

Part I

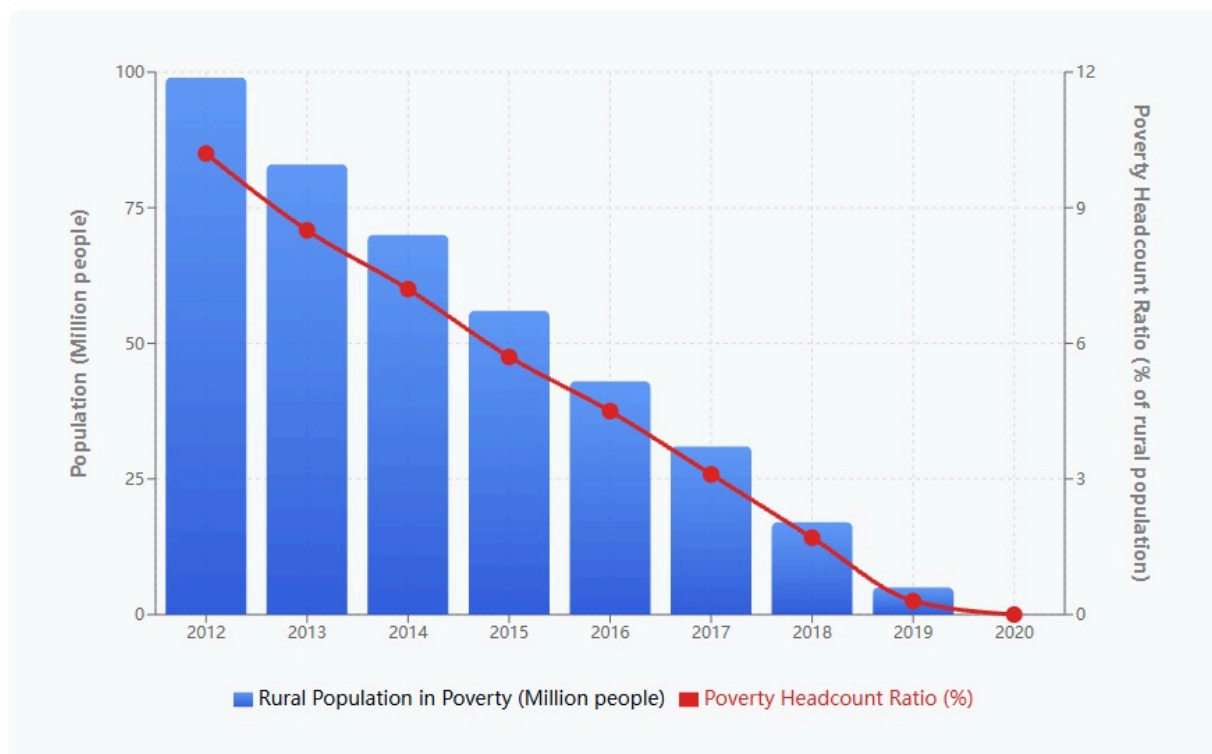
Writing

(30 minutes)

Directions: For this part, you are allowed 30 minutes to write an essay based on the chart below. You should start your essay with a brief description of the chart and comment on China's achievements in poverty alleviation. You should write at least 150 words but no more than 200 words.

Rural Population in Poverty

Sources: China's National Bureau of Statistics, China's State Council Leading Group Office of Poverty Alleviation and Development



Part II

Listening Comprehension

(30 minutes)

Section A

本部分与 2021年6月第1套 共用, 点此查看

Section B

本部分与 2021年6月第1套 共用, 点此查看

Section C

本部分与 2021年6月第1套 共用, 点此查看

Section A

Directions: In this section, there is a passage with ten blanks. You are required to select one word for each blank from a list of choices given in a word bank following the passage. Read the passage through carefully before making your choices. Each choice in the bank is identified by a letter. Please mark the corresponding letter for each item on **Answer Sheet 2** with a single line through the centre. You may not use any of the words in the bank more than once.

At 43, I've reached the stage where women are warned to watch out for the creeping sadness of middle age. We're served up an endless stream of advice on "how to survive your 40s", as if we're in the endurance stage of a slow limp toward 26. This is the age women start to become "invisible"—our value, attractiveness and power supposedly 27 by the vanishing of youth. But I don't feel like I'm fading into 28. I feel more seen than I ever have, and for the first time in my life, I have a clear-eyed view of myself that is 29, compassionate and accepting.

When I look in the mirror, I'm proud of who I am—even those "broken" parts that for so long seemed impossible to love. So when advertisers try to sell me ways to "turn back the clock", I have to 30 a laugh. I wouldn't go back to the crippling self-consciousness of my youth if you paid me. This hard-won sense of self-acceptance is one of the joys of being an older woman. But it's a narrative often 31 out by the shame that marketers rely on to peddle us their diet pills, miracle face creams and breathable yoga pants—as if self-love is a 32 commodity.

For some women I know, this sense of trust and self-belief later in life gave them the courage to leave dysfunctional relationships or 33 on new career paths. Others talked about enjoying their own company, of growth through 34, deepening bonds of friendships, the ability to be more compassionate, less judgmental and to listen more and appreciate the small pleasures. Life past 40 is far from smooth sailing, but it's so much more than the reductive 35 we see in women's magazines and on the Hollywood big screen.

- | | |
|---------------|----------------|
| A) adversity | I) neglected |
| B) authentic | J) obscurity |
| C) convey | K) outlines |
| D) depictions | L) prevalent |
| E) diminished | M) purchasable |
| F) drowned | N) submit |
| G) embark | O) suppress |
| H) fragility | |

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**.

What Are the Ethics of CGI Actors—And Will They Replace Real Ones?

- A) Digital humans are coming to a screen near you. As computer-generated imagery (CGI) has become cheaper and more sophisticated, the film industry can now convincingly recreate people on screen—even actors who have been dead for decades. The technology's ability to effectively keep celebrities alive beyond the grave is raising questions about public legacies and image rights.
- B) Late in 2019, it was announced that US actor James Dean, who died in 1955, will star in a Vietnam War film scheduled for release later this year. In the film, which will be called *Finding Jack*, Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs, with another actor voicing him. The news was met with excitement by those keen to see Dean digitally brought back to life for only his fourth film, but it also drew sharp criticism. "This is puppeteering the dead for their fame alone," actress Zelda Williams wrote on Twitter. "It sets such an awful precedent for the future of performance." Her father, Robin Williams, who died in 2014, was keen to avoid the same fate. Before his death, he filed a deed protecting the use of his image until 2039, preventing others from recreating him using CGI to appear in a film, TV show or as a hologram(全息影像).
- C) The James Dean film is a way to keep the actor's image relevant for younger generations, says Mark Roesler of CMG Worldwide, the firm that represents Dean's estate. "I think this is the beginning of an entire wave," says Travis Cloyd, CEO of Worldwide XR, one of the companies behind the digital recreation of Dean. "Moving into the future, we want James Dean to be brought into different gaming environments, or different virtual reality environments, or augmented reality environments," he says.
- D) Other actors have been revived, with the permission of their estates, for advertising purposes: for example, a 2011 advertisement for Dior featured contemporary actress Charlize Theron alongside iconic 20th-century stars Marilyn Monroe, Grace Kelly and Marlene Dietrich. Later, Audrey Hepburn was digitally recreated for a chocolate commercial in 2013. In the same year, a CGI Bruce Lee appeared in a Chinese-language ad for a whisky brand, which offended many fans because Lee was widely known not to drink alcohol at all. "In the last five years, it's become more affordable and more achievable in a whole movie," says Tim Webber at UK visual effects firm Framestore, the company behind the Hepburn chocolate ad. Framestore used body doubles with resemblance to Hepburn's facial structure and body shape as a framework for manual animation. The process was extremely difficult and expensive, says Webber, but the technology has moved on.
- E) Now, a person can be animated from scratch. "If they're alive today, you can put them in scanning rigs, you can get every detail of their body analysed very carefully and that makes it much easier, whereas working from available photographs is tricky," says Webber, who won an Academy Award for his visual effects work on the 2013 film *Gravity*. "I also see a lot of actors today who will have the desire to take advantage of this technology: to have their likeness captured and stored for future content," says Cloyd. "They foresee this being something that could give their estates and give their families the ability to make money from their likeness when they're gone."
- F) A hidden hazard of digitally recreating a deceased(已故的) celebrity is the risk of damaging their legacy. "We have to respect the security and the integrity of rights holders," says John Canning at Digital Domain, a US firm that created a hologram rapper(说唱艺人) Tupac Shakur, which appeared at the Coachella music festival in 2012, 15 years after his death.
- G) Legally, a person's rights to control the commercial use of their name and image beyond their death differ between and even within countries. In certain US states, for example, these rights are treated similarly to property rights, and are transferable to a person's heirs. In California, under the Celebrities Rights Act, the personality rights for a celebrity last for 70 years after their death. "We've got a societal debate going on about access to our public commons, as it were, about famous faces," says Lilian Edwards at Newcastle

University, UK. Should the public be allowed to use or reproduce images of famous people, given how iconic they are? And what is in the best interest of a deceased person's legacy may conflict with the desires of their family or the public, says Edwards.

- H) A recreation, however lifelike, will never be indistinguishable from a real actor, says Webber. "When we are bringing someone back, representing someone who is no longer alive on the screen, what we are doing is extremely sophisticated digital make-up," he says: "A performance is a lot more than a physical resemblance."
- I) As it becomes easier to digitally recreate celebrities and to entirely manufacture on-screen identities, could this kind of technology put actors out of jobs? "I think actors are worried about this," says Edwards. "But I think it will take a very long time." This is partly because of the risk that viewers find virtual humans scary. Edwards cites widespread backlash to the digital recreation of Carrie Fisher as a young Princess Leia in *Rogue One*, a trick later repeated in the recent *Star Wars: The Rise of Skywalker*, which was filmed after Fisher's death in 2016. "People didn't like it," she says. "They discovered the uncanny valley(诡异谷)."
- J) This refers to the idea that when objects trying to resemble humans aren't quite perfect, they can make viewers feel uneasy because they fall somewhere between obviously non-human and fully human. "That's always a danger when you're doing anything human or human-like," says Webber. "There're a thousand things that could go wrong with a computer-generated facial performance, and any one of those could make it fall into the uncanny valley," he says: "Your brain just knows there's something wrong." The problem often arises around the eyes or mouth, says Webber. "They're the areas that you look at when you're talking to someone."
- K) An unfamiliar digital human that has been created through CGI will also face the same challenge as an unknown actor: they don't have the appeal of an established name. "You have to spend substantial capital in creating awareness around their likeness and making sure people are familiar with who they are," says Cloyd. This is now starting to happen. "The way you pre-sell a movie in a foreign market is based on relevant talent," he says. "I think we're a long way away from having virtual beings that have the ability to pre-sell content."
- L) Webber expects that we will see more digital humans on screen. "It's happening because it can happen," he says. Referring to a line from *Jurassic Park*(侏罗纪公园), he adds: "People are too busy thinking about what they can do to think about whether they should do it."
36. There is an ongoing debate among the public as to whether the images of deceased celebrities should be recreated.
37. The CGI technology allows the image of the deceased James Dean to be presented to young people in new settings.
38. It is very likely that the CGI-recreated image of a deceased celebrity will fail to match the real actor
39. The use of digital technology can bring images of deceased celebrities back to the screen.
40. Recreating a deceased famous actor or actress may violate their legitimate rights.
41. More CGI-recreated images of deceased celebrities are expected to appear on screen.
42. The image of James Dean will be recreated on screen with his voice dubbed by someone else.
43. However advanced the CGI technology is, the recreated image will differ in a way from the real actor.

