

2015年6月·第1套 英语六级长篇阅读（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6月·第1套 英语六级长篇阅读（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 12 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(2015-06)·六级

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**.

Why the Mona Lisa Stands Out

A) Have you ever fallen for a novel and been amazed not to find it on lists of great books? Or walked around a sculpture renowned as a classic, struggling to see what the fuss is about? If so, you've probably pondered the question a psychologist, James Cutting, asked himself: How does a work of art come to be considered great?

你是否曾经迷上一部小说,却惊讶地发现它并未出现在伟大著作的名单上?或者在一座被誉为经典的雕塑周围走来走去,却难以理解它为何如此受人推崇?如果是这样,你可能思考过心理学家James Cutting问自己的问题:一件艺术作品是如何被认为是伟大的?

B) The intuitive answer is that some works of art are just great: of intrinsically superior quality. The paintings that win prime spots in galleries, get taught in classes and reproduced in books are the ones that have proved their artistic value over time. If you can't see they're superior, that's your problem. It's an intimidatingly neat explanation. But some social scientists have been asking awkward questions of it, raising the possibility that artistic canons(名作目录) are little more than fossilised historical accidents.

直觉的答案是,某些艺术作品就是伟大的:具有内在的卓越品质。那些在画廊中赢得重要位置、在课堂上被教授、在书籍中被复制的画作,是那些经过时间证明了其艺术价值的作品。如果你看不出它们的优越性,那是你的问题。这是一个令人生畏的简洁解释。但一些社会科学家一直在对此提出棘手的问题,提出了这样的可能性:艺术名作目录不过是僵化的历史偶然事件。

C) Cutting, a professor at Cornell University, wondered if a psychological mechanism known as the "mere-exposure effect" played a role in deciding which paintings rise to the top of the cultural

league. Cutting designed an experiment to test his hunch(直觉). Over a lecture course he regularly showed undergraduates works of impressionism for two seconds at a time. Some of the paintings were canonical, included in art-history books. Others were lesser known but of comparable quality. These were exposed four times as often. Afterwards, the students preferred them to the canonical works, while a control group of students liked the canonical ones best. Cutting's students had grown to like those paintings more simply because they had seen them more.

Cornell大学教授Cutting想知道,一种被称为"单纯曝光效应"的心理机制是否在决定哪些画作登上文化排行榜榜首方面发挥了作用。Cutting设计了一个实验来验证他的直觉。在一门讲座课程中,他定期向本科生展示印象派作品,每次两秒钟。其中一些画作是经典作品,被收录在艺术史书籍中。其他作品知名度较低但质量相当。这些作品的曝光频率是经典作品的四倍。之后,学生们更喜欢这些作品而非经典作品,而对照组学生则最喜欢经典作品。Cutting的学生之所以更喜欢那些画作,仅仅是因为他们看到它们的次数更多。

- D) Cutting believes his experiment offers a clue as to how canons are formed. He points out that the most reproduced works of impressionism today tend to have been bought by five or six wealthy and influential collectors in the late 19th century. The preferences of these men bestowed(给予) prestige on certain works, which made the works more likely to be hung in galleries and printed in collections. The fame passed down the years, gaining momentum from mere exposure as it did so. The more people were exposed to, the more they liked it, and the more they liked it, the more it appeared in books, on posters and in big exhibitions. Meanwhile, academics and critics created sophisticated justifications for its preeminence(卓越). After all, it's not just the masses who tend to rate what they see more often more highly. As contemporary artists like Warhol and Damien Hirst have grasped, critics' praise is deeply entwined(交织) with publicity. "Scholars", Cutting argues, "are no different from the public in the effects of mere exposure."

Cutting认为他的实验为名作目录是如何形成的提供了线索。他指出,当今复制次数最多的印象派作品往往是在19世纪末由五六位富有而有影响力的收藏家购买的。这些人的偏好赋予了某些作品声望,这使得这些作品更有可能被悬挂在画廊中并印刷在作品集中。这种名望世代相传,并在单纯曝光效应的作用下获得动力。人们接触得越多,就越喜欢它,就越喜欢它,它就越多地出现在书籍、海报和大型展览中。与此同时,学者和评论家为其卓越性创造了复杂的论证。毕竟,不仅仅是大众倾向于对他们更常看到的东西给予更高的评价。正如Warhol和Damien Hirst等当代艺术家所理解的那样,评论家的赞扬与宣传深深交织在一起。Cutting认为,"学者与公众在单纯曝光效应方面没有区别"。

- E) The process described by Cutting evokes a principle that the sociologist Duncan Watts calls "cumulative advantage": once a thing becomes popular, it will tend to become more popular still. A few years ago, Watts, who is employed by Microsoft to study the dynamics of social networks, had a similar experience to Cutting's in another Paris museum. After queuing to see the "Mona Lisa" in its climate-controlled bulletproof box at the Louvre, he came away puzzled: why was it considered so superior to the three other Leonardos in the previous chamber, to which nobody seemed to be paying the slightest attention?

Cutting描述的过程让人想起社会学家Duncan Watts所说的"累积优势"原则:一旦一事物变得流行,它就会趋向于变得更加流行。几年前,受雇于Microsoft研究社交网络动态的Watts在巴黎另一家博物馆有过与Cutting类似的经历。在排队观看卢浮宫气候控制防弹箱中的《蒙娜丽莎》后,他困惑地离开了:为什么它被认为远远优于前一个展厅中另外三幅Leonardo的作品,而那些作品似乎没有人给予丝毫关注?

- F) When Watts looked into the history of "the greatest painting of all time", he discovered that, for most of its life, the "Mona Lisa" remained in relative obscurity. In the 1850s, Leonardo da Vinci was considered no match for giants of Renaissance art like Titian and Raphael, whose works were worth almost ten times as much as the "Mona Lisa". It was only in the 20th century that Leonardo's portrait of his patron's wife rocketed to the number-one spot. What propelled it there wasn't a scholarly re-evaluation, but a theft.

