

2020年12月·第1套 英语六级阅读理解（四选一） 第1篇·46-50 题 答案与解析

QUESTIONS & ANALYSIS • 阅读理解题和解析

阅读理解题和解析·46-50 题

本页 46-50 题的答案与逐题解析由懒笔记基于2020年12月·第1套 英语六级阅读理解（四选一）原卷逐题核对整理。与试卷排版同一卷面：先是 Directions 与 5 段原文（段首标 P1-P5 段号、逐段附中文翻译）；之后 5 道题逐题排列，每题英文题干与选项后紧接本题解析——题干与选项中译、答案、题型判定、题干拆句、定位句中英对照与逐选项对错归因。

真题卷第1套(2020-12) · 六级

Part III Section C (1)

Directions: There are 2 passages in this section. Each passage is followed by some questions or unfinished statements. For each of them there are four choices marked A), B), C) and D). You should decide on the best choice and mark the corresponding letter on **Answer Sheet 2** with a single line through the centre.

Passage One

Questions 46 to 50 are based on the following passage.

P1 What is the place of art in a culture of inattention? Recent visitors to the Louvre report that tourists can now spend only a minute in front of the Mona Lisa before being asked to move on. Much of that time, for some of them, is spent taking photographs not even of the painting but of themselves with the painting in the background.

在一个注意力涣散的文化中,艺术处于何种位置?最近到访卢浮宫的游客报告说,游客现在在《蒙娜丽莎》前只能停留一分钟就会被要求离开。对他们中的一些人来说,这段时间的大部分甚至不是用来拍摄画作本身,而是拍摄以画作为背景的自拍照。

P2 One view is that we have democratised tourism and gallery-going so much that we have made it effectively impossible to appreciate what we've travelled to see. In this oversubscribed society, experience becomes a commodity like any other. There are queues to climb Mt. Jolmo Lungma as well as to see famous paintings. Leisure, thus conceived, is hard labour, and returning to work becomes a well-earned break from the ordeal.

一种观点认为,我们已经将旅游和参观美术馆过度民主化,以至于实际上无法欣赏我们千里迢迢前来观看的东西。在这个过度拥挤的社会中,体验像其他任何东西一样成为一种商品。攀登珠穆朗玛峰和观看名画都需要排队。如此conceived的休闲成了艰苦的劳作,重返工作反而成了从这种折磨中获得的当之无愧的休息。

P3 What gets lost in this industrialised haste is the quality of looking. Consider an extreme example, the late philosopher Richard Wollheim. When he visited the Louvre he could spend as much as four hours sitting before a painting. The first hour, he claimed, was necessary for misperceptions to be

eliminated. It was only then that the picture would begin to disclose itself. This seems unthinkable today, but it is still possible to organise. Even in the busiest museums there are many rooms and many pictures worth hours of contemplation which the crowds largely ignore. Sometimes the largest crowds are partly the products of bad management; the Mona Lisa is such a hurried experience today partly because the museum is being reorganised. The Uffizi in Florence, another site of cultural pilgrimage, has cut its entry queues down to seven minutes by clever management. And there are some forms of art, those designed to be spectacles as well as objects of contemplation, which can work perfectly well in the face of huge crowds.

在这种工业化的匆忙中失去的是观看的品质。考虑一个极端的例子,已故哲学家Richard Wollheim。当他参观卢浮宫时,他可以在一幅画前坐上长达四个小时。他声称,第一个小时是消除误解所必需的。只有到那时,画作才会开始展现自己。这在今天似乎难以想象,但仍然可以安排。即使在最繁忙的博物馆里,也有许多房间和许多值得花数小时凝视的画作,而这些大多被人群忽视。有时最大的人群部分是糟糕管理的产物;《蒙娜丽莎》今天之所以成为如此匆忙的体验,部分原因是博物馆正在重组。佛罗伦萨的乌菲兹美术馆是另一个文化朝圣地,通过巧妙的管理已将入场排队时间缩短至七分钟。还有一些艺术形式,那些被设计为既是奇观又是凝视对象的艺术,在面对大量人群时可以完美地发挥作用。

P4 Olafur Eliasson's current Tate Modern show, for instance, might seem nothing more than an entertainment, overrun as it is with kids romping(喧闹地玩耍) in fog rooms and spray mist installations. But it's more than that: where Eliasson is at his most entertaining, he is at his most serious too, and his disorienting installations bring home the reality of the destructive effects we are having on the planet—not least what we are doing to the glaciers of Eliasson's beloved Iceland.