44. A lot of actors today are likely to make use of the CGI technology to have their images stored for the benefit of their families.
45. Some actors are concerned that they may lose jobs because of the CGI technology.

Section C

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.

You can't see it, smell it, or hear it, and people disagree on how precisely to define it, or where exactly it comes from. It isn't a school subject or an academic discipline, but it can be learned. It is a quality that is required of artists, but it is also present in the lives of scientists and entrepreneurs. All of us benefit from it and we thrive mentally and spiritually when we are able to wield it. It is a delicate thing, easily stamped out; in fact, it flourishes most fully when people are playful and childlike. Meanwhile, it works best in conjunction with deep knowledge and expertise.

This mysterious—but teachable—quality is creativity, the subject of a recently-published report by Durham Commission on Creativity and Education. The report concludes that creativity should not inhabit the school curriculum only as it relates to drama, music, art and other obviously creative subjects, but that creative thinking ought to run through all of school life, infusing(充满) the way humanities and natural sciences are learned.

The authors, who focus on education in England, offer a number of sensible recommendations, some of which are an attempt to alleviate the uninspiring and fact-based approach to education that has crept into policy in recent years. When children are regarded as vessels to be filled with facts, creativity does not prosper; nor does it when teachers' sole objective is coaching children towards exams. One suggestion from the commission is a network of teacher-led "creativity collaboratives", along the lines of existing maths hubs(中心), with the aim of supporting teaching for creativity through the school curriculum.

Nevertheless, it is arts subjects through which creativity can most obviously be fostered. The value placed on them by the independent education sector is clear. One only has to look at the remarkable arts facilities at Britain's top private schools to comprehend this. But in the state sector the excessive focus on English, maths and science threatens to crush arts subjects; meanwhile, reduced school budgets mean diminishing extracurricular activities. There has been a 28.1% decline in students taking creative subjects at high schools since 2014, though happily, art and design have seen a recent increase.

This discrepancy between state and private education is a matter of social justice. It is simply wrong and unfair that most children have a fraction of the access to choirs, orchestras, art studios and drama that their more privileged peers enjoy. As lives are affected by any number of looming challenges—climate crisis, automation in the workplace—humans are going to need creative thinking more than ever. For all of our sakes, creativity in education, and for all, must become a priority.

46. What do we learn from the passage about creativity?
- A) It develops best when people are spiritually prepared.
 - B) It is most often wielded by scientists and entrepreneurs.
 - C) It is founded on scientific knowledge and analytical skills.
 - D) It contributes to intellectual growth but can easily be killed.
47. What is the conclusion of a recently-published report?
- A) Natural sciences should be learned the way humanities courses are.
 - B) Cultivation of creativity should permeate the entire school curriculum.
 - C) Art courses should be made compulsory for all students.
 - D) Students should learn more obviously creative subjects.
48. What does the report say is detrimental to the fostering of creativity?
- A) Alleviation of pressure.
 - B) Teacher-led school activities.
 - C) Test-oriented teaching.
 - D) Independent learning.
49. What do we learn about the private schools in the UK?
- A) They encourage extracurricular activities.
 - B) They attach great importance to arts education.
 - C) They prioritize arts subjects over maths and sciences.
 - D) They cater to students from different family backgrounds.
50. What should be done to meet the future challenges?
- A) Increasing government investment in school education.
 - B) Narrowing the existing gap between the rich and the poor.
 - C) Providing all children with equal access to arts education.
 - D) Focusing on meeting the needs of under-privileged students.

Passage Two

Questions 51 to 55 are based on the following passage.

Emulating your conversation partner's actions is a common human behavior classified as "mirroring" and has been known and studied by psychologists for years. We all tend to subconsciously copy gestures of people we like. But why do we act like this?

As a rule, mirroring means that conversationalists enjoy their communication and that there's a certain level of agreement between them. The topic of discussion is equally interesting for both and they know their interests meet.

Repeating someone's behavior is typical of talented communicators, not always because the person is sympathetic, but because there is a goal to be achieved. This way new idols have been brought to the stage: politicians, celebrities, and other big names. Popular culture makes people want to look popular, and act and speak like popular people.

Nowadays celebrities steal lyrics from each other and struggle with copyright violation accusations or straightforwardly claim themselves to be the authors, even though all the work was done by other people.

Among celebrities, it's trendy nowadays to use their own speech writers as politicians do. The so-called "ghostwriting" can take various forms: books, articles, autobiographies, and even social media posts.

Who is a true copycat(抄袭者) and who gets copycatted? Sometimes, it is a hard nut to crack without an expert's help. But new authorship defending methods based on identifying individual writing patterns are already here. Their aim is to protect intellectual property. Using scientific methods, some of them can define authorship with 85% accuracy.

Writing is not an easy craft to master. If you want to write like a professional without plagiarism(抄袭), there are a few lessons to learn and the first one is: "Copy from one, it's plagiarism; copy from two, it's research." The correct interpretation of this statement is not about copying, but rather about creating your own style. When you study an author's writing style, don't stop on a single one, but explore numerous styles instead. Examine types of sentences they use, pay attention to their metaphors, and focus on stories you feel you could write a pretty cool sequel(续篇) to.

Imitation is rather paradoxical. As an integral part of learning, it brings about positive changes, making people develop and grow. However, it may do a lot of harm. Copying someone's thoughts, ideas or inventions is completely unacceptable. It infringes on intellectual property rights of others.

Still, many things we do are about copying others one way or another. So if you want to compliment someone on the work they have done and imitate it, just make sure you do it the right way to avoid committing plagiarism.

51. What do people tend to do while engaging in a conversation?

- A) Repeat what their partners say one way or another.
- B) Focus as much as possible on topics of mutual interest.
- C) Imitate their partners' gestures without their knowing it.
- D) Observe carefully how their partners make use of gestures.

52. When does mirroring usually take place in a conversation?

- A) When both sides are sympathetic with each other.
- B) When both sides have a lot of things in common.
- C) When both sides make interesting contributions.
- D) When both sides try to seek common ground.

53. What do we learn about popular culture?

- A) It encourages people to imitate.
- B) It appeals mostly to big names.
- C) It acquaints young people with their idols.
- D) It can change people's mode of cognition.

54. Why is the saying "copy from two, it's research" a lesson to learn?

- A) It facilitates the creation of one's own writing style.
- B) It helps to protect one's intellectual property rights.
- C) It fosters correct interpretation of professional writing.
- D) It enables one to write intriguing sequels to famous stories.

55. Why does the author say imitation is rather paradoxical?

- A) It is liable to different interpretations.
- B) It is by and large a necessary evil.
- C) It can give rise to endless disputes.
- D) It may do harm as well as good.

Part IV

Translation

(30 minutes)

Directions: For this part, you are allowed 30 minutes to translate a passage from Chinese into English. You should write your answer on **Answer Sheet 2**.

云南是位于中国西南的一个省份，平均海拔 1500米。云南历史悠久，风景秀丽，气候宜人。云南生态环境优越，生物多种多样，被誉为野生动植物的天堂。云南还有多种矿藏和充足的水资源，为全省经济的可持续发展提供了有利条件。云南居住着25个少数民族，他们大多有自己的语言、习俗和宗教。云南独特的自然景色和丰富的民族文化使其成为中国最受欢迎的旅游目的地之一，每年都吸引着大批国内外游客前往观光旅游。

2021年6月·第3套英语六级写作（大作文）·题目、范文与解析

PROMPT & MODEL ESSAY • 写作题和范文

写作题和范文

本页写作题面、参考范文与逐段解析由懒笔记基于2021年6月·第3套 英语六级写作原卷整理。与试卷排版同一卷面：完整写作要求（Directions，含主题、文体、词数与署名约束）、真题配图连续排印。写作是生产性任务、无 ABCD 标准答案——题面即整道题；卷面下方直接给出满足全部硬约束的参考范文、整篇中译与逐段拆解。

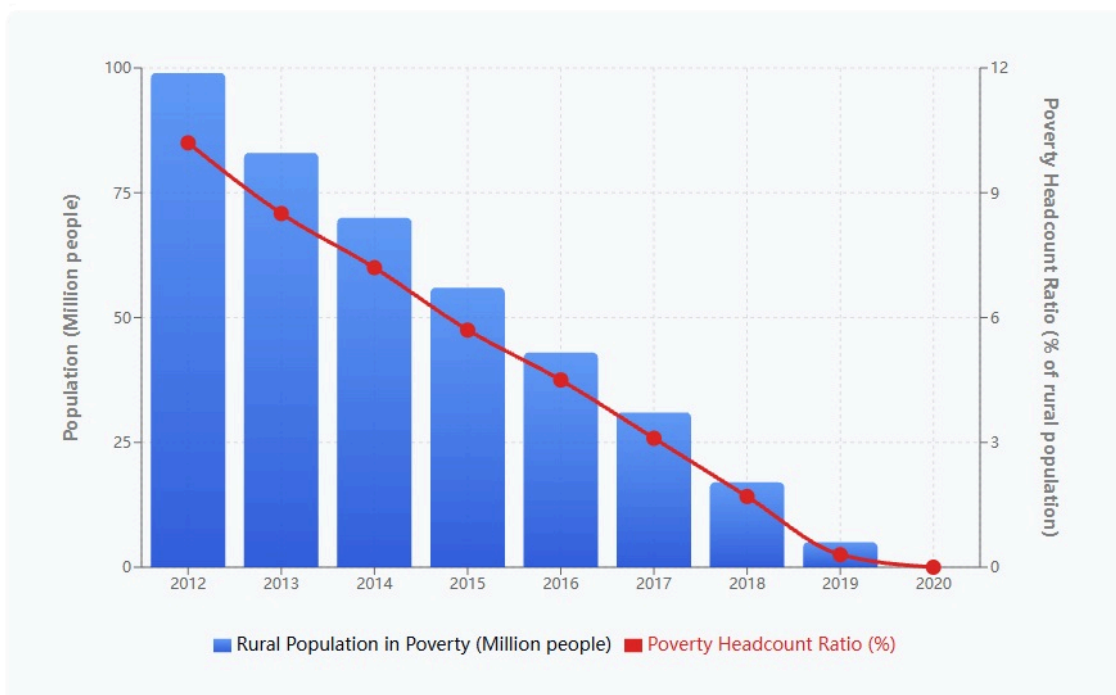
真题卷第3套(2021-06) • 六级

Part I

Directions: For this part, you are allowed 30 minutes to write an essay based on the chart below. You should start your essay with a brief description of the chart and comment on China's achievements in poverty alleviation. You should write at least 150 words but no more than 200 words.