当Watts研究这幅"有史以来最伟大的画作"的历史时,他发现在其生命的大部分时间里,《蒙娜丽莎》一直相对默默无闻。在19世纪50年代,Leonardo da Vinci被认为无法与Titian和Raphael等文艺复兴艺术巨匠相提并论,他们的作品价值几乎是《蒙娜丽莎》的十倍。直到20世纪,Leonardo为其赞助人妻子所作的这幅肖像才飙升至首位。推动它登上榜首的不是学术重新评估,而是一次盗窃。

- G) In 1911 a maintenance worker at the Louvre walked out of the museum with the "Mona Lisa" hidden under his smock(工作服). Parisians were shocked at the theft of a painting to which, until then, they had paid little attention. When the museum reopened, people queued to see the gap where the "Mona Lisa" had once hung in a way they had never done for the painting itself. From then on, the "Mona Lisa" came to represent Western culture itself.

1911年,卢浮宫的一名维修工人将《蒙娜丽莎》藏在工作服下带出了博物馆。巴黎人对这幅直到那时他们还很少关注的画作被盗感到震惊。当博物馆重新开放时,人们排队去看《蒙娜丽莎》曾经悬挂的空位,其方式是他们从未为这幅画本身做过的。从那时起,《蒙娜丽莎》开始代表西方文化本身。

- H) Although many have tried, it does seem improbable that the painting's unique status can be attributed entirely to the quality of its brushstrokes. It has been said that the subject's eyes follow the viewer around the room. But as the painting's biographer, Donald Sassoon, dryly notes, "In reality the effect can be obtained from any portrait." Duncan Watts proposes that the "Mona Lisa" is merely an extreme example of a general rule. Paintings, poems and pop songs are buoyed(使浮起) or sunk by random events or preferences that turn into waves of influence, passing down the generations.

尽管许多人尝试过,但这幅画的独特地位似乎不太可能完全归因于其笔触的质量。有人说画中人物的眼睛会跟随观看者在房间里移动。但正如这幅画的传记作者Donald Sassoon冷静地指出的那样,"实际上这种效果可以从任何肖像画中获得。"Duncan Watts提出,《蒙娜丽莎》只是一个普遍规律的极端例子。绘画、诗歌和流行歌曲被随机事件或偏好所浮起或沉没,这些事件或偏好变成影响的浪潮,世代相传。

- I) "Saying that cultural objects have value," Brian Eno once wrote, "is like saying that telephones have conversations." Nearly all the cultural objects we consume arrive wrapped in inherited opinion; our preferences are always, to some extent, someone else's. Visitors to the "Mona Lisa" know they are about to visit the greatest work of art ever and come away appropriately impressed—or let down. An audience at a performance of "Hamlet" knows it is regarded as a work of genius, so that is what they mostly see. Watts even calls the preeminence of Shakespeare a "historical accident".

Brian Eno曾写道:"说文化对象有价值,就像说电话有对话一样。"我们消费的几乎所有文化对象都包裹着继承而来的观点;我们的偏好在某种程度上总是别人的。《蒙娜丽莎》的参观者知道他们即将参观有史以来最伟大的艺术作品,并因此留下适当的印象——或者感到失望。《哈姆雷特》演出的观众知道它被视为天才之作,所以这就是他们大多数人所看到的。Watts甚至称Shakespeare的卓越地位为"历史偶然事件"。

J) Although the rigid high-low distinction fell apart in the 1960s, we still use culture as a badge of identity. Today's fashion for eclecticism(折衷主义)—"I love Bach, ABBA and Jay Z"—is, Shamus Khan, a Columbia University psychologist, argues, a new way for the middle class to distinguish themselves from what they perceive to be the narrow tastes of those beneath them in the social hierarchy.

尽管严格的高低文化区分在20世纪60年代瓦解,我们仍然将文化作为身份的标志。Columbia大学心理学家Shamus Khan认为,当今对折衷主义的推崇——"我喜欢Bach、ABBA和Jay Z"——是中产阶级将自己与他们认为在社会等级中低于他们的人的狭隘品味区分开来的新方式。

K) The intrinsic quality of a work of art is starting to seem like its least important attribute. But perhaps it's more significant than our social scientists allow. First of all, a work needs a certain quality to be eligible to be swept to the top of the pile. The "Mona Lisa" may not be a worthy world champion, but it was in the Louvre in the first place, and not by accident. Secondly, some stuff is simply better than other stuff. Read "Hamlet" after reading even the greatest of Shakespeare's contemporaries, and the difference may strike you as unarguable.

一件艺术作品的内在质量似乎正在成为其最不重要的属性。但也许它比我们的社会科学家所认为的更重要。首先,一件作品需要具备一定的质量才有资格被推到顶端。《蒙娜丽莎》可能不是当之无愧的世界冠军,但它首先就在卢浮宫中,这并非偶然。其次,有些东西确实比其他东西更好。在阅读了Shakespeare同时代最伟大的作品之后再阅读《哈姆雷特》,你可能会觉得这种差异是无可争辩的。

L) A study in the British Journal of Aesthetics suggests that the exposure effect doesn't work the same way on everything, and points to a different conclusion about how canons are formed. The social scientists are right to say that we should be a little sceptical of greatness, and that we should always look in the next room. Great art and mediocrity(平庸) can get confused, even by experts. But that's why we need to see, and read, as much as we can. The more we're exposed to the good and the bad, the better we are at telling the difference. The eclecticians have it.

《British Journal of Aesthetics》上的一项研究表明,曝光效应对所有事物的作用方式并不相同,并指向了关于名作目录如何形成的不同结论。社会科学家说我们应该对伟大性持一点怀疑态度,应该总是看看隔壁房间,他们是对的。伟大的艺术和平庸之作可能会被混淆,即使是专家也会如此。但这就是为什么我们需要尽可能多地观看和阅读。我们接触的好作品和坏作品越多,就越能分辨出差异。折衷主义者是对的。

陈述句与逐句解析

36. According to Duncan Watts, the superiority of the "Mona Lisa" to Leonardo's other works resulted from the cumulative advantage.