例如,Olafur Eliasson目前在泰特现代美术馆的展览,乍看之下似乎只不过是一种娱乐,到处都是孩子们在雾室和喷雾装置中喧闹地玩耍。但它不止于此:在Eliasson最具娱乐性的地方,他也最为严肃,他那些令人迷失方向的装置让人们认识到我们对地球造成的破坏性影响的现实——尤其是我们对Eliasson挚爱的冰岛冰川所做的事情。

P5 Marcel Proust, another lover of the Louvre, wrote: "It is only through art that we can escape from ourselves and know how another person sees the universe, whose landscapes would otherwise have remained as unknown as any on the moon." If any art remains worth seeing, it must lead us to such escapes. But a minute in front of a painting in a hurried crowd won't do that.

卢浮宫的另一位爱好者Marcel Proust写道:"只有通过艺术,我们才能逃离自我,了解另一个人如何看待宇宙,否则那些风景将像月球上的任何风景一样不为人知。"如果任何艺术仍然值得观看,它必须引领我们实现这样的逃离。但在匆忙的人群中在一幅画前停留一分钟是做不到这一点的。

题目与逐题解析

46. What does the scene at the Louvre demonstrate according to the author?

- A) The enormous appeal of a great piece of artistic work to tourists.
- B) The near impossibility of appreciating art in an age of mass tourism.
- C) The ever-growing commercial value of long-cherished artistic works.
- D) The real difficulty in getting a glimpse at a masterpiece amid a crowd.

根据作者所述,卢浮宫的场景说明了什么?

- A) 一件伟大艺术作品对游客的巨大吸引力。 B) 在大众旅游时代欣赏艺术几乎是不可能的。

c) 长期珍视的艺术作品不断增长的商业价值。 d) 在人群中一睹杰作真容的真正困难。

【答案】 **B** (细节题)

【判型】 What does the scene at the Louvre demonstrate according to the author? 指向首段 Louvre 场景这一具体段落内容，问的是作者借此场景说明了什么，属于针对局部段落的细节理解。

【拆句】 Q46 主干为 What does the scene demonstrate; at the Louvre 修饰 scene, according to the author 是状语，标明立场归属。结构平铺直叙，无陷阱。

【定位】 Recent visitors to the Louvre report that tourists can now spend only a minute in front of the Mona Lisa before being asked to move on. Much of that time, for some of them, is spent taking photographs not even of the painting but of themselves with the painting in the background.

近期到访卢浮宫的游客反映，参观者在《蒙娜丽莎》前如今只能停留一分钟就被催促离开；而这段时间里，有些人甚至不是在拍画，而是在拍自己以画为背景的合影。

【选项】 A) **与原文相反**

The enormous appeal of a great piece of artistic work to tourists. 把场景解读为'名画对游客极具吸引力'；但作者借场景批评的是'欣赏被毁'，不是赞美吸引力。

B) **✓ 正确**

tourists can now spend only a minute in front of the Mona Lisa ↔ **in an age of mass tourism** taking photographs not even of the painting but of themselves with the painting in the background

↔ **The near impossibility of appreciating art**

预判得出的'大众旅游下艺术几乎无法被欣赏'与 The near impossibility of appreciating art in an age of mass tourism. 几乎——对应，锁定 B。

C) **无中生有**

The ever-growing commercial value of long-cherished artistic works. 谈的是'商业价值不断上升'，首段从未提及画作的商业价值，纯属添料。

D) **以偏概全**

The real difficulty in getting a glimpse at a masterpiece amid a crowd. 只说'人群中很难看到一眼名画'，是把场景就事论事化，没有抓住作者借此引出的'欣赏几乎不可能'这一上位判断。

47. Why did the late philosopher Richard Wollheim spend four hours before a picture?

A) It takes time to appreciate a piece of art fully.