Rural Population in Poverty

Sources: China's National Bureau of Statistics, China's State Council Leading Group Office of Poverty Alleviation and Development



【参考范文 • 160 词】 写作无唯一标准答案，以下为达标示范

The chart clearly illustrates the striking decline of rural poverty in China from 2012 to 2020. During this period, the rural poor population plunged from around 98 million to nearly zero, while the incidence of poverty fell in parallel from about 10.2% to almost 0%. Based on official statistics, this downward trend remained remarkably steady throughout the whole period.

Several factors account for this remarkable achievement. Above all, the Chinese government made poverty alleviation a national priority and rolled out a series of targeted measures, such as developing local industries, relocating residents from harsh areas and improving education. These well-designed policies steadily lifted millions of people out of poverty.

The significance of this progress can hardly be overstated. Not only has it dramatically improved the livelihood of the rural population, but it also offers a valuable model for other developing nations still fighting poverty. In my view, such an accomplishment fully demonstrates what determination and effective governance can bring about.

【参考译文】

这张图表清晰地展现了2012年至2020年中国农村贫困的惊人下降。在此期间，农村贫困人口从约9800万骤降至近乎为零，与此同时，贫困发生率也同步从约10.2%降至几乎为0%。基于官方统计数据，这一下降趋势在整个时期内保持得相当平稳。

促成这一非凡成就的因素有多个。首先，中国政府将脱贫列为国家优先事项，并推出了一系列有针对性的举措，例如发展地方产业、将居民从恶劣地区异地搬迁、改善教育等。这些精心设计的政策稳步地让数以百万计的人摆脱了贫困。

这一进步的意义怎么强调都不为过。它不仅极大地改善了农村人口的生活，也为其他仍在与贫困作斗争的发展中国家提供了宝贵的范例。在我看来，这样的成就充分展现了决心与有效治理所能带来的力量。

【第1段】一句趋势加起止值。本段落落实了‘一句概括总趋势’：首句 ‘The chart clearly illustrates the striking decline of rural poverty’ 套用‘引出图表’句架点明主题与方向；接着用 ‘plunged from around 98 million to nearly zero, while the incidence of poverty fell in parallel from about 10.2% to almost 0%’ 只交代首尾两端数据，中间年份全部略去，且全段无一句主观评价，严守描述段的边界。

【第2段】成因主句加实例回扣。本段落落实了‘成因分点加实例’：‘Several factors account for this remarkable achievement’ 作过渡兼主句，‘such as developing local industries, relocating residents... and improving education’ 用实例撑起成因，末句 ‘These well-designed policies steadily lifted millions of people out of poverty’ 把举措与结果回扣，评论有据不空喊。

【第3段】双层意义加表态收口。本段落落实了‘升华意义收全篇’：‘can hardly be overstated’ 强调意义，‘Not only has it... but it also...’ 分‘民生改善’与‘国际示范’两层展开且用了部分倒装，末句 ‘In my view, such an accomplishment fully demonstrates...’ 表态收尾，给全文一个明确落点。

ANALYSIS • 审题与立意

这道题到底要写什么、立意是什么

动笔前先钉死本题的核心写作任务与读者语域、读懂配图，再定中心立意与要展开的要点——这些是本题特有的内容判断，不是通用套路。

核心任务

先描述图表再评论脱贫

本题要求写 an essay based on the chart below，并明确指令 start your essay with a brief description of the chart and comment on China's achievements in poverty alleviation。可见这是一道'双任务'题：先客观描述图表趋势，再就中国脱贫成就发表评论，两件事缺一不可，且顺序固定——先描述、后评论。

读者 · 语域

面向阅卷人的正式书面语

这是一篇 an essay based on the chart below，没有具体收信人，读者就是阅卷老师。因此全程用正式的书面语、第三人称客观陈述为主，评论段可出现一次'In my view'表明立场，但不要口语缩略或网络用语，也不必写称呼和落款。

配图要读出

贫困人口与发生率双降到近零

配图标题为 Rural population in poverty，横轴 从2012年到2020年，图 清晰地展现了中国农村贫困人口数量和贫困发生率的下降趋势。可写的核心就两条：农村贫困人口从约98百万降到近0，贫困发生率从约10.2%降到约0%。抓住'起点—终点—双双趋近于零'即可，中间年份的具体数字不必写进作文。

中心立意

脱贫成就源于举措意义重大

全篇的评论中心是：图表显示的农村贫困人口与 贫困发生率 双双趋近于零，是一项来之不易的巨大成就；它既源于政府有针对性的扶贫举措，也对民生改善和世界减贫具有重要示范意义。

要展开的要点

1. 描述要点：整体大幅下降

用一句话概括 清晰地展现了中国农村贫困人口数量和贫困发生率的下降趋势：两组数据从2012到2020年一路下滑，最终趋近于零。

2. 评论角度一：成因

分析成就的原因——政府把脱贫列为国家优先事项，推出发展地方产业、异地搬迁、改善教育等有针对性的举措。

3. 评论角度二：意义

分析成就的意义——极大改善了农村人口的民生，也为其他发展中国家的减贫提供了可借鉴的范例。

STRUCTURE • 谋篇与逐段

怎么分段、每段写什么、能套哪些句架

按写作家族给出现成的段落框架（每段承担什么功能），并为每段配可直接套用的 功能句架（留出填本题内容的空位）。段序与上方参考范文——对应。

第 1 段 描述图表趋势

引出图表，用一两句概括 start your essay with a brief description of the chart 所要求的整体下降走向与起止数据。

第 2 段 评论之成因

过渡入评论，分析这一成就背后的成因：国家优先与针对性扶贫举措。

第 3 段 评论之意义并收尾

升华成就的意义（民生改善、国际示范），并以一句表态结束全篇。

第 1 段 两组数据双双降到近零

写：图表呈现2012—2020年中国农村贫困的急剧下降；贫困人口从约98百万降到近0，贫困发生率从约10.2%降到约0%。

引出图表 · The chart clearly illustrates the ____ of ____ from ____ to _____. (用来在开头一句点明图表主题与整体走向)

描述升降趋势 · ____ plunged/declined from around ____ to nearly ____, while ____ fell in parallel from about ____ to almost _____. (用 while 把两组数据的起止值并成一句)

第 2 段 国家优先加针对性举措

写：政府把脱贫列为国家优先事项，推出发展地方产业、异地搬迁、改善教育等针对性举措，这些举措稳步让数以百万计的人脱贫。

引出成因 · Several factors account for this remarkable achievement. (承上启下，把话题从描述转向原因分析)

分点举实例 · Above all, ____ rolled out a series of targeted measures, such as ____, ____ and _____. (用 such as 一次列出几项具体举措)

回扣结果 · These well-designed efforts steadily _____. (把上面的举措与它带来的结果收在一句里)

第 3 段 民生改善与国际示范

写：这一进步意义重大，既极大改善了农村人口的生活，也为其他仍在与贫困斗争的发展中国家提供了范例；结尾表态：这展现了决心与有效治理的力量。

强调意义 · The significance of ____ can hardly be overstated. (用双重否定强调重要性，比 very important 更有力)

递进补充 · Not only has it ____, but it also ____. (分两层展开意义，注意 Not only 置句首时的部分倒装)

表态收尾 · In my view, such an accomplishment fully demonstrates what ____ can bring about. (用一句立场句为全文收口)

REVIEW · 自检避坑

本题在四个评分维度怎样算达标、容易在哪丢分

按阅卷四维（内容切题 / 结构连贯 / 语言准确 / 字数格式）给出本题达标要点，并把最容易踩的低分写法摆出来 + 给改法 —— 这是写作版的「狠拆诱人错项」。

内容切题

描述与评论都不能缺

本题双任务 start your essay with a brief description of the chart and comment on China's achievements in poverty alleviation 必须都覆盖，最易失分处是只描述数据、忘写评论。

结构连贯

描述转评论要有桥

本题最容易在‘描述段’与‘评论段’之间断裂，需靠一个过渡句从图表自然转入对成因的分析，三段各承担一个功能、不混写。

语言准确

脱贫与趋势词用准

本题应准确使用 poverty alleviation、decline / plunge、lift... out of poverty、account for 等表达；用 Not only has it... 这类倒装时务必写对语序。

字数格式

守住区间并分段

本题要求 at least 150 words but no more than 200 words，需分段呈现描述与评论，且描述段不宜过长，把篇幅留给评论。

典型低分写法 · 反面示例与改法

通篇罗列数字无评论

反面示例：'In 2012 the poor population was 98 million. In 2013 it was 82 million. In 2014 it was 70 million...' 逐年抄数字、没有任何评论。改法：描述段压成一句总趋势，再加一段评论——'This remarkable decline results from the government's targeted poverty-relief measures and sets a valuable example for other countries.'

堆砌每个年份数据

反面示例：把2012到2020每一年的两组数字全写进去，描述段占了大半篇。改法：'The rural poor population dropped sharply from around 98 million in 2012 to nearly zero in 2020.' 一句带过整体走向即可。

评论只有赞美无论据

反面示例：'This is a great achievement. It is really wonderful and everyone should be proud.' 全是空泛赞美。改法：'This achievement stems from a series of targeted measures such as developing local industries and improving rural education.'

英语六级 2021年6月·第3套 · 全卷构成

Part I	写作	本题
Part II	听力	与2021年6月第1套共用 · 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）	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 →

2021年6月·第3套 英语六级完形填空（选词填空）·26-35 题答案与解析

BLANKS & ANALYSIS • 选词填空题和解析

选词填空题和解析 · 26-35 题

本页 26-35 题的正确答案词与逐空解析由懒笔记按2021年6月·第3套 英语六级完形填空（选词填空）原卷词库逐空核对整理。与试卷排版同一卷面：Directions、3 段带空短文（每段之后紧随中文翻译）与 15 词共享词库连续排印；卷面下方逐空紧跟解析——该空词性、原文定位句、正确词与锁定依据，以及同词性被淘汰竞争词的逐个归因。

真题卷第3套(2021-06) · 六级

Part III Section A

Directions: In this section, there is a passage with ten blanks. You are required to select one word for each blank from a list of choices given in a word bank following the passage. Read the passage through carefully before making your choices. Each choice in the bank is identified by a letter. Please mark the corresponding letter for each item on **Answer Sheet 2** with a single line through the centre. You may not use any of the words in the bank more than once.

