·真题 12 句

surprised A2

adj. 感到惊讶的

本篇1次·真题 12 句

interpret B2

v. 解释

本篇1次·真题 11 句

opening B1

n. 开口; 洞; 缺口

本篇1次·真题 11 句

precious B2

adj. 珍贵的

本篇1次·真题 11 句

seemingly B2

adv. 看似, 似乎 (表面上看起来是这样, 但...

本篇1次·真题 11 句

transition B2

n. 过渡

本篇1次·真题 11 句

incredibly B2

adv. 极其, 非常 (表示程度)

本篇1次 · 真题 10 句

normally A2

adv. 通常

本篇1次 · 真题 10 句

genius B2

n. 天才

本篇1次 · 真题 9 句

occasion B1

n. 场合

本篇1次 · 真题 8 句

patience B1

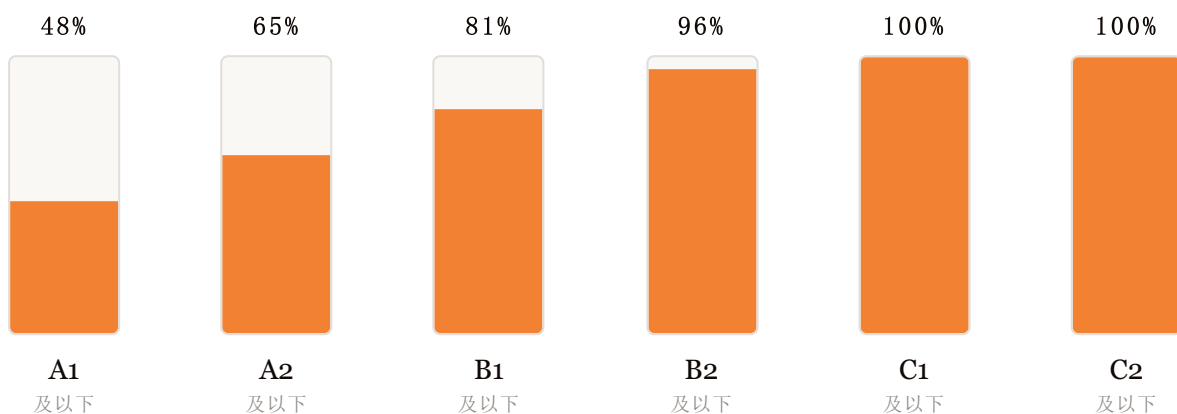
n. 耐心

本篇1次 · 真题 8 句

VOCABULARY · 词汇难度分布

全文 338 词按 CEFR 难度累积覆盖

全文去重后共 **338** 个单词, 按欧框 CEFR 等级统计。每根柱表示「该等级及以下」的累积占比 (CDF), 最右一柱为 100%。B2 以上 (C1/C2) 为高阶词, 本篇共 12 个 · 约 4%。



每柱为「按 CEFR 等级及以下」的累积覆盖率 (CDF) · 数据为全文去重词 338 个 · 末柱为 100%

去重总词数

338

B2 以上难词

4%

B1 及以下覆盖

81%

英语四级 2015年12月·第1套 · 全卷构成

Part I	写作	题目解析 →
Part II	听力	题目解析 →
Part III Section A	完形填空（选词填空）	题目解析 →
Part III Section B	长篇阅读（信息匹配）	本题
Part III Section C (1)	阅读理解（四选一）	题目解析 →
Part III Section C (2)	阅读理解（四选一）	题目解析 →
Part IV	汉译英（段落翻译）	题目解析 →