B) It is quite common to misinterpret artistic works.

C) The longer people contemplate a picture, the more likely they will enjoy it.

D) The more time one spends before a painting, the more valuable one finds it.

已故哲学家 **Richard Wollheim** 为什么在一幅画前待了四个小时？

A) 充分欣赏一件艺术品需要时间。 B) 误读艺术作品是很常见的。

- c) 人们凝视一幅画的时间越长,就越有可能喜欢它。
d) 一个人在一幅画前花费的时间越多,就会发现它越有价值。

【答案】 A (细节题)

【判型】 Why did the late philosopher Richard Wollheim spend four hours before a picture?
直接问具体人物做某事的原因, 答案应在原文紧邻位置以原因句呈现。

【拆句】 Q47 主语 the late philosopher Richard Wollheim, 谓语 spend, 宾语 four hours, before a picture 作状语。late 在此意为'已故的', 不是'迟到的', 属于熟词僻义, 需留意但不影响答题。

【定位】 When he visited the Louvre he could spend as much as four hours sitting before a painting. The first hour, he claimed, was necessary for misperceptions to be eliminated. It was only then that the picture would begin to disclose itself.

他到卢浮宫时, 可以一坐就是四小时在一幅画前。他声称, 第一个小时是用来消除误解所必需的; 只有那之后, 画作才开始向他显露真容。

【选项】 A) ✓ 正确

The first hour, he claimed, was necessary for misperceptions to be eliminated. It was only then that the picture would begin to disclose itself.

↔ **It takes time to appreciate a piece of art fully.**

could spend as much as four hours sitting before a painting ↔ **fully**

预判得出的'充分欣赏一幅画需要时间'与 It takes time to appreciate a piece of art fully. 完全对应, 锁定 A。

B) 答非所问

It is quite common to misinterpret artistic works. 把 Wollheim 的话曲解为'误读艺术品很常见', 原文只说'第一个小时用来消除误解', 并非论证误读普遍性, 且未回答'为什么花四小时'。

C) 过度推断

The longer people contemplate a picture, the more likely they will enjoy it. 用'越久越享受'的因果断言推过头; 原文只说'时间够长才开始显露', 并未承诺时间长就更愉悦, 也未做'越...越...'的程度推断。

D) 无中生有

The more time one spends before a painting, the more valuable one finds it. 谈的是画作'价值'感受越来越高, 原文从未涉及'价值'判断, 仅谈'显露/欣赏'。

48. What does the case of the Uffizi in Florence show?

- A) Art works in museums should be better taken care of.
- B) Sites of cultural pilgrimage are always flooded with visitors.
- C) Good management is key to handling large crowds of visitors.
- D) Large crowds of visitors cause management problems for museums.

Florence的Uffizi美术馆的案例说明了什么？

- A) 博物馆中的艺术品应该得到更好的照管。 B) 文化朝圣地总是挤满游客。
- C) 良好的管理是处理大量游客的关键。 D) 大量游客给博物馆造成管理问题。

【答案】 C (细节题)

【判型】 What does the case of the Uffizi in Florence show? 问某个案例说明了什么，与第 46 题同构，仍是针对局部段落的细节理解。

【拆句】 Q48 主干 What does the case show; of the Uffizi in Florence 是 case 的后置修饰。结构平铺直叙，无陷阱。

【定位】 The Uffizi in Florence, another site of cultural pilgrimage, has cut its entry queues down to seven minutes by clever management.