At 43, I've reached the stage where women are warned to watch out for the creeping sadness of middle age. We're served up an endless stream of advice on "how to survive your 40s", as if we're in the endurance stage of a slow limp toward 26. This is the age women start to become "invisible"—our value, attractiveness and power supposedly 27 by the vanishing of youth. But I don't feel like I'm fading into 28. I feel more seen than I ever have, and for the first time in my life, I have a clear-eyed view of myself that is 29, compassionate and accepting.

43岁的我已经到了女性被警告要当心中年悄然而至的悲伤的阶段。我们被源源不断地灌输关于“如何度过你的40多岁”的建议,仿佛我们正处于缓慢蹒跚走向脆弱的耐力阶段。这是女性开始变得“隐形”的年龄——我们的价值、吸引力和力量据说会因青春的消逝而减弱。但我并不觉得自己正在淡出人们的视野。我感到自己比以往任何时候都更被看见,而且这是我人生中第一次对自己有了清醒的认识,这种认识是真实的、富有同情心的和接纳的。

When I look in the mirror, I'm proud of who I am—even those "broken" parts that for so long seemed impossible to love. So when advertisers try to sell me ways to "turn back the clock", I have to 30 a laugh. I wouldn't go back to the crippling self-consciousness of my youth if you paid me. This hard-won sense of self-acceptance is one of the joys of being an older woman. But it's a narrative often 31 out by the shame that marketers rely on to peddle us their diet pills, miracle face creams and breathable yoga pants—as if self-love is a 32 commodity.

当我照镜子时,我为自己是谁而自豪——甚至包括那些长期以来似乎不可能去爱的“破碎”部分。所以当广告商试图向我兜售“让时光倒流”的方法时,我不得不强忍住笑。即使你付钱给我,我也不会回到年轻时那种令人难以忍受的自我意识过剩状态。这种来之不易的自我接纳感是作为年长女性的乐趣之一。但这种叙事常

常被营销人员所依赖的羞耻感淹没,他们向我们兜售减肥药、神奇面霜和透气瑜伽裤——仿佛自爱是一种可以购买的商品。

For some women I know, this sense of trust and self-belief later in life gave them the courage to leave dysfunctional relationships or 33 on new career paths. Others talked about enjoying their own company, of growth through 34 , deepening bonds of friendships, the ability to be more compassionate, less judgmental and to listen more and appreciate the small pleasures. Life past 40 is far from smooth sailing, but it's so much more than the reductive 35 we see in women's magazines and on the Hollywood big screen.

对于我认识的一些女性来说,这种在人生后期产生的信任感和自信给了她们勇气去离开功能失调的关系或开启新的职业道路。还有一些人谈到享受独处,在逆境中成长,加深友谊纽带,能够更有同情心、更少评判性,更多倾听并欣赏小小的快乐。40岁以后的生活远非一帆风顺,但它远比我们在女性杂志和好莱坞大银幕上看到的简化描绘丰富得多。

- | | |
|---------------|----------------|
| A) adversity | I) neglected |
| B) authentic | J) obscurity |
| C) convey | K) outlines |
| D) depictions | L) prevalent |
| E) diminished | M) purchasable |
| F) drowned | N) submit |
| G) embark | O) suppress |
| H) fragility | |

26. as if we're in the endurance stage of a slow limp toward __(26)___

【答案】 **H) fragility** (名词)

【词性槽】 介词 toward 后接名词

【依据】 "缓慢蹒跚"暗示终点是衰朽

a slow limp toward __(26)___ 描绘中年妇女被刻画成"缓慢蹒跚走向 X", X 必是"衰老、衰朽"类负面终点; fragility (脆弱、衰朽) 紧扣"endurance stage""creeping sadness"的衰退主题, 呼应作者要反驳的刻板印象。

【竞争词】 A) adversity 义偏"逆境"非"衰朽终点"

adversity"逆境"侧重外部困境, 而本句喻"朝身体/价值衰退的终点缓慢爬行", fragility 的"衰朽"更贴。

D) depictions 义"描绘"与"走向"不搭

toward depictions="朝着描绘"语义不通, 且 depictions 留作第35题的答案。

J) obscurity 已留给第28题的 fade into 搭配

obscurity 与 fade into 是高频搭配, 应留给28题; 此处用了它就抢走了更稳的搭配位。

K) outlines 义"轮廓"无关衰退主题

outlines"轮廓/纲要"与中年衰退的喻意无关。

【易错】 最具迷惑性的错误词是 J) —— toward obscurity 也通顺, 但抢了28题铁搭位。a slow limp toward __(26)___ 里 obscurity 单看能填, 但 fade into obscurity 是更稳的铁搭, 应让位给28; 防坑要诀: 通读全文再下笔, 发现某词在别处是铁搭就让出来。

27. our value, attractiveness and power supposedly __(27)__ by the vanishing of youth

【答案】 **E) diminished** (动词)

【词性槽】 过去分词作后置定语/状语

【依据】 "价值因青春逝去而被削弱"

our value, attractiveness and power supposedly __(27)__ by the vanishing of youth
——作者陈述刻板印象：女性的"价值、吸引力和权力"据说会因"青春的消逝"而削减；
diminished by"被...削减"语义贴切、与全文反驳的"中年=贬值"刻板印象呼应。

【竞争词】 F) drowned drowned by 与"价值削弱"语义错位

drowned 多用于声音/信号"被淹没"，且 F 应留给31题"drowned out by the shame"的固定搭配。

I) neglected neglected"被忽视"主体错位

neglected 强调"被忽略未照料"，主语"价值、吸引力、权力"不会"被青春的消逝忽视"，逻辑上 vanishing 是"原因"而非"主体"，搭配偏误。

【易错】 最具迷惑性的错误词是 I) —— neglected 词性与位置都对，却错抓"忽视"含义。our value, attractiveness and power supposedly __(27)__ by the vanishing of youth 中 neglected 误为"被忽视"，但 by 引导的是"原因"而非"忽视的主体"，正解 diminished"被削减"；防坑要诀：分清 by 的"被动施事"与"被动原因"。

28. But I don't feel like I'm fading into __(28)__

【答案】 **J) obscurity** (名词)

【词性槽】 fade into 后接名词

【依据】 fade into obscurity="湮没无名"是铁搭

This is the age women start to become "invisible"提示"中年女性=被看不见的"，作者随即反驳"我不觉得自己 fading into __"，对应 obscurity"默默无闻"——与"invisible"互文，形成完整反讽。

【竞争词】 A) adversity fade into adversity 不成搭配

adversity 与 fade into 不构成英语固定表达，且语义"消逝进逆境"也不通。

D) depictions 义"描绘"且为35题铁位

depictions"描绘"复数与 fade into 不搭，留给35题 reductive depictions。

K) outlines 义偏物理"轮廓"无关

outlines 与"消失成无名之辈"的喻意不符。

29. I have a clear-eyed view of myself that is __(29)__, compassionate and accepting

【答案】 **B) authentic** (形容词)

【词性槽】 并列形容词中的一员

【依据】 本真、富有同情、接纳——三重自我品质

a clear-eyed view of myself that is authentic, compassionate and accepting——
authentic (本真的) 与 compassionate (富有同情心的) 和 accepting (接纳的) 共同刻画"对自己清醒、真实、慈悲、接纳"的成熟自我形象，与全篇主旨吻合。

【竞争词】 L) prevalent 义"盛行"非"对自我的品质"

prevalent 形容"事物普遍存在"，无法描述"对自己的看法"的内在品质，感情色彩与并列结构脱节。

30. I have to __(30)__ a laugh

【答案】 **O) suppress** (动词)

【词性槽】 情态动词 have to + 动词原形

【依据】 suppress a laugh="忍住笑"惯用搭配

when advertisers try to sell me ways to "turn back the clock", I have to __(30)__ a laugh——作者面对"回到青春"的广告觉得可笑，但出于礼节"忍住笑"。suppress a laugh 是英语固定搭配，意为"克制笑出来"。

【竞争词】 c) convey 义"传达"语义反向

convey a laugh"传达一个笑"既不是固定搭配也与上下文反讽语气相反——作者要克制而不是表达。

N) submit submit 通常不及物或接 to

submit a laugh 不成立，submit 多用"submit to"或"提交文件"义，与"忍住笑"无关。

31. But it's a narrative often __(31)__ out by the shame that marketers rely on

【答案】 **F) drowned** (动词)

【词性槽】 过去分词 + out by 固定搭配

【依据】 drown out=淹没/盖过 (铁搭)

a narrative often drowned out by the shame that marketers rely on to peddle us their diet pills——"自我接纳的叙事常被商家所利用的羞耻感所盖过"。drown out 是六级高频固定短语，意为"用更强的声音/力量盖过"。

【竞争词】 I) neglected neglected out by 不是固定搭配

neglected 不与 out 构成短语；且"被忽视"无法解释"shame 主动盖过"的力量感。

32. as if self-love is a __(32)__ commodity

【答案】 **M) purchasable** (形容词)

【词性槽】 不定冠词 a + __ + 名词 commodity

【依据】 讽刺商家把自爱当"可购买商品"

marketers rely on to peddle us their diet pills, miracle face creams and breathable yoga pants—as if self-love is a __(32)__ commodity——前文说商家兜售各种产品，as if 引出讽刺：仿佛"自爱"是可以买来的商品，purchasable commodity"可购买的商品"对接最严丝合缝。

【竞争词】 B) authentic 义向相反

authentic commodity="真正的商品"是正面陈述，但句子是讽刺商家把自爱商品化，正向词与 as if 讽刺语气冲突。

L) prevalent 搭配偏离讽刺焦点

prevalent"普遍的"修饰 commodity 在语法上可成立，但作者讽刺的是"自爱被当成可买卖之物"，而非"自爱很普遍"，错过讽刺核心。

33. gave them the courage to leave dysfunctional relationships or __(33)__ on new career paths

【答案】 **G) embark** (动词)

【词性槽】 or 并列"to leave / __ on"，需动词原形

【依据】 固定搭配 embark on=踏上(新征程)

__(33)__ on new career paths即"踏上新的职业道路"，embark on 是英语里描述"开始一段新旅程/事业"的高频搭配，与前文"leave dysfunctional relationships"语义并列、感情色彩积极。

【竞争词】 C) convey convey 不与 on 搭配

convey 意为"传达"，常接宾语而非"on+名词"，无法表达"踏上职业道路"。

N) submit submit to 而非 submit on，且感情色彩反向

submit 常用"submit to=屈服于"，与"勇气离开/开启"的积极语境冲突。

O) suppress suppress 是及物动词不带 on

suppress 后直接接宾语(压制某物)，不与 on 构成固定搭配，也与"new career paths"语义不合。

34. of growth through __(34)___

【答案】 **A) adversity** (名词)