根据Duncan Watts的观点,《蒙娜丽莎》相对于Leonardo其他作品的优越性源于累积优势。

【答案】E 段(强锚点)

【锚点】Duncan Watts + 累积优势 + 达·芬奇其他作品

【定位】 The process described by Cutting evokes a principle that the sociologist Duncan Watts calls "cumulative advantage": once a thing becomes popular, it will tend to become more popular still. ... why was it considered so superior to the three other Leonardos in the previous chamber, to which nobody seemed to be paying the slightest attention?

Cutting 所描述的过程引出了社会学家 Duncan Watts 所说的「累积优势」原则：一旦某物变得受欢迎，它会变得更加受欢迎……（在卢浮宫排队看完《蒙娜丽莎》之后他困惑地走开：）为什么这幅画被认为远胜于隔壁展厅里那三幅达·芬奇作品——而那三幅几乎无人理睬？

【改写】 According to Duncan Watts ↔ **the sociologist Duncan Watts calls**

同一人引语的同义复述

the cumulative advantage ↔ **"cumulative advantage"**

术语原样复现

the superiority of the "Mona Lisa" to Leonardo's other works ↔

why was it considered so superior to the three other Leonardos in the previous chamber

反问句被陈述化、具体被上位概括

【辨邻】 H H 段虽然也由 Watts 发声，Duncan Watts proposes that the "Mona Lisa" is merely an extreme example of a general rule，但落点是「随机事件/偏好掀起的影响波」，并未提到 cumulative advantage 这一术语，也未触及「对 Leonardo 其他作品的优越性」。

Duncan Watts proposes that the "Mona Lisa" is merely an extreme example of a general rule

37. Some social scientists have raised doubts about the intrinsic value of certain works of art.

一些社会科学家对某些艺术作品的内在价值提出了质疑。

【答案】 **B** 段（强锚点）

【锚点】 社会科学家 + 内在价值 的疑问

【定位】 But some social scientists have been asking awkward questions of it, raising the possibility that artistic canons(名作目录) are little more than fossilised historical accidents.

但有些社会科学家一直在对这种解释提出令人尴尬的问题，并提出一种可能：所谓名作目录不过是被定型化的历史偶然。

【改写】 Some social scientists ↔ **some social scientists**

身份词原样复现

have raised doubts ↔ **have been asking awkward questions of it**

提出尴尬问题=表达怀疑

the intrinsic value of certain works of art ↔

some works of art are just great: of intrinsically superior quality

intrinsic value=intrinsically superior quality

【辨邻】 K K 段确实提到 intrinsic quality，并承认 The intrinsic quality of a work of art is starting to seem like its least important attribute，但紧接着话锋一转，But perhaps it's more significant than our social scientists allow——这是作者本人反过来为内在价值辩护，与题干「社会科学家提出怀疑」的主体和立场都不符。

But perhaps it's more significant than our social scientists allow

38. It is often random events or preferences that determine the fate of a piece of art.

决定一件艺术品命运的往往是随机事件或偏好。

【答案】 H 段（强锚点）

【锚点】 随机事件/偏好 决定艺术命运

【定位】 Paintings, poems and pop songs are buoyed(使浮起) or sunk by random events or preferences that turn into waves of influence, passing down the generations.

绘画、诗歌和流行歌曲都被一些随机事件或偏好托起或淹没——这些事件和偏好转化为代代相传的影响浪潮。

【改写】 random events or preferences ↔ random events or preferences

整短语原样复现

determine the fate of a piece of art ↔

Paintings, poems and pop songs are buoyed(使浮起) or sunk

比喻表达=抽象表达

【辨邻】 E E 段只点出 once a thing becomes popular, it will tend to become more popular still，这是「累积」，不是「随机事件决定命运」；题干两个关键词 random events or preferences 与 fate 都不在 E 段，E 段不构成源头段。

once a thing becomes popular, it will tend to become more popular still

39. In his experiment, Cutting found that his subjects liked lesser known works better than canonical works because of more exposure.

在他的实验中,Cutting发现他的受试者因为接触更多而更喜欢不太知名的作品而非经典作品。

【答案】 C 段（强锚点）

【锚点】 Cutting 的实验：偏爱较不知名作品

【定位】 These were exposed four times as often. Afterwards, the students preferred them to the canonical works, while a control group of students liked the canonical ones best. Cutting's students had grown to like those paintings more simply because they had seen them more.

这些画的曝光次数是名作的四倍。结果学生更偏爱这些较不知名的画作，而对照组学生最喜欢名作。Cutting 的学生开始更喜欢这些画，仅仅因为他们看得更多。

【改写】 Cutting found that his subjects ↔ **Cutting's students had grown to like those paintings**

subjects=students 受试者上位词

liked lesser known works better than canonical works ↔

the students preferred them to the canonical works

preferred X to Y=liked X better than Y

because of more exposure ↔ **simply because they had seen them more**

曝光=看得更多

【辨邻】 **D** D 段开篇 Cutting believes his experiment offers a clue as to how canons are formed 就显示这一段已经离开「实验本身」、走向「名作目录形成机制」；题干要求的是实验中学生的实际偏好这一发现，源头只能是 C 段。

Cutting believes his experiment offers a clue as to how canons are formed

40. The author thinks the greatness of an art work still lies in its intrinsic value.

作者认为艺术作品的伟大之处仍在于其内在价值。

【答案】 **K** 段（强锚点）

【锚点】 作者立场：内在价值仍重要

【定位】 The intrinsic quality of a work of art is starting to seem like its least important attribute. But perhaps it's more significant than our social scientists allow. ... Secondly, some stuff is simply better than other stuff.