佛罗伦萨的乌菲齐美术馆——另一个文化朝圣地——通过巧妙的管理，把入场排队时间压缩到了七分钟。

【选项】 A) 无中生有

Art works in museums should be better taken care of. 谈的是'藏品应得到更好保养'，原文从未涉及藏品保养话题。

B) 以偏概全

Sites of cultural pilgrimage are always flooded with visitors. 把 another site of cultural pilgrimage 这一插入语放大为'总是人满为患'的全称命题；原文用 another 只是顺带说 Uffizi 也是文化朝圣地，并未做'always flooded'的全称断言。

C) ✓ 正确

by clever management ↔ **Good management is key to**

has cut its entry queues down to seven minutes ↔ **handling large crowds of visitors**

预判得出的'好管理是处理大客流的关键'与 Good management is key to handling large crowds of visitors. 一一对应，锁定 C。

D) 与原文相反

Large crowds of visitors cause management problems for museums. 强调大客流给博物馆制造管理问题，与原文'好管理把队伍压短'的解决向论点正相反。

49. What do we learn from Olafur Eliasson's current Tate Modern show?

- A) Children learn to appreciate art works most effectively while they are playing.
- B) It is possible to combine entertainment with appreciation of serious art.
- C) Art works about the environment appeal most to young children.
- D) Some forms of art can accommodate huge crowds of visitors.

我们从Olafur Eliasson当前在Tate Modern的展览中了解到什么？

- A) 儿童在玩耍时最有效地学会欣赏艺术作品。 B) 将娱乐与严肃艺术欣赏相结合是可能的。
- C) 关于环境的艺术作品最吸引幼儿。 D) 某些艺术形式可以容纳大量游客。

【答案】 **B** (细节题)

【判型】 What do we learn from Olafur Eliasson's current Tate Modern show? 问从某具体展览能得出什么结论，仍是针对段落细节的归纳。

【拆句】 Q49 主干 What do we learn from X; current 强调'当前正在展出的', Eliasson's 是所有格修饰 show。结构平铺直叙，无陷阱。

【定位】 But it's more than that: where Eliasson is at his most entertaining, he is at his most serious too, and his disorienting installations bring home the reality of the destructive effects we are having on the planet—not least what we are doing to the glaciers of Eliasson's beloved Iceland.

但它不止于此：在 Eliasson 最娱乐之处，他也最严肃；他那些令人迷向的装置艺术让我们直面人类对地球造成的破坏性影响——尤其是我们对他所挚爱的冰岛冰川所做的一切。

【选项】 A) **无中生有**

Children learn to appreciate art works most effectively while they are playing. 谈'儿童在玩耍中学得最好'，原文只在括号内说 kids romping(喧闹地玩耍) in fog rooms，从未论及儿童学习艺术的效果。

B) **✓ 正确**

where Eliasson is at his most entertaining, he is at his most serious too ↔

to combine entertainment with appreciation of serious art

But it's more than that ↔ **It is possible**

预判得出的'娱乐性展览能承载严肃艺术意图'与 It is possible to combine entertainment with appreciation of serious art. 完全对应，锁定 B。

C) **偷换概念**

Art works about the environment appeal most to young children. 把'环境主题装置作品'与'最吸引儿童'强行嫁接；原文只说装置揭示环境破坏，且儿童只是恰巧在场玩耍，并未说儿童最被吸引。

D) **答非所问**

Some forms of art can accommodate huge crowds of visitors. 概括的是上一段第三段末句 there are some forms of art ... which can work perfectly well in the face of huge crowds 的论点，与 Eliasson 案例所要说明的'娱乐 vs 严肃'不在同一题点上。

50. What can art do according to Marcel Proust?

- A) Enable us to live a much fuller life.
- B) Allow us to escape the harsh reality.
- C) Help us to see the world from a different perspective.
- D) Urge us to explore the unknown domain of the universe.

根据 Marcel Proust 所述,艺术能做什么?