【词性槽】 介词 through 后接名词

【依据】 经由逆境而成长=英文励志惯用法

enjoying their own company, of growth through __(34)___, deepening bonds of friendships列举中年女性的多种正向收获, growth through adversity"在逆境中成长"是英语常用励志表达, 与"享受独处""友谊加深"并列自然。

【竞争词】 D) depictions 义"描绘"与"经由...成长"不匹配

growth through depictions"经由描绘成长"语义不通; depictions 应留给35题"reductive depictions"。

K) outlines 义"轮廓/纲要"与成长机制无关

growth through outlines 不构成习语, 无逻辑可言。

35. so much more than the reductive __(35)___ we see in women's magazines

【答案】 **D) depictions** (名词)

【词性槽】 the + 形容词 + ___

【依据】 杂志和银幕里"狭隘的刻画"

it's so much more than the reductive __(35)___ we see in women's magazines and on the Hollywood big screen——作者反驳的正是媒体对中年女性"reductive depictions" (简化的、缩水的刻画), depictions 与"在杂志和银幕上看到"完美对回, 与开篇"women are warned..."形成首尾呼应。

【竞争词】 K) outlines outlines 偏"概要/轮廓"指代不够具体

outlines"概要"在新闻或大纲语境用, 描述媒体"刻画形象"更精准的是 depictions; 杂志/银幕里看到的是"画面、刻画"而非"概要"。

WORD BANK · 词库分类表

15 个候选词 · 词性与词义

选词填空文后的共享词库共 **15** 个词 (A-O), 为 10 个空各选一个、每词最多用一次。下面给出每个词的词性与中文词义; 标注「用于第 N 空」的 10 个为答案, 其余 5 个为干扰词。

A) **adversity** 名词

逆境、苦难

用于第 34 空

B) **authentic** 形容词

真实的、本真的

用于第 29 空

C) **convey** 动词

传达、表达

干扰词 · 未选用

D) **depictions** 名词

描绘、刻画 (复数)

用于第 35 空

E) **diminished** 动词 形容词

被削弱/减少 (过去分词作形容词或谓语)

用于第 27 空

F) **drowned** 动词 形容词

淹没 (过去分词, 常搭 drown out=盖过)

用于第 31 空

G) **embark** 动词

着手、踏上 (常搭 embark on)

用于第 33 空

H) **fragility** 名词

脆弱、衰朽

用于第 26 空

I) **neglected** 动词 形容词

被忽视的

干扰词 · 未选用

J) **obscurity** 名词

默默无闻、湮没无名

用于第 28 空

K) **outlines** 名词 动词

轮廓; 概述

干扰词 · 未选用

L) **prevalent** 形容词

盛行的、普遍的

干扰词 · 未选用

M) **purchasable** 形容词

可购买的

用于第 32 空

N) **submit** 动词

屈服、提交

干扰词 · 未选用

O) **suppress** 动词

压制、抑制

用于第 30 空

全文主旨

驳斥"四十岁女性必走下坡"的刻板印象

作者以43岁亲历者的视角反驳社会对中年女性"消逝、贬值"的叙事，强调更清醒、更接纳自我的力量，如But I don't feel like I'm fading into __(28)_. I feel more seen than I ever have所示，全文围绕"中年=自我接纳与新生"展开。

DISTRACTORS · 干扰词复盘

这 5 个词始终没被任何空选用

词库 15 词里有 5 个是命题人埋的干扰词——它们词性看着也对、词义也沾点边，却不该填进任何一个空。下面逐个剖析它们最像哪个空的答案、为什么是陷阱。

C) **convey** 最像第30题的答案（误填 a laugh 宾语）

I have to __(30)__ a laugh里粗看"convey a laugh=传达一个笑"似乎可通，但作者讽刺广告时是"忍住笑"而非"传达"，识破靠抓住"have to + 克制类动词"的反讽语气；正确为 suppress。

I) **neglected** 最像第27题的答案（被...忽视）

our value, attractiveness and power supposedly __(27)__ by the vanishing of youth里 neglected 看似可填，但 vanishing of youth 是"削减"而非"忽视"的原因，逻辑应是 diminished；识破靠分辨原因型 by（削弱）vs 主体型 by（忽视者）。

K) **outlines** 最像第35题的答案（媒体里的轮廓）

the reductive __(35)__ we see in women's magazines里 outlines"概要"看似可配 reductive，但媒体语境表达"形象刻画"用 depictions 才精准；识破靠记住"杂志/银幕看到的不是概要而是描绘"。

L) **prevalent** 最像第32题的答案（普遍的商品）

as if self-love is a __(32)__ commodity里 prevalent"普遍的"形容词词性吻合，但作者讽刺的是"自爱被商品化"而非"自爱普遍"，识破靠抓"as if"讽刺指向的具体对象。

N) **submit** 最像第33题的答案（屈服于新职业？）

embark on new career paths里 submit 同为动词原形看似可填，但 submit 后通常接 to 而非 on，且语义"屈服"与"勇气离开/开启"积极语境相反；识破靠介词指纹（on vs to）。

SENTENCE INSIGHTS · 句子精讲

5 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。

At 43, I've reached the stage where women are warned to watch out for the creeping sadness of middle age.

第1段，第1句

主句使用现在完成时、定语从句用被动语态修饰抽象名词，这两种结构在四六级和考研阅读中非常常见。关系副词 "where" 引导定语从句修饰抽象地点名词（如 stage, point, situation）是典型考点。被动语态后接不定式也是高频句式。整体结构具有较高的代表性和可迁移性，掌握后可应用于大量类似句子。

We're served up an endless stream of advice on "how to survive your 40s", as if we're in the endurance stage of a slow limp toward fragility.

第1段，第2句

被动语态句 + 状语从句的组合在四六级和考研真题中较为常见，属于典型的复杂句式之一。"as if" 引导的方式状语从句以及被动语态的使用都是考试中频繁出现的考点。句中包含的长宾语（带多层修饰）和虚拟语气暗示也是真题常见特征。整体结构具有较高的代表性和复用价值，掌握后可应用于大量类似句型。

But it's a narrative often drowned out by the shame that marketers rely on to peddle us their diet pills, miracle face creams and breathable yoga pants—as if self-love is a purchasable commodity.

第2段，第5句

本句成分丰富且含多个易错点：主系表结构、关系代词 that 在定语从句中作宾语、不定式作目的状语、双宾语结构、方式状语从句。定语从句中 that 作宾语易被误判为主语，双宾语 peddle us their pills 的语序也是常见考点。适合作为综合性成分划分练习句。

For some women I know, this sense of trust and self-belief later in life gave them the courage to leave dysfunctional relationships or embark on new career paths.

第3段，第1句

双宾语结构、不定式作后置定语、省略关系代词的定语从句，都是四六级和考研阅读中的高频句式。主句结构"主语 + 及物动词 + 双宾语 + 不定式定语"是叙事性文章的典型模式，掌握后可迁移到大量类似句子。

Life past 40 is far from smooth sailing, but it's so much more than the reductive depictions we see in women's magazines and on the Hollywood big screen.

第3段，第3句

并列转折句 + 省略关系代词的定语从句 + 比较结构，是四六级和考研阅读中高频出现的典型句式组合。掌握这类句子的切分和理解方法，可以迁移到大量类似长难句，代表性较强。

HIGH-FREQUENCY · 真题高频词

本篇出现的 21 个英语六级真题高频词

下列单词既在本篇英文短文中出现，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。

stage

A2

n. 阶段

本篇2次 · 真题 31 句

youth

A2

n. 青年时期

本篇2次 · 真题 15 句

less

A1

det. 较少的

本篇1次 · 真题 273 句

relationship

B1

n. 关系

本篇1次 · 真题 168 句

view

A2

n. 观点，看法

本篇1次 · 真题 134 句

power

A2

n. 权力

本篇1次 · 真题 128 句

career B1

n. 职业

本篇1次 · 真题 106 句

growth B1

n. 增长

本篇1次 · 真题 104 句

later A1

adv. 以后, later

本篇1次 · 真题 87 句

diet A2

n. 日常饮食

本篇1次 · 真题 82 句

rely B1

v. 依赖;依靠

本篇1次 · 真题 51 句

survive B1

v. 幸存

本篇1次 · 真题 42 句

diminish C1

v. 减少

本篇1次 · 真题 21 句

bond B2

n. 纽带

本篇1次 · 真题 14 句

invisible B1

adj. 看不见的

本篇1次 · 真题 14 句

endless B2

adj. 无尽的

本篇1次 · 真题 12 句

commodity C1

n. 商品

本篇1次 · 真题 10 句

marketer B2

n. 营销人员

本篇1次 · 真题 10 句

pill B1

n. 药丸

本篇1次 · 真题 10 句

advertiser B2

n. 广告商

本篇1次 · 真题 8 句

authentic B2

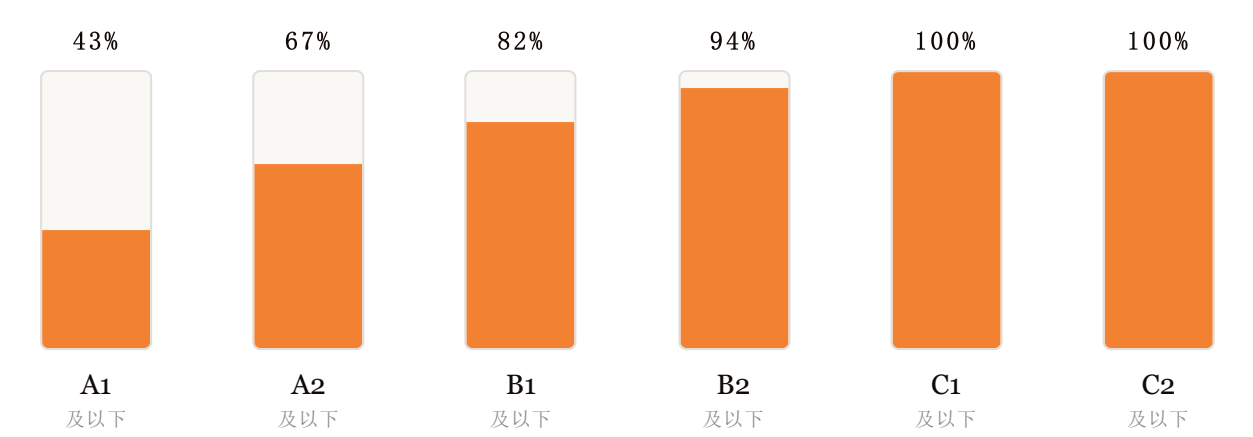
adj. 真实的

本篇1次 · 真题 8 句

VOCABULARY · 词汇难度分布

全文 136 词按 CEFR 难度累积覆盖

带空短文去重后共 **136** 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 8 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 136 个·末柱为 100%

去重总词数

136

B2 以上难词

6%

B1 及以下覆盖

82%

英语六级 2021年6月·第3套 · 全卷构成

Part I	写作	题目解析 →
Part II	听力	与2021年6月第1套共用 · 题目解析 →
Part III Section A	完形填空（选词填空）	本题
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）	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 →

2021年6月·第3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2021年6月·第3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3套(2021-06)·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**.