艺术品的内在质量看似越来越不像是它最重要的属性。但或许它的分量比社会科学家们承认的要重得多。.....其次，某些东西就是比另一些东西更出色。

【改写】 The author thinks ↔ **But perhaps it's more significant than our social scientists allow**

无引述=作者直陈

the greatness of an art work still lies in its intrinsic value ↔

some stuff is simply better than other stuff

口语断言=正式命题

still lies in its intrinsic value ↔ **But perhaps it's more significant than our social scientists allow**

still=反驳后保留

【辨邻】 **B** B 段 some social scientists have been asking awkward questions of it 表达的是社会科学家对内在价值的怀疑，与题干要求的「作者认为内在价值仍重要」立场相反——主语和态度都不对。

some social scientists have been asking awkward questions of it, raising the possibility that artistic canons(名作目录) are little more than fossilised historical accidents

41. It is true of critics as well as ordinary people that the popularity of artistic works is closely associated with publicity.

无论是批评家还是普通人,艺术作品的受欢迎程度都与宣传密切相关,这是事实。

【答案】 **D** 段 (强锚点)

【锚点】 批评家与大众都把名气和宣传挂钩

【定位】 After all, it's not just the masses who tend to rate what they see more often more highly. As contemporary artists like Warhol and Damien Hirst have grasped, critics' praise is deeply entwined(交织) with publicity. "Scholars", Cutting argues, "are no different from the public in the effects of mere exposure."

毕竟,不仅仅是普罗大众才会把看得越多的东西评得越高。正如沃霍尔、达米恩·赫斯特这样的当代艺术家所悟到的,批评家的赞美与宣传深深交织在一起。Cutting 说:「就曝光效应而言,学者们与大众毫无二致。」

【改写】 It is true of critics as well as ordinary people ↔

Scholars, Cutting argues, are no different from the public in the effects of mere exposure

critics≈scholars, ordinary people≈the public

the popularity of artistic works is closely associated with publicity ↔

critics' praise is deeply entwined(交织) with publicity

受欢迎程度=被赞美程度, 挂钩对象都是 publicity

【辨邻】 **I** I 段重点是 Nearly all the cultural objects we consume arrive wrapped in

inherited opinion —— 偏好被前人继承, 谈不到「批评家与大众都把流行与宣传挂钩」这一具体命题, 关键锚点 critics 与 publicity 都缺位。

Nearly all the cultural objects we consume arrive wrapped in inherited opinion; our preferences are always, to some extent, someone else's

42. We need to expose ourselves to more art and literature in order to tell the superior from the inferior.

我们需要让自己接触更多的艺术和文学作品,以便区分优劣。

【答案】 **L** 段 (强锚点)

【锚点】 多接触作品才能分辨高下

【定位】 But that's why we need to see, and read, as much as we can. The more we're exposed to the good and the bad, the better we are at telling the difference.

但正因如此,我们才需要尽量多看、多读。我们越是接触好的与坏的,就越能分辨它们的高下。

【改写】 expose ourselves to more art and literature ↔ **we need to see, and read, as much as we can**

see/read=对艺术/文学的曝光

tell the superior from the inferior ↔ **the better we are at telling the difference**

辨别高下=分辨好坏的差别

【辨邻】 C C 段 Cutting's students had grown to like those paintings more simply because they had seen them more 强调曝光会带来偏爱、是一种带偏见的效应，与题干「通过多接触来分辨好坏」的处方意旨相反。

Cutting's students had grown to like those paintings more simply because they had seen them more

43. A study of the history of the greatest paintings suggests even a great work of art could experience years of neglect.

对最伟大画作历史的研究表明,即使是伟大的艺术作品也可能经历多年被忽视的时期。

【答案】 F 段 (强锚点)

【锚点】 伟大画作历史 + 长期被忽视

【定位】 When Watts looked into the history of "the greatest painting of all time", he discovered that, for most of its life, the "Mona Lisa" remained in relative obscurity.

当 Watts 去研究这幅「史上最伟大画作」的历史时,他发现这幅《蒙娜丽莎》一生中的大部分时间都相对默默无闻。

【改写】 A study of the history of the greatest paintings ↔

When Watts looked into the history of "the greatest painting of all time"

look into=study 同义

could experience years of neglect ↔

for most of its life, the "Mona Lisa" remained in relative obscurity

长期默默无闻=多年被忽视

【辨邻】 G G 段重点是 Parisians were shocked at the theft of a painting to which, until then, they had paid little attention——叙述盗窃事件后人们反应,没有承担「对其历史的研究」与「多年被忽视」这一全景式判断,只能作邻段排除。

Parisians were shocked at the theft of a painting to which, until then, they had paid little attention

44. Culture is still used as a mark to distinguish one social class from another.

文化仍然被用作区分一个社会阶层与另一个社会阶层的标志。

【答案】 J 段 (强锚点)

【锚点】 文化作为阶层标识

【定位】 Although the rigid high-low distinction fell apart in the 1960s, we still use culture as a badge of identity. Today's fashion for eclecticism(折衷主义)—"I love Bach, ABBA and Jay Z"—is, Shamus Khan, a Columbia University psychologist, argues, a new way for the middle class to distinguish themselves from what they perceive to be the narrow tastes of those beneath them in the social hierarchy.

虽然高雅与通俗的硬性区分在 1960 年代瓦解，我们依然把文化当作身份的徽章。哥伦比亚大学心理学家 Shamus Khan 认为，今天对折衷主义口味的追捧——「我喜欢巴赫，也喜欢 ABBA 和 Jay Z」——是中产阶级用来把自己与他们眼中口味狭隘的下层群体区分开来的新方式。

【改写】 Culture is still used as a mark ↔ **we still use culture as a badge of identity**

badge=mark 同义

to distinguish one social class from another ↔

a new way for the middle class to distinguish themselves from what they perceive to be the narrow tastes of those beneath them in the social hierarchy

中产区分自己与下层=区分一个阶层与另一个阶层

【辨邻】 I I 段 Nearly all the cultural objects we consume arrive wrapped in inherited opinion 重点在「意见被继承」，没有把 culture 跟 social class 挂钩，关键锚点 social class 缺位，不能视为源头段。

Nearly all the cultural objects we consume arrive wrapped in inherited opinion; our preferences are always, to some extent, someone else's

45. Opinions about and preferences for cultural objects are often inheritable.

关于文化对象的观点和偏好往往是可继承的。

【答案】 I 段（强锚点）

【锚点】 对文化对象的偏好可继承

【定位】 Nearly all the cultural objects we consume arrive wrapped in inherited opinion; our preferences are always, to some extent, someone else's.