- A) 使我们能够过上更充实的生活。
- B) 让我们逃离严酷的现实。
- C) 帮助我们从不同的角度看世界。
- D) 促使我们探索宇宙的未知领域。

【答案】 C (细节题)

【判型】 What can art do according to Marcel Proust? 以 according to + 人名 直接索要某人对某事的看法, 定位句多为该人物的直接引语。

【拆句】 Q50 主干 What can art do; according to Marcel Proust 是状语, 标明观点归属。结构平铺直叙, 无陷阱。

【定位】 It is only through art that we can escape from ourselves and know how another person sees the universe, whose landscapes would otherwise have remained as unknown as any on the moon.

唯有通过艺术, 我们才能跳出自我, 得以知晓另一个人如何看待这个宇宙——而那个人眼中的景观, 否则将像月球上的任何风景一样不为我们所知。

【选项】 A) 无中生有

Enable us to live a much fuller life. 谈艺术'让生命更充实', 原文从未涉及生命充实度的话题, 纯属添料。

B) 偷换概念

Allow us to escape the harsh reality. 把原文 escape from ourselves (摆脱自我) 偷换为 escape the harsh reality (逃避残酷现实); 自我 ≠ 残酷现实, 二者维度不同。

C) ✓ 正确

know how another person sees the universe ↔ see the world from a different perspective
escape from ourselves ↔ from a different perspective

预判得出的'艺术让我们从他人视角看世界'与 Help us to see the world from a different perspective. 完全对应, 锁定 C。

D) 过度推断

Urge us to explore the unknown domain of the universe. 把比喻 as unknown as any on the moon 实物化为'探索宇宙未知领域'; 原文 the moon 仅是比喻'他者视野不可达', 不是号召探索外太空。

SENTENCE INSIGHTS • 句子精讲

11 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。

Recent visitors to the Louvre report that tourists can now spend only a minute in front of the Mona Lisa before being asked to move on.

第1段，第2句

本句结构高度典型：主句 + that 引导的宾语从句是四六级和考研阅读中的常见句式，report、say、think 等动词后接 that 从句的结构出现频率极高。从句中的情态动词 can 加动词原形也是基础且高频的结构。时间状语 before being asked 的被动式动名词用法同样常见于真题。掌握本句结构后，学生可迁移到大量类似句型的理解和分析中。

One view is that we have democratised tourism and gallery-going so much that we have made it effectively impossible to appreciate what we've travelled to see.

第2段，第1句

本句的多层从句嵌套、“so ... that” 结果状语从句、形式宾语结构、“what” 引导的宾语从句，以及全句统一使用现在完成时来表达因果逻辑，都是四六级和考研阅读理解中的典型句式。这类句子在学术评论、社会现象分析类文章中极为常见，掌握后可广泛迁移。

What gets lost in this industrialised haste is the quality of looking.

第3段，第1句

主语从句 + 系表结构是四六级和考研阅读中的高频句式，尤其是用 What 引导主语从句并通过 is 引出结论的模式，在学术写作和议论文中非常典型，掌握后可大量复用。

When he visited the Louvre he could spend as much as four hours sitting before a painting.

第3段，第3句

时间状语从句加主句的结构是四六级和考研阅读中的常见句式。情态动词表达能力或可能性、现在分词短语作状语补充说明动作方式，这些都是考试中频繁出现的语法点。掌握本句结构后，学生可以迁移到大量类似的“When 从句 + 主句陈述能力/习惯”句型中，具有较高的典型性和复用价值。

The first hour, he claimed, was necessary for misperceptions to be eliminated.

第3段，第4句

句子包含主语、系表谓语、目的状语、插入语、不定式被动结构等多种成分，成分种类较丰富。插入语和不定式复合结构的识别是常见易错点，适合作为成分划分练习。

It was only then that the picture would begin to disclose itself.

第3段，第5句

强调句 "It is/was ... that" 是四六级和考研英语写作中的高频句式，本句结构清晰典型，掌握后可直接迁移到大量类似句子的理解和写作中，代表性强。

Olafur Eliasson's current Tate Modern show, for instance, might seem nothing more than an entertainment, overrun as it is with kids romping(喧闹地玩耍) in fog rooms and spray mist installations.