What Are the Ethics of CGI Actors—And Will They Replace Real Ones?

A) Digital humans are coming to a screen near you. As computer-generated imagery (CGI) has become cheaper and more sophisticated, the film industry can now convincingly recreate people on screen—even actors who have been dead for decades. The technology's ability to effectively keep celebrities alive beyond the grave is raising questions about public legacies and image rights.

数字人类正走向你身边的屏幕。随着计算机生成图像(CGI)变得更便宜、更精密,电影行业现在可以令人信服地在屏幕上重现人物——甚至是已经去世几十年的演员。这项技术能够有效地让名人在死后继续“活着”,这引发了关于公众遗产和肖像权的问题。

B) Late in 2019, it was announced that US actor James Dean, who died in 1955, will star in a Vietnam War film scheduled for release later this year. In the film, which will be called Finding Jack, Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs, with another actor voicing him. The news was met with excitement by those keen to see Dean digitally brought back to life for only his fourth film, but it also drew sharp criticism. "This is puppeteering the dead for their fame alone," actress Zelda Williams wrote on Twitter. "It sets such an awful precedent for the future of performance." Her father, Robin Williams, who died in 2014, was keen to avoid the same fate. Before his death, he filed a deed protecting the use of his image until 2039, preventing others from recreating him using CGI to appear in a film, TV show or as a hologram(全息影像).

2019年末,有消息宣布1955年去世的美国演员James Dean将出演一部定于今年晚些时候上映的越战题材电影。在这部名为《寻找杰克》的电影中,Dean将通过基于旧影片镜头和照片的CGI技术在屏幕上重现,由另一位演员为他配音。这一消息令那些渴望看到Dean在其第四部电影中被数字化复活的人感到

兴奋,但也招致了尖锐的批评。"这是为了名气而操控死者,"女演员Zelda Williams在Twitter上写道。"这为未来的表演开创了一个糟糕的先例。"她的父亲Robin Williams于2014年去世,他很想避免同样的命运。在去世前,他提交了一份契约,保护其肖像的使用直到2039年,防止他人使用CGI技术重现他并让他出现在电影、电视节目或全息影像中。

- C) The James Dean film is a way to keep the actor's image relevant for younger generations, says Mark Roesler of CMG Worldwide, the firm that represents Dean's estate. "I think this is the beginning of an entire wave," says Travis Cloyd, CEO of Worldwide XR, one of the companies behind the digital recreation of Dean. "Moving into the future, we want James Dean to be brought into different gaming environments, or different virtual reality environments, or augmented reality environments," he says.

代表Dean遗产的CMG Worldwide公司的Mark Roesler说,这部James Dean电影是让这位演员的形象与年轻一代保持相关性的一种方式。"我认为这是整个浪潮的开始,"参与Dean数字重现的公司之一Worldwide XR的首席执行官Travis Cloyd说。"展望未来,我们希望将James Dean带入不同的游戏环境、不同的虚拟现实环境或增强现实环境,"他说。

- D) Other actors have been revived, with the permission of their estates, for advertising purposes: for example, a 2011 advertisement for Dior featured contemporary actress Charlize Theron alongside iconic 20th-century stars Marilyn Monroe, Grace Kelly and Marlene Dietrich. Later, Audrey Hepburn was digitally recreated for a chocolate commercial in 2013. In the same year, a CGI Bruce Lee appeared in a Chinese-language ad for a whisky brand, which offended many fans because Lee was widely known not to drink alcohol at all. "In the last five years, it's become more affordable and more achievable in a whole movie," says Tim Webber at UK visual effects firm Framestore, the company behind the Hepburn chocolate ad. Framestore used body doubles with resemblance to Hepburn's facial structure and body shape as a framework for manual animation. The process was extremely difficult and expensive, says Webber, but the technology has moved on.

在其遗产管理方的许可下,其他演员也被复活用于广告目的:例如,2011年Dior的一则广告中,当代女演员Charlize Theron与20世纪标志性明星Marilyn Monroe、Grace Kelly和Marlene Dietrich同框出现。后来,Audrey Hepburn在2013年被数字化重现用于一则巧克力广告。同年,CGI技术制作的Bruce Lee出现在一则中文威士忌品牌广告中,这冒犯了许多粉丝,因为Lee众所周知根本不喝酒。"在过去五年里,在整部电影中使用这项技术变得更加经济实惠、更加可行,"英国视觉特效公司Framestore的Tim Webber说,该公司负责制作了Hepburn巧克力广告。Framestore使用面部结构和体型与Hepburn相似的替身作为手动动画的框架。Webber说,这个过程极其困难且昂贵,但技术已经进步了。

- E) Now, a person can be animated from scratch. "If they're alive today, you can put them in scanning rigs, you can get every detail of their body analysed very carefully and that makes it much easier, whereas working from available photographs is tricky," says Webber, who won an Academy Award for his visual effects work on the 2013 film Gravity. "I also see a lot of actors today who will have the desire to take advantage of this technology: to have their likeness captured and stored for future content," says Cloyd. "They foresee this being something that could give their estates and give their families the ability to make money from their likeness when they're gone."

现在,一个人可以从零开始被制作成动画。"如果他们今天还活着,你可以把他们放进扫描设备,你可以非常仔细地分析他们身体的每个细节,这会让工作变得容易得多,而从现有照片进行制作则很棘手,"凭借2013年电影《地心引力》的视觉特效工作赢得奥斯卡奖的Webber说。"我也看到今天很多演员希望利

用这项技术:让他们的肖像被捕捉并存储用于未来的内容,"Cloyd说。"他们预见到这可能让他们的遗产和家人能够在他们去世后从其肖像中获利。

- F) A hidden hazard of digitally recreating a deceased(已故的) celebrity is the risk of damaging their legacy. "We have to respect the security and the integrity of rights holders," says John Canning at Digital Domain, a US firm that created a hologram rapper(说唱艺人) Tupac Shakur, which appeared at the Coachella music festival in 2012, 15 years after his death.

数字化重现已故名人的一个隐藏危险是损害其遗产的风险。"我们必须尊重权利持有人的安全和完整性,"美国公司Digital Domain的John Canning说,该公司制作了说唱艺人Tupac Shakur的全息影像,该影像于2012年在Coachella音乐节上出现,距其去世15年。

- G) Legally, a person's rights to control the commercial use of their name and image beyond their death differ between and even within countries. In certain US states, for example, these rights are treated similarly to property rights, and are transferable to a person's heirs. In California, under the Celebrities Rights Act, the personality rights for a celebrity last for 70 years after their death. "We've got a societal debate going on about access to our public commons, as it were, about famous faces," says Lilian Edwards at Newcastle University, UK. Should the public be allowed to use or reproduce images of famous people, given how iconic they are? And what is in the best interest of a deceased person's legacy may conflict with the desires of their family or the public, says Edwards.

从法律上讲,一个人在死后控制其姓名和肖像商业使用的权利在国家之间甚至国家内部都有所不同。例如,在美国某些州,这些权利被视为类似于财产权,可以转让给其继承人。在加利福尼亚州,根据《名人权利法》,名人的人格权在其死后持续70年。"我们正在进行一场关于进入我们的公共领域——可以说是关于名人面孔——的社会辩论,"英国纽卡斯尔大学的Lilian Edwards说。考虑到名人的标志性,公众是否应该被允许使用或复制他们的肖像?Edwards说,什么最符合已故者遗产的利益可能与其家人或公众的愿望相冲突。

- H) A recreation, however lifelike, will never be indistinguishable from a real actor, says Webber. "When we are bringing someone back, representing someone who is no longer alive on the screen, what we are doing is extremely sophisticated digital make-up," he says: "A performance is a lot more than a physical resemblance."

Webber说,无论重现得多么逼真,都永远无法与真实演员难以区分。"当我们让某人复活,在屏幕上呈现一个不再活着的人时,我们所做的是极其精密的数字化妆,"他说:"表演远不止是外表相似。

- I) As it becomes easier to digitally recreate celebrities and to entirely manufacture on-screen identities, could this kind of technology put actors out of jobs? "I think actors are worried about this," says Edwards. "But I think it will take a very long time." This is partly because of the risk that viewers find virtual humans scary. Edwards cites widespread backlash to the digital recreation of Carrie Fisher as a young Princess Leia in Rogue One, a trick later repeated in the recent Star Wars: The Rise of Skywalker, which was filmed after Fisher's death in 2016. "People didn't like it," she says. "They discovered the uncanny valley(诡异谷)."

随着数字化重现名人和完全制造屏幕身份变得越来越容易,这种技术会让演员失业吗?"我认为演员们对此感到担忧,"Edwards说。"但我认为这需要很长时间。"部分原因是观众可能会觉得虚拟人类很可怕。Edwards引用了人们对《侠盗一号》中数字化重现年轻的Carrie Fisher饰演莱娅公主的广泛抵制,这一技巧后来在Fisher 2016年去世后拍摄的最新版《星球大战:天行者崛起》中再次使用。"人们不喜欢它,"她说。"他们发现了诡异谷。

- J) This refers to the idea that when objects trying to resemble humans aren't quite perfect, they can make viewers feel uneasy because they fall somewhere between obviously non-human and fully human. "That's always a danger when you're doing anything human or human-like," says Webber. "There're a thousand things that could go wrong with a computer-generated facial performance, and any one of those could make it fall into the uncanny valley," he says: "Your brain just knows there's something wrong." The problem often arises around the eyes or mouth, says Webber. "They're the areas that you look at when you're talking to someone."

这指的是当试图模仿人类的物体不够完美时,它们会让观众感到不安,因为它们介于明显非人类和完全人类之间。"当你做任何人类或类人的东西时,这始终是一个危险,"Webber说。"计算机生成的面部表演可能出现一千种问题,其中任何一种都可能让它陷入诡异谷,"他说:"你的大脑就是知道有什么不对劲。"Webber说,问题往往出现在眼睛或嘴巴周围。"当你与某人交谈时,你看的就是这些区域。"

- K) An unfamiliar digital human that has been created through CGI will also face the same challenge as an unknown actor: they don't have the appeal of an established name. "You have to spend substantial capital in creating awareness around their likeness and making sure people are familiar with who they are," says Cloyd. This is now starting to happen. "The way you pre-sell a movie in a foreign market is based on relevant talent," he says. "I think we're a long way away from having virtual beings that have the ability to pre-sell content."

通过CGI创建的陌生数字人类也将面临与不知名演员相同的挑战:他们没有知名度带来的吸引力。"你必须投入大量资本来提高人们对其肖像的认知,并确保人们熟悉他们是谁,"Cloyd说。这现在正开始发生。"你在海外市场预售电影的方式是基于相关的人才,"他说。"我认为我们距离拥有能够预售内容的虚拟存在还有很长的路要走。"

- L) Webber expects that we will see more digital humans on screen. "It's happening because it can happen," he says. Referring to a line from Jurassic Park(侏罗纪公园), he adds: "People are too busy thinking about what they can do to think about whether they should do it."