我们消费的几乎所有文化对象，都包裹着继承来的意见；我们的偏好在某种程度上始终是别人的偏好。

【改写】 Opinions about and preferences for cultural objects ↔

cultural objects we consume arrive wrapped in inherited opinion; our preferences

意见+偏好+文化对象三词对位

are often inheritable ↔

arrive wrapped in inherited opinion; our preferences are always, to some extent, someone else's

继承属性的同义改写

【辨邻】 H 段 Paintings, poems and pop songs are buoyed(使浮起) or sunk by random events or preferences that turn into waves of influence, passing down the generations 谈的是「影响波代代相传」，但没有点出「意见与偏好本身被继承」，关键词 inherited/inheritable 不在 H 段。

Paintings, poems and pop songs are buoyed(使浮起) or sunk by random events or preferences that turn into waves of influence, passing down the generations

PARAGRAPH MAP • 段落主旨图

12 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 用两个反问把读者拉进话题：你有没有读过一本被吹爆的小说却觉得不过如此？由此引出心理学家 James Cutting 的核心问题——一件艺术品凭什么被认为伟大。

信息指纹 引出核心问题

B 先摆出直觉答案——名画就是质量本身过硬；再立刻让社会科学家来质疑这种直觉，提出名作目录可能只是历史偶然的化石。

信息指纹 对内在价值的质疑

C 介绍 Cutting 在课堂上做的曝光实验：把名作和不那么有名但水平相当的印象派作品混着放，后者放映四倍频率，结果学生更偏爱后者。

信息指纹 Cutting 曝光实验细节

D Cutting 把实验推广到名作目录的形成史：19 世纪几位富藏家选中的画通过反复曝光节节攀升，学者批评家也不能免俗，赞誉与曝光交织。

信息指纹 名作目录的形成机制

E 引入社会学家 Duncan Watts 的累积优势原则；他在卢浮宫看《蒙娜丽莎》时同样困惑：为什么它比隔壁三幅达·芬奇画作受瞩目得多？

信息指纹 累积优势与达·芬奇对比

F 回顾《蒙娜丽莎》的历史地位：大半生默默无闻，19 世纪中叶身价远不及提香、拉斐尔；让它一飞冲天的不是学术再评价，而是一桩盗窃案。

信息指纹 蒙娜丽莎前期的长期默默无闻

G 1911 年卢浮宫维修工把《蒙娜丽莎》藏在工作服里盗走；巴黎人事后蜂拥来看那块空墙，从此这幅画成了西方文化的象征。

信息指纹 1911 年盗窃事件

H Watts 提出蒙娜丽莎只是普遍规律的极端案例——艺术品的命运常常被偶然事件或个人偏好掀起的影响浪潮托起或淹没。

信息指纹 随机事件决定艺术命运

I 引 Brian Eno 的话点出：我们消费的几乎所有文化对象都裹着继承来的意见，连莎士比亚的崇高地位都被 Watts 称作历史偶然。

信息指纹 审美偏好可继承

J 高低雅俗的硬性区分虽在 1960 年代瓦解，文化依然是身份的徽章；今天的折衷主义被 Shamus Khan 解读为中产用以区分自身与下层阶层的新方式。

信息指纹 文化作为阶层身份标识

K 作者出来辩护内在质量：艺术品的内在质量看似越来越不重要，但其实仍很重要——能跻身高位必须先有底子；《哈姆雷特》与同时代任何剧作相比都明显高出一筹。

信息指纹 作者本人为内在价值辩护

L 结尾引《英国美学杂志》一项研究：曝光效应并非对所有作品同样起作用；正确的对策是多看多读，越多接触好坏作品，越能分辨高下。

信息指纹 多接触作品以分辨高下

SENTENCE INSIGHTS • 句子精讲

25 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。

If so, you've probably pondered the question a psychologist, James Cutting, asked himself: How does a work of art come to be considered great?

A段，第3句

本句成分丰富：主句有主语、谓语、宾语、状语；定语从句有主语（含同位语）、谓语、间接宾语；同位语从句有主语、系表谓语、表语、疑问副词状语。特别是主句宾语后同时出现定语从句和同位语从句的区分、同位语从句中疑问句语序的处理、以及定语从句中关系代词省略的识别，都是高频易错点，训练价值较高。

The paintings that win prime spots in galleries, get taught in classes and reproduced in books are the ones that have proved their artistic value over time.

B段，第2句

这是一个非常典型的四六级和考研真题句式：主系表结构 + 双定语从句修饰主语和表语 + 从句内并列结构。这种结构在学术写作和阅读理解中频繁出现，掌握后可以直接迁移到大量类似句子的分析中。句子展示了如何用定语从句对核心名词进行限定和解释，以及如何在从句内部使用并列结构来扩展信息，这些都是考试和实际阅读中的高频模式。

Cutting, a professor at Cornell University, wondered if a psychological mechanism known as the "mere-exposure effect" played a role in deciding which paintings rise to the top of the cultural league.

C段，第1句

本句覆盖了主语、谓语、宾语、同位语、状语等多种成分，且宾语从句嵌套的结构能让学生练习识别从句内部的成分划分。同位语和后置定语 known as 也是常见易错点，适合作为成分划分的练习句。

These were exposed four times as often.

C段，第6句

被动语态 + 倍数比较状语是考试中常见的表达方式，有一定代表性，但句式过于简短，缺乏复杂句的典型特征。

Afterwards, the students preferred them to the canonical works, while a control group of students liked the canonical ones best.

C段，第7句

主句 + while 引导的对比状语从句是四六级和考研阅读中常见的对比句式，具有一定代表性；"prefer A to B" 也是高频搭配；但本句结构相对简单，无复杂嵌套或特殊句式，典型性中等偏上。

He points out that the most reproduced works of impressionism today tend to have been bought by five or six wealthy and influential collectors in the late 19th century.