第4段，第1句

让步状语从句的倒装结构 "形容词 + as + 主语 + be动词" 是四六级和考研英语中的高频难点句式，且主句使用 "seem nothing more than" 这类评价性表达也很常见。整句体现了书面语中常用的 "先给出印象判断,再用让步从句补充事实" 的论证模式,具有很强的代表性

But it's more than that: where Eliasson is at his most entertaining, he is at his most serious too, and his disorienting installations bring home the reality of the destructive effects we are having on the planet—not least what we are doing to the glaciers of Eliasson's beloved Iceland.

第4段，第2句

本句结构高度典型:状语从句前置、主句包含并列谓语、定语从句修饰名词、宾语从句作补充说明,这些都是四六级和考研英语中的高频句式。特别是where引导条件状语、定语从句省略关系代词、破折号引出补充说明,都是真题常见结构,掌握后可大量复用。

Marcel Proust, another lover of the Louvre, wrote: "It is only through art that we can escape from ourselves and know how another person sees the universe, whose landscapes would otherwise have remained as unknown as any on the moon."

第5段，第1句

成分丰富且含多个训练点:同位语、强调句中的被强调状语、并列谓语共用情态动词、how 引导的宾语从句、whose 引导的非限制性定语从句、系动词加比较结构表语、虚拟语气中的副词状语。既覆盖基本成分(主谓宾表状)也涉及易混淆点(强调句 that 不是定语从句、whose 在从句内作定语、otherwise 作状语),适合作为综合划分练习。

It takes time to appreciate a piece of art fully.

第47题，A

形式主语"It takes time to do sth"是四六级和考研阅读中的高频句式，类似结构（如"It is important to..."、"It seems that..."）反复出现。掌握本句的分析方法可以直接迁移到大量同类句子，典型性很高。

Art works in museums should be better taken care of.

第48题，A

情态动词加被动语态是四六级和考研阅读中的高频句式，介词短语作后置定语也是常考结构。本句结构简洁、典型性强，学生掌握后可在大量类似句子中复用，具有较好的迁移价值。

HIGH-FREQUENCY • 真题高频词

本篇出现的 58 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。

crowd A2

n. 人群

本篇8次 · 真题 23 句

management B1

n. 管理

本篇4次 · 真题 63 句

escape A2

v. 逃跑, 逃脱

本篇3次 · 真题 24 句

artistic B2

adj. 艺术的

本篇3次 · 真题 14 句

would A1

aux. (will 的过去式) 将要, 会

本篇2次 · 真题 568 句

according B1

prep. 根据

本篇2次 · 真题 96 句

current B1

adj. 现在的

本篇2次 · 真题 72 句

cultural B1

adj. 文化的

本篇2次 · 真题 68 句

reality B1

n. 现实

本篇2次 · 真题 57 句

appeal B2

v. 呼吁

本篇2次 · 真题 48 句

effectively B2

adv. 有效地

本篇2次 · 真题 43 句

site A2

n. 地点

本篇2次 · 真题 34 句

tourism B1

n. 旅游业

本篇2次 · 真题 33 句

universe B2

n. 宇宙

本篇2次 · 真题 20 句

partly B1

adv. 部分地

本篇2次 · 真题 18 句

entertainment B1

n. 娱乐活动

本篇2次 · 真题 16 句

philosopher B2

n. 哲学家

本篇2次 · 真题 14 句

unknown B1

adj. 未知的

本篇2次 · 真题 9 句

product A2

n. 产品

本篇1次·真题 271 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

better A1

adj. 更好的 (good 的比较级)