Webber预计我们将在屏幕上看到更多数字人类。"这正在发生是因为它可以发生,"他说。引用《侏罗纪公园》中的一句台词,他补充道:"人们忙于思考他们能做什么,而没有思考他们是否应该做。"

陈述句与逐句解析

36. There is an ongoing debate among the public as to whether the images of deceased celebrities should be recreated.

公众对于是否应该重现已故名人的形象存在持续的争论。

【答案】 G 段 (强锚点)

【锚点】 公众辩论:是否该复活已故名人形象

【定位】 We've got a societal debate going on about access to our public commons, as it were, about famous faces, says Lilian Edwards at Newcastle University, UK. Should the public be allowed to use or reproduce images of famous people, given how iconic they are?

纽卡斯尔大学的莉莲·爱德华兹说:"我们正在就如何使用我们的'公共领域'、就名人面孔展开一场社会层面的辩论。"公众是否被允许使用或复制名人的形象——鉴于他们如此具有象征意义?

【改写】 There is an ongoing debate among the public ↔ **We've got a societal debate going on**
societal=among the public

whether the images of deceased celebrities should be recreated ↔

Should the public be allowed to use or reproduce images of famous people
reproduce=recreate / famous=celebrities

【辨邻】 B B 段虽出现了反对意见，但 actress Zelda Williams wrote on Twitter 只是个人发声，并未上升到 debate among the public 这一全社会层面。

This is puppeteering the dead for their fame alone, actress Zelda Williams wrote on Twitter. It sets such an awful precedent for the future of performance

37. The CGI technology allows the image of the deceased James Dean to be presented to young people in new settings.

CGI技术使得已故的James Dean的形象能够在新的场景中呈现给年轻人。

【答案】 C 段（强锚点）

【锚点】 迪恩 + 年轻人 + 新场景

【定位】 Moving into the future, we want James Dean to be brought into different gaming environments, or different virtual reality environments, or augmented reality environments, he says.

他说：“展望未来，我们希望让詹姆斯·迪恩进入不同的游戏环境、不同的虚拟现实环境，或者增强现实环境之中。”

【改写】 the CGI-recreated image of the deceased James Dean ↔

keep the actor's image relevant for younger generations

迪恩形象=actor's image（指代回指）

to be presented to young people ↔ **keep the actor's image relevant for younger generations**
younger generations=young people

in new settings ↔

different gaming environments, or different virtual reality environments, or augmented reality environments

上位 new settings=下位 VR/AR/游戏

【辨邻】 B Finding Jack 是越战题材电影项目，属于传统电影场景，并非题干所谓 new settings；也没有 young people 的目标受众表述。

Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs, with another actor voicing him

38. It is very likely that the CGI-recreated image of a deceased celebrity will fail to match the real actor

CGI重现的已故名人形象很可能无法与真实演员相匹配。

【答案】 J 段（强锚点）

【锚点】 CGI 重现可能配不上真演员

【定位】 There're a thousand things that could go wrong with a computer-generated facial performance, and any one of those could make it fall into the uncanny valley, he says: Your brain just knows there's something wrong.

他说，一段电脑生成的面部表演有上千个可能出错的地方，其中任何一处都可能让它跌入诡异谷——你的大脑就是会知道哪里不对劲。

【改写】 It is very likely ↔ **There're a thousand things that could go wrong**

千种出错点=很可能出错

the CGI-recreated image of a deceased celebrity will fail to match the real actor ↔

any one of those could make it fall into the uncanny valley

跌入诡异谷=对不上真人

fail to match the real actor ↔ **Your brain just knows there's something wrong**

大脑察觉不对=对不上真人

【辨邻】 **H** A recreation, however lifelike, will never be indistinguishable from a real actor 给的是绝对论断（永远会有差别），更对应 43 题 However advanced...differ in a way; 而 38 题 very likely + 机制性的“对不上”，与 J 段的“千种出错点”才是同义。

A recreation, however lifelike, will never be indistinguishable from a real actor

I They discovered the uncanny valley 只是借观众反应引出“诡异谷”这个词，并未解释为什么会“对不上真人”；机制性陈述在 J 段。

Edwards cites widespread backlash to the digital recreation of Carrie Fisher as a young Princess Leia in Rogue One

39. The use of digital technology can bring images of deceased celebrities back to the screen.

数字技术的使用可以使已故名人的形象重返银幕。

【答案】 **A** 段（弱锚点）

【锚点】 数字技术把已故明星带回屏幕（总起）

【定位】 Digital humans are coming to a screen near you. As computer-generated imagery (CGI) has become cheaper and more sophisticated, the film industry can now convincingly recreate people on screen—even actors who have been dead for decades.

数字人正在向你身边的屏幕走来。随着计算机生成图像（CGI）变得更便宜也更精密，电影行业现在已经能够令人信服地在屏幕上重现真人——甚至包括已经去世几十年的演员。

【改写】 The use of digital technology ↔

computer-generated imagery (CGI) has become cheaper and more sophisticated

CGI=digital technology

can bring images of deceased celebrities back to the screen ↔

the film industry can now convincingly recreate people on screen—even actors who have been dead for decades

recreate...on screen=bring back to the screen

【辨邻】 L we will see more digital humans on screen 是未来时的预测，39 题 can bring 是已经具备的能力——时态与功能均不同。

we will see more digital humans on screen

D Other actors have been revived, with the permission of their estates, for advertising purposes 是举例性陈述，并非总起；39 题的总论表述只在 A 段。

a 2011 advertisement for Dior featured contemporary actress Charlize Theron alongside iconic 20th-century stars Marilyn Monroe, Grace Kelly and Marlene Dietrich

40. Recreating a deceased famous actor or actress may violate their legitimate rights.

重现已故著名男演员或女演员可能侵犯其合法权利。

【答案】 F 段（强锚点）

【锚点】 复活已故演员可能侵犯合法权利

【定位】 A hidden hazard of digitally recreating a deceased celebrity is the risk of damaging their legacy. We have to respect the security and the integrity of rights holders, says John Canning at Digital Domain.

数字化重现一位已故名人的一个隐藏危险，是可能损害他们的形象遗产。Digital Domain 的约翰·坎宁说：“我们必须尊重权利持有人的安全与完整。”

【改写】 Recreating a deceased famous actor or actress ↔ **digitally recreating a deceased celebrity**

recreating a deceased celebrity 几近原样复现

may violate their legitimate rights ↔ **the risk of damaging their legacy**

risk of damaging=may violate

their legitimate rights ↔ **the security and the integrity of rights holders**

rights holders+security/integrity=合法权利

【辨邻】 G Legally, a person's rights to control the commercial use of their name and image beyond their death differ between and even within countries 是对法律差异的描述，未把“recreate”作为可能“violate”的动作直接说出来。

Legally, a person's rights to control the commercial use of their name and image beyond their death differ between and even within countries

B he filed a deed protecting the use of his image until 2039, preventing others from recreating him 是某位演员的个例做法，而题干 Recreating...may violate 是普适性结论。

Before his death, he filed a deed protecting the use of his image until 2039

41. More CGI-recreated images of deceased celebrities are expected to appear on screen.

预计将有更多CGI重现的已故名人形象出现在银幕上。

【答案】 L 段（强锚点）

【锚点】 未来屏幕上会出现更多 CGI 已故名人

【定位】 Webber expects that we will see more digital humans on screen. It's happening because it can happen, he says.

韦伯预计我们会在屏幕上看到更多数字人。他说：“它正在发生，因为它能够发生。”

【改写】 More CGI-recreated images of deceased celebrities ↔ **more digital humans on screen**
digital humans=CGI-recreated images

are expected to appear on screen ↔

Webber expects that we will see more digital humans on screen

Webber expects we will see=are expected to appear

【辨邻】 C Moving into the future, we want James Dean to be brought into different gaming environments 主语是 we（迪恩团队），具体目标是迪恩；41 题问的是整体趋势，L 段才是。

I think this is the beginning of an entire wave

E a lot of actors today who will have the desire to take advantage of this technology 是活人主动布局，与 41 题“更多已故名人形象出现”主语错位。

I also see a lot of actors today who will have the desire to take advantage of this technology

42. The image of James Dean will be recreated on screen with his voice dubbed by someone else.

James Dean 的形象将在银幕上被重现，其声音由他人配音。

【答案】 B 段（强锚点）

【锚点】 迪恩 + 他人配音

【定位】 In the film, which will be called Finding Jack, Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs, with another actor voicing him.

在这部名为《寻找杰克》的电影里，迪恩将通过 CGI 借助旧素材与照片在屏幕上被重现，并由另一位演员替他配音。

【改写】 The image of James Dean will be recreated on screen ↔

Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs

几近原样复现

with his voice dubbed by someone else ↔ with another actor voicing him

另一位演员配音=声音由别人配

【辨邻】 C Moving into the future, we want James Dean to be brought into different gaming environments 是未来设想，未涉及配音安排。

Moving into the future, we want James Dean to be brought into different gaming environments, or different virtual reality environments, or augmented reality environments

43. However advanced the CGI technology is, the recreated image will differ in a way from the real actor.

无论CGI技术多么先进,重现的形象在某种程度上都会与真实演员有所不同。

【答案】 H 段 (强锚点)

【锚点】 再先进的 CGI 也会与真演员有差别

【定位】 A recreation, however lifelike, will never be indistinguishable from a real actor, says Webber. When we are bringing someone back, representing someone who is no longer alive on the screen, what we are doing is extremely sophisticated digital make-up, he says: A performance is a lot more than a physical resemblance.

韦伯说：“无论多么逼真，重现的形象都永远无法做到与真人演员无法区分。”“当我们让某人重现、在屏幕上代表一位已经不在世的人时，我们在做的不过是极其精密的数字化妆。”表演远不止于外形上的相似。”

【改写】 However advanced the CGI technology is ↔ A recreation, however lifelike however 让步结构同义

the recreated image will differ in a way from the real actor ↔

will never be indistinguishable from a real actor

never indistinguishable=will differ

differ in a way ↔ A performance is a lot more than a physical resemblance

表演不止于外形=必有差别

【辨邻】 J any one of those could make it fall into the uncanny valley 表述“可能”出错，不是“无论多先进必然有差别”的绝对论断。

There're a thousand things that could go wrong with a computer-generated facial performance

44. A lot of actors today are likely to make use of the CGI technology to have their images stored for the benefit of their families.

当今许多演员可能会利用CGI技术储存自己的形象,以使其家人受益。

【答案】 E 段 (强锚点)

【锚点】 在世演员用 CGI 给家人存形象

【定位】 I also see a lot of actors today who will have the desire to take advantage of this technology: to have their likeness captured and stored for future content, says Cloyd. They foresee this being something that could give their estates and give their families the ability to make money from their likeness when they're gone.