D段，第2句

主句加宾语从句的结构是四六级和考研阅读中最常见的句式之一，具有很高的典型性。宾语从句由"that"引导，且从句内部包含复杂名词短语作主语、不定式结构作谓语的一部分，以及多个状语修饰，这些都是真题中频繁出现的特征。掌握这种结构后可以迁移到大量类似句子的理解中。

The more people were exposed to, the more they liked it, and the more they liked it, the more it appeared in books, on posters and in big exhibitions.

D段，第5句

"the more..., the more..." 比较结构是四六级和考研阅读中的高频句式，用于表达正比例或递进关系，具有很强的典型性。本句将这种结构扩展为四个部分的递进链条，更是常见的复杂表达方式。学习者掌握此类结构后，可以在大量真题和阅读材料中复用识别方法，迁移价值很高。

After all, it's not just the masses who tend to rate what they see more often more highly.

D段，第7句

句子使用"it is + 表语 + 定语从句"结构，是四六级和考研阅读中的高频句式。定语从句嵌套宾语从句的组合也非常典型，且关系代词在从句内充当成分的用法是考试重点。掌握这类结构后，可以迁移到大量真题句子的理解和分析中，具有很强的代表性。

"Scholars", Cutting argues, "are no different from the public in the effects of mere exposure."

D段，第9句

学术写作和考试阅读中频繁出现"某人argues/claims/suggests + 宾语从句"的引述结构，插入式引语也是常见形式。这句的结构高度代表考研和四六级阅读中常考的观点引用句型，掌握后可直接迁移到大量类似句子。

When Watts looked into the history of "the greatest painting of all time", he discovered that, for most of its life, the "Mona Lisa" remained in relative obscurity.

F段，第1句

"时间状语从句 + 主句 + 宾语从句" 的组合是四六级和考研阅读中非常常见的句式，且宾语从句中插入状语的情况也频繁出现。掌握这个结构后，可以直接迁移到大量真题长难句中，具有较高的代表性。

In the 1850s, Leonardo da Vinci was considered no match for giants of Renaissance art like Titian and Raphael, whose works were worth almost ten times as much as the "Mona Lisa".

F段，第2句

被动语态加宾语补足语、非限制性定语从句修饰先行词、倍数比较结构，这些都是四六级和考研阅读中高频出现的句式。句子展示了如何通过定语从句补充信息、如何用比较结构量化说明，具有很强的代表性和可迁移性。

It was only in the 20th century that Leonardo's portrait of his patron's wife rocketed to the number-one spot.

F段，第3句

强调句 It is/was ... that 是四六级和考研阅读、写作中的高频句式，掌握后可识别和仿写大量类似结构；本句还展示了如何通过强调句突出时间状语，这是学术写作和长难句分析的常见手法；句式代表性强，迁移价值高。

Although many have tried, it does seem improbable that the painting's unique status can be attributed entirely to the quality of its brushstrokes.

H段，第1句

让步状语从句 + 形式主语主句 + 名词性从句是四六级和考研阅读中的高频句式；情态动词加被动语态、现在完成时都是常考时态语态组合；掌握此句的分析方法可以迁移到大量类似结构的句子，典型性很强。

Visitors to the "Mona Lisa" know they are about to visit the greatest work of art ever and come away appropriately impressed—or let down.

I段，第3句

本句体现两个典型考点:动词后省略that的宾语从句(know/think/believe等常见),以及并列谓语共用主语的结构。这两类结构在四六级和考研阅读中高频出现,掌握后可迁移至大量类似句式,代表性较强。

Although the rigid high-low distinction fell apart in the 1960s, we still use culture as a badge of identity.

J段，第1句

"Although 从句, 主句" 是四六级和考研阅读中高频出现的让步状语从句结构, 用于表达 "尽管 A, 但 B" 的转折逻辑。主句中 "use sth as sth" 结构和副词 "still" 强调延续性也是真题常见表达模式, 学习后可迁移到大量类似句型。

First of all, a work needs a certain quality to be eligible to be swept to the top of the pile.

K段，第3句

主谓宾加不定式状语是四六级和考研阅读中的常见句式, 不定式内嵌套被动结构也较为典型, 掌握后可迁移到大量类似长句, 具有一定代表性

The "Mona Lisa" may not be a worthy world champion, but it was in the Louvre in the first place, and not by accident.

K段，第4句

并列转折句("but"连接两个主句)是四六级和考研阅读中的常见句式, 第一分句的情态动词否定结构和第二分句的主系状结构也较为典型。但句子整体偏短、结构简单, 不如多层嵌套或长难句那样具有高代表性, 典型性中等偏上

Secondly, some stuff is simply better than other stuff.

K段，第5句

比较结构(形容词比较级 + than引导的比较对象)是四六级和考研阅读中的常见句式, 具有较好的迁移性; 主系表结构也是基础句型; 但该句未涉及更复杂的从句嵌套或特殊结构, 典型性中等偏上。

A study in the British Journal of Aesthetics suggests that the exposure effect doesn't work the same way on everything, and points to a different conclusion about how canons are formed.

L段，第1句

本句的 "主句 + 并列谓语 + 宾语从句" 结构以及宾语从句嵌套在介词短语内部的形式，在学术文章和考试真题中十分常见。这种结构模式具有较高的复用价值，掌握后可迁移到大量类似句式的理解中。

But that's why we need to see, and read, as much as we can.

L段，第4句

覆盖了主系表结构、表语从句、不定式并列宾语、比较状语从句、谓语承前省略等多种成分类型，且比较从句中的省略是常见易错点，作为划成分练习句收益较高。

According to Duncan Watts, the superiority of the "Mona Lisa" to Leonardo's other works resulted from the cumulative advantage.

第36题题干

涵盖了较长的名词短语作主语、不及物动词短语作谓语、两个不同类型的状语（方式状语和原因状语），主语内部有多层介词短语修饰，适合训练如何在复杂名词短语中定位核心词以及区分状语类型，但缺少宾语、定语从句等其他常见成分

It is often random events or preferences that determine the fate of a piece of art.