本篇1次·真题 205 句

effect A2

n. 影响

本篇1次·真题 191 句

view A2

n. 观点, 看法

本篇1次·真题 134 句

design B1

n. 设计

本篇1次·真题 119 句

quality A2

n. 质量

本篇1次·真题 112 句

claim B1

v. 声称

本篇1次·真题 111 句

least A2

det. 最少的

本篇1次·真题 98 句

case A2

n. 情况

本篇1次·真题 97 句

enable B1

v. 使能够

本篇1次·真题 68 句

extreme B2

adj. 极度的

本篇1次·真题 60 句

explore B1

v. 探索

本篇1次·真题 52 句

thus B2

adv. 因此, 所以

本篇1次·真题 47 句

ignore B1

v. 忽视;不理睬

本篇1次·真题 46 句

demonstrate

B2

v. 证明

本篇1次·真题 45 句

flood

B1

n. 洪水

本篇1次·真题 44 句

mass

B1

n. 大量

本篇1次·真题 44 句

commercial

B2

adj. 商业的

本篇1次·真题 43 句

fully

B1

adv. 完全地

本篇1次·真题 43 句

perspective

B2

n. 观点

本篇1次·真题 38 句

instance

B2

n. 例子

本篇1次·真题 35 句

combine

B1

v. (使) 结合、组合

本篇1次·真题 33 句

otherwise

B2

adv. 否则, 不然

本篇1次·真题 33 句

handle

A2

v. 处理

本篇1次·真题 32 句

valuable

B1

adj. 贵重的

本篇1次·真题 32 句

eliminate

B2

v. 消除

本篇1次·真题 30 句

largely

B2

adv. 主要地

本篇1次·真题 28 句

urge

B2

v. 敦促

本篇1次·真题 27 句

scene

A2

n. 场景

本篇1次·真题 25 句

perfectly

B1

adv. 完美地

本篇1次·真题 18 句

enormous

B1

adj. 巨大的

本篇1次 · 真题 17 句

leisure

B1

n. 闲暇

本篇1次 · 真题 16 句

landscape

B1

n. 风景

本篇1次 · 真题 13 句

appreciation

B2

n. 感激

本篇1次 · 真题 12 句

commodity

C1

n. 商品

本篇1次 · 真题 10 句

disclose

C1

v. 透露, 公开 (信息、秘密等)

本篇1次 · 真题 9 句

domain

B2

n. 领域

本篇1次 · 真题 8 句

harsh

B2

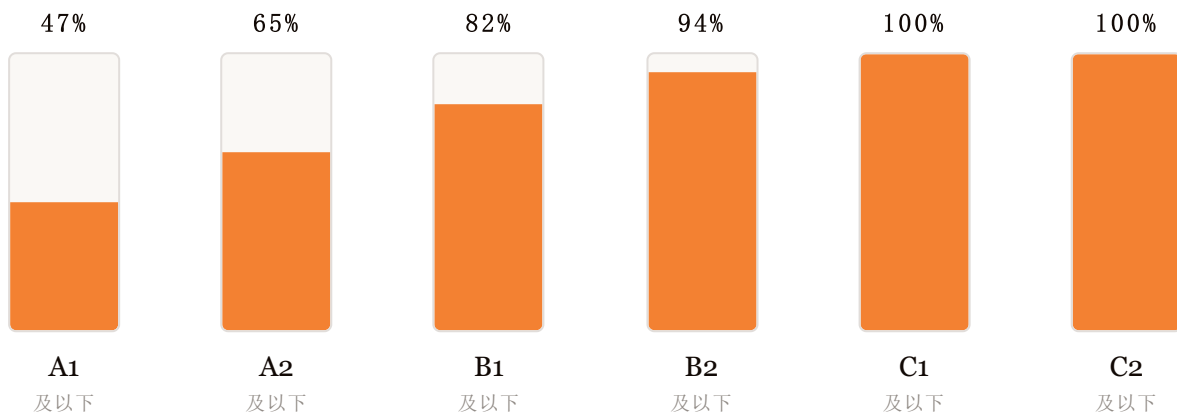
adj. 严厉的

本篇1次 · 真题 8 句

VOCABULARY · 词汇难度分布

全文 239 词按 CEFR 难度累积覆盖

全文去重后共 239 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 14 个 · 约 6%。



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 239 个 · 末柱为 100%

去重总词数

239

B2 以上难词

6%

B1 及以下覆盖

82%



英语六级 2020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）	题目解析 →
Part III Section C (1)	阅读理解（四选一）	本题
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 →