第38题题干

强调句型 "It is ... that ..." 是四六级和考研阅读中的高频句式，尤其在议论和说明类文本中常用于突出关键信息。掌握此句型的识别和还原方法可以迁移到大量类似句子，典型性强。

It is true of critics as well as ordinary people that the popularity of artistic works is closely associated with publicity.

第41题题干

形式主语结构 "It is + 形容词 + that从句" 是四六级和考研阅读中的高频句式，常用于表达观点、陈述事实或引出论述。被动语态 "be associated with" 也是学术和正式文体的常见表达。该句结构完整典型，掌握后可直接迁移到大量类似句型的理解和写作中。

We need to expose ourselves to more art and literature in order to tell the superior from the inferior.

第42题 题干

need to do 和 in order to 引导目的状语都是四六级和考研中的高频句式，具有较强的典型性和复用价值，但简单句结构本身在真题中不算特别有代表性。

Culture is still used as a mark to distinguish one social class from another.

第44题 题干

"主语 + 一般现在时被动 + 不定式表用途"是阅读中很常见的句式，迁移性较强。像 "distinguish A from B" 这样的搭配也常见于说明性文本。

HIGH-FREQUENCY • 真题高频词

本篇出现的 113 个英语六级真题高频词

下列单词既在本篇真题中出现，又是 **英语六级** 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。

cutting B1

adj. 尖刻的

本篇8次 · 真题 12 句

quality A2

n. 质量

本篇5次 · 真题 112 句

preference B2

n. 偏爱

本篇5次 · 真题 29 句

effect A2

n. 影响

本篇4次 · 真题 191 句

cultural B1

adj. 文化的

本篇4次 · 真题 68 句

expose B2

v. 使暴露

本篇4次 · 真题 30 句

exposure B2

n. 暴露

本篇4次 · 真题 21 句

superior B2

adj. 更好的

本篇4次 · 真题 19 句

tend B1

v. 倾向于, 往往会
本篇3次·真题 170 句

critic B2

n. 批评家
本篇3次·真题 34 句

artistic B2

adj. 艺术的
本篇3次·真题 14 句

better A1

adj. 更好的 (good 的比较级)
本篇2次·真题 205 句

simply B1

adv. 仅仅, 只不过
本篇2次·真题 119 句

argue B1

v. 争论
本篇2次·真题 106 句

event A2

n. 事件
本篇2次·真题 99 句

psychologist B2

n. 心理学家
本篇2次·真题 54 句

opinion A2

n. 观点
本篇2次·真题 37 句

historical B2

adj. 历史的
本篇2次·真题 32 句

spot A2

n. 地点
本篇2次·真题 30 句

attribute B2

n. 属性
本篇2次·真题 23 句

distinguish B2

v. 区分
本篇2次·真题 23 句

stuff A2

n. 东西
本篇2次·真题 20 句

mere B2

adj. 仅仅的
本篇2次·真题 19 句

gallery B1

n. 美术馆
本篇2次·真题 13 句

random B2

adj. 随机的

本篇2次 · 真题 12 句

reproduce B2

v. 复制

本篇2次 · 真题 12 句

author A2

n. 作者

本篇1次 · 真题 264 句

likely A2

adj. 很可能的

本篇1次 · 真题 228 句

process B1

n. 过程

本篇1次 · 真题 126 句

rate A2

n. 速度

本篇1次 · 真题 121 句

design B1

n. 设计

本篇1次 · 真题 119 句

expert B1

n. 专家

本篇1次 · 真题 114 句

professor B1

n. 教授 (大学教师的最高职称)

本篇1次 · 真题 112 句

academic B2

adj. 学术的

本篇1次 · 真题 104 句

least A2

det. 最少的

本篇1次 · 真题 98 句

performance B1

n. 表演

本篇1次 · 真题 98 句

according B1

prep. 根据

本篇1次 · 真题 96 句

gain B1

v. 获得; 赢得

本篇1次 · 真题 96 句

journal B1

n. 杂志

本篇1次 · 真题 66 句

significant B2

adj. 重要的

本篇1次 · 真题 65 句

determine

B2

v. 决定

本篇1次 · 真题 62 句

extreme

B2

adj. 极度的

本篇1次 · 真题 60 句

generation

B2

n. 一代人

本篇1次 · 真题 60 句

mostly

B1

adv. 主要地

本篇1次 · 真题 59 句

reality

B1

n. 现实

本篇1次 · 真题 57 句

associate

B2

v. 联系

本篇1次 · 真题 54 句

gap

B1

n. 间隙

本篇1次 · 真题 54 句

principle

B2

n. 原则, 准则

本篇1次 · 真题 54 句

struggle

B1

v. 奋斗

本篇1次 · 真题 54 句

unique

B2

adj. 独特的

本篇1次 · 真题 54 句

network

B1

n. 网络

本篇1次 · 真题 53 句

audience

A2

n. 观众

本篇1次 · 真题 52 句

fashion

B1

n. 时尚;流行款式

本篇1次 · 真题 51 句

status

B2

n. 地位

本篇1次 · 真题 48 句

represent

B1

v. 代表

本篇1次 · 真题 45 句

mass

B1

n. 大量

本篇1次 · 真题 44 句

previous B1

adj. 先前的

本篇1次·真题44句

novel B1

n. 小说

本篇1次·真题43句

identity B2

n. 身份

本篇1次·真题39句

psychological B2

adj. 心理的

本篇1次·真题39句

wealthy B2

adj. 富有的

本篇1次·真题39句

lecture B1

n. 讲座

本篇1次·真题35句

possibility B1

n. 可能性

本篇1次·真题35句

giant B1

adj. 巨大的

本篇1次·真题34句

highly B1

adv. 非常

本篇1次·真题34句

perceive B2

v. 理解, 领悟 (某事的性质或意义)

本篇1次·真题32句

consume B2

v. 消耗, 耗费 (燃料、能源、时间等)

本篇1次·真题31句

explanation B1

n. 解释

本篇1次·真题31句

employ B1

v. 雇用

本篇1次·真题30句

entirely B1

adv. 完全地

本篇1次·真题29句

meanwhile B1

adv. 与此同时

本篇1次·真题29句

obtain B2

v. 获得

本篇1次·真题29句

closely B1

adv. 紧密地

本篇1次·真题 28 句

collection B1

n. 收集物

本篇1次·真题 28 句

extent B2

n. 程度

本篇1次·真题 28 句

propose B1

v. 提议

本篇1次·真题 28 句

regularly A2

adv. 经常地

本篇1次·真题 27 句

relative B1

n. 亲戚, 亲属

本篇1次·真题 26 句

scholar B2

n. 学者

本篇1次·真题 26 句

strike B1

v. 打击

本篇1次·真题 25 句

ordinary B1

adj. 普通的

本篇1次·真题 24 句

apart B1

adv. 分开地

本篇1次·真题 22 句

champion B1

n. 冠军

本篇1次·真题 22 句

popularity B2

n. 受欢迎

本篇1次·真题 20 句

deeply B1

adv. 深深地

本篇1次·真题 19 句

literature B2

n. 文学

本篇1次·真题 19 句

narrow B1

adj. 狭窄的

本篇1次·真题 19 句

rocket B1

n. 火箭

本篇1次·真题 19 句

momentum

B2

n. 动力

本篇1次·真题 18 句

sophisticated

C1

adj. 复杂精密的

本篇1次·真题 18 句

viewer

B1

n. 观众

本篇1次·真题 17 句

distinction

B2

n. 区别

本篇1次·真题 16 句

neglect

B2

v. 忽视;疏忽

本篇1次·真题 16 句

influential

B2

adj. 有影响力的;有权势的

本篇1次·真题 15 句

undergraduate

B2

n. 大学本科生

本篇1次·真题 15 句

maintenance

B2

n. 维护

本篇1次·真题 14 句

wave

A2

n. 波浪

本篇1次·真题 14 句

classic

B1

adj. 典型的

本篇1次·真题 13 句

contemporary

B2

adj. 当代的

本篇1次·真题 13 句

genius

B2

n. 天才

本篇1次·真题 12 句

mechanism

B2

n. 机制

本篇1次·真题 12 句

merely

B2

adv. 仅仅, 只不过

本篇1次·真题 12 句

comparable

B2

adj. 可比较的

本篇1次·真题 11 句

fate

B2

n. 命运

本篇1次·真题 11 句

worthy B2

adj. 值得的

本篇1次 · 真题 11 句

fame B2

n. 名声

本篇1次 · 真题 10 句

pile B1

n. 堆

本篇1次 · 真题 10 句

confused A2

adj. 困惑的

本篇1次 · 真题 9 句

prestige C1

n. 威望

本篇1次 · 真题 9 句

slight B2

adj. 轻微的

本篇1次 · 真题 9 句

sociologist C1

n. 社会学家

本篇1次 · 真题 9 句

sink A2

v. 下沉

本篇1次 · 真题 8 句

wrap B1

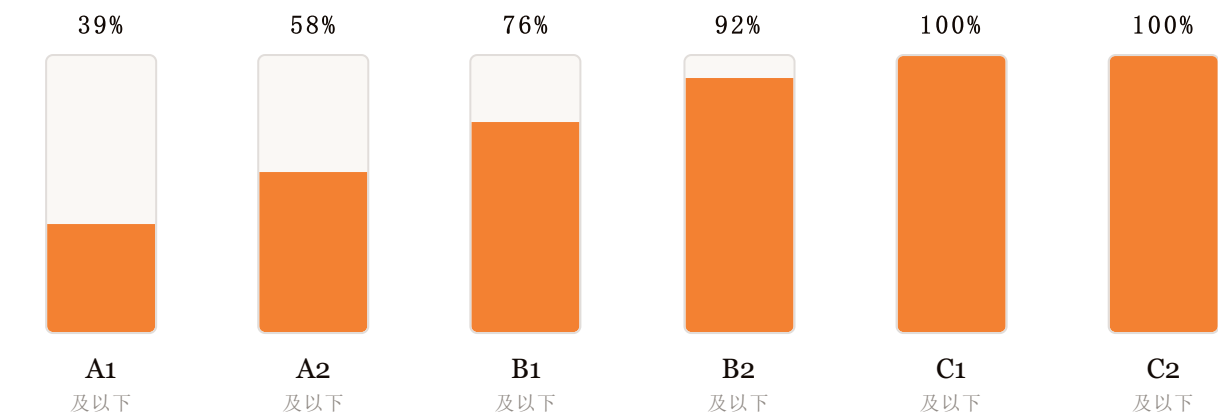
v. 包

本篇1次 · 真题 8 句

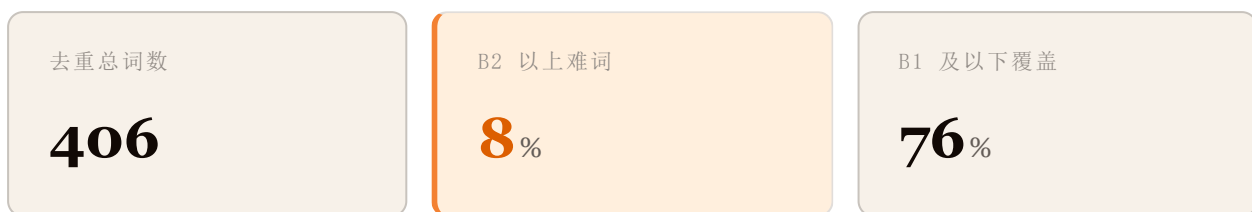
VOCABULARY · 词汇难度分布

全文 406 词按 CEFR 难度累积覆盖

全文去重后共 **406** 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 32 个 · 约 8%。



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 406 个 · 末柱为 100%



英语六级 2015年6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 →