克洛伊德说:“我也看到,今天很多演员会有意愿利用这项技术——让自己的形象被捕捉并存档,以备未来内容之用。”“他们预见到,这件事可能会让自己的遗产管理方与家人,在自己去世后仍能从自己的形象中获益。”

【改写】 A lot of actors today ↔ a lot of actors today

原样复现

make use of the CGI technology to have their images stored ↔

take advantage of this technology: to have their likeness captured and stored for future content

take advantage of=make use of / likeness=image

for the benefit of their families ↔

give their estates and give their families the ability to make money from their likeness when they're gone

give families ability to make money=for the benefit of families

【辨邻】 B filed a deed protecting the use of his image until 2039, preventing others from recreating him 的目的是阻止,与题干 have their images stored 的主动存档目的相反。

Before his death, he filed a deed protecting the use of his image until 2039, preventing others from recreating him

45. Some actors are concerned that they may lose jobs because of the CGI technology.

一些演员担心他们可能会因为CGI技术而失去工作。

【答案】 I 段 (强锚点)

【锚点】 演员担心因 CGI 失业

【定位】 As it becomes easier to digitally recreate celebrities and to entirely manufacture on-screen identities, could this kind of technology put actors out of jobs? I think actors are worried about this, says Edwards.

随着数字化重现名人和彻底制造屏幕身份变得更容易，这种技术会不会让演员失业？爱德华兹说：“我认为演员们对此感到担忧。”

【改写】 Some actors are concerned that they may lose jobs because of the CGI technology ↔

could this kind of technology put actors out of jobs? I think actors are worried about this
worried=concerned / put out of jobs=lose jobs

【辨邻】 K they don't have the appeal of an established name 主语是数字人，是反方向论证——说明数字人短期内难取代真人；并未表达演员的担忧情绪。

they don't have the appeal of an established name

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 总起段：CGI 技术让电影行业能在屏幕上逼真重现真人，甚至已经去世几十年的演员；这种“让明星在去世后继续存在”的能力，引发了关于公众形象遗产与肖像权的讨论。

信息指纹 总起·把已故演员搬回银幕

B 举詹姆斯·迪恩为具体案例：2019 年宣布让 1955 年去世的詹姆斯·迪恩出演越战片 Finding Jack，CGI 还原形象、由另一名演员配音；同时引出 Zelda Williams 的批评与 Robin Williams 生前防 CGI 复活的契约。

信息指纹 迪恩 Finding Jack + 他人配音

C 迪恩团队解释做这部片的初衷：让迪恩的形象在年轻一代中保持相关性，并希望把他带入游戏、虚拟现实、增强现实等新环境。

信息指纹 迪恩进入游戏 / VR / AR 新环境

D 列举已故明星被 CGI 用于广告的多个先例：2011 年 Dior 广告里的梦露、凯利、迪特里希；2013 年奥黛丽·赫本的巧克力广告；2013 年李小龙出现在威士忌广告引发争议；并说明早年技术靠替身+手工动画，过程昂贵困难。

信息指纹 广告复活先例·赫本/李小龙/迪特里希

E 技术现状与活人演员的主动布局：今天的人可以被全身扫描、细节存档以便日后用；许多在世演员希望把自己的形象捕捉并存档，给后代和家人在自己去世后留下继续赚钱的可能。

信息指纹 在世演员主动存档·留给家人赚钱

F 数字复活已故明星的隐藏风险：可能损害其形象遗产；并以 Digital Domain 公司在 2012 年科切拉音乐节复活 Tupac 全息形象为例，强调要尊重权利持有人的权益与完整。

信息指纹 隐藏风险·尊重权利持有人

G 法律与社会层面的讨论：各州对已故者姓名与肖像商业使用权规定不同；加州名人权利法将其延至身后 70 年；学者 Edwards 指出社会正就“公众能否使用名人面孔”展开辩论，且死者形象利益可能与家属或公众诉求相冲突。

信息指纹 公众正在辩论·名人面孔能否被复制

H Webber 的判断：再逼真的数字重现也不可能与真人演员无法区分；本质上只是非常复杂的“数字化妆”，而表演远不止于外形相像。

信息指纹 再像也不等于真演员

I 演员对失业的担忧与“诡异谷”的现实阻力：CGI 让重现已故明星和制造全新数字身份变得容易，演员担心丢饭碗；但学者认为还要很久——一个原因是观众觉得虚拟人吓人，凯丽·费雪的年轻莱娅就引发反弹。

信息指纹 演员担心失业 + 莱娅诡异谷反弹

J 解释“诡异谷”概念：当物体试图模仿人却不够完美时，会让观众产生不适；任何涉及人脸的电脑生成表演都有一千种出错可能，眼睛和嘴巴附近尤其容易出问题。

信息指纹 诡异谷·不完美就让人不适

K 陌生数字人面临与无名演员一样的难题——缺少已建立的明星号召力；需要大量资金推广知名度；当下电影海外预售依赖有号召力的真人，离虚拟人能预售内容还很远。

信息指纹 无名号召力·难支撑海外预售

L 结尾段：Webber 预期屏幕上的数字人会越来越多；用《侏罗纪公园》的台词嘲讽——人们忙着想“能做什么”，没空想“该不该做”。

信息指纹 结尾预测·屏幕上数字人会更多

SENTENCE INSIGHTS • 句子精讲

9 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。

In the film, which will be called Finding Jack, Dean will be recreated on screen with CGI based on old footage(影片镜头) and photographs, with another actor voicing him.

B段，第2句

本句成分丰富且包含易错点：主句有两个地点状语（"In the film" 和 "on screen"）、两个方式状语（介词短语 "with CGI..." 和独立主格 "with another actor voicing him"），从句中有宾语补足语 "Finding Jack"；独立主格结构和非限制性定语从句的插入位置都是值得练习的考点，对成分划分能力有较好的训练价值。

"If they're alive today, you can put them in scanning rigs, you can get every detail of their body analysed very carefully and that makes it much easier, whereas working from available photographs is tricky," says Webber, who won an Academy Award for his visual effects work on the 2013 film Gravity.

E段，第2句

直接引语倒装、非限制性定语从句修饰人名、以及“make it + 形容词”的形式宾语结构都是四六级和考研英语中极其高频出现的典型句式。

Should the public be allowed to use or reproduce images of famous people, given how iconic they are?

G段，第5句

疑问句倒装加被动语态是四六级和考研阅读中的常见句式，情态动词 should 表达建议或规范也是高频考点。given 引出原因状语和 how 引导名词性从句的组合在议论文中经常出现，具有很高的代表性和迁移价值

"I think actors are worried about this," says Edwards.

I段，第2句

引述结构 + 宾语从句的组合在新闻报道、学术引用、日常对话转述中频繁出现，属于四六级和考研英语阅读的高频句式。掌握后可迁移到大量类似场景。

This refers to the idea that when objects trying to resemble humans aren't quite perfect, they can make viewers feel uneasy because they fall somewhere between obviously non-human and fully human.

J段，第1句

本句结构层级清楚但不简单，既能训练找主干，也能训练从属连接标志和核心成分定位。时态负担不重，学习重点可以集中在句子结构上，因此推荐度较高。

An unfamiliar digital human that has been created through CGI will also face the same challenge as an unknown actor: they don't have the appeal of an established name.

K段，第1句

冒号连接两个主句进行解释说明的结构在考试阅读中常见，且第一个主句包含限制性定语从句修饰主语，这是四六级和考研中的典型句式。掌握这种“主句 + 定语从句 + 冒号解释”的模式可迁移到大量真题句子

Referring to a line from Jurassic Park(侏罗纪公园), he adds: "People are too busy thinking about what they can do to think about whether they should do it."

L段，第3句

本句结构高度典型：直接引语作宾语、“too...to...”结构、宾语从句、“what”和“whether”引导的名词性从句，都是四六级和考研英语阅读中的高频句式。掌握本句的分析方法可直接迁移到大量真题句子，代表性很强。

The image of James Dean will be recreated on screen with his voice dubbed by someone else.

第42题 题干

被动语态在四六级和考研阅读中高频出现, "with + 名词 + 过去分词" 作伴随状语的结构也是常考句式。本句的结构(简单句 + 被动语态 + 复杂状语)在真题中具有较高代表性, 掌握后可以迁移到大量类似句子的分析中。

However advanced the CGI technology is, the recreated image will differ in a way from the real actor.

第43题 题干

"However + 形容词/副词 + 主语 + 谓语" 引导的让步状语从句是四六级和考研阅读中的高频句式, 这种倒装结构在书面语中反复出现, 掌握后可直接迁移到大量同类句子, 典型性强

HIGH-FREQUENCY · 真题高频词

本篇出现的 114 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。

image A2

n. 形象, 印象

本篇13次 · 真题 57 句

celebrity B2

n. 名人, 名流

本篇9次 · 真题 35 句

recreate B2

v. 重现; 再现

本篇9次 · 真题 11 句

dean C1

n. (大学) 院长

本篇9次 · 真题 10 句

digital B1

adj. 数字的

本篇8次 · 真题 72 句

deceased C1

adj. 已故的, 去世的

本篇7次 · 真题 8 句

performance

B1

n. 表演

本篇3次 · 真题 98 句

later

A1

adv. 以后, later

本篇3次 · 真题 87 句

firm

B1

adj. 坚固的

本篇3次 · 真题 32 句

virtual

B2

adj. 虚拟的 (计算机生成的)

本篇3次 · 真题 19 句

estate

B2

n. 地产

本篇3次 · 真题 12 句

recreation

B2

n. 娱乐

本篇3次 · 真题 10 句

legacy

C1

n. 遗产

本篇3次 · 真题 8 句

likely

A2

adj. 很可能的

本篇2次 · 真题 228 句

effect

A2

n. 影响

本篇2次 · 真题 191 句

risk

A2

n. 风险

本篇2次 · 真题 167 句

base

A2

n. 基础

本篇2次 · 真题 126 句

wrong

A2

adj. 错误的

本篇2次 · 真题 66 句

reality

B1

n. 现实

本篇2次 · 真题 57 句

debate

B2

n. 辩论

本篇2次 · 真题 52 句

represent

B1

v. 代表

本篇2次 · 真题 45 句

desire

B2

n. 愿望

本篇2次 · 真题 44 句

commercial B2

adj. 商业的

本篇2次·真题 43 句

relevant B2

adj. 相关的

本篇2次·真题 38 句

worldwide B1

adj. 全世界的

本篇2次·真题 35 句

content B1

n. 内容

本篇2次·真题 31 句

extremely B1

adv. 极其

本篇2次·真题 29 句

visual B2

adj. 视觉的

本篇2次·真题 26 句

differ B1

v. 不同, 有区别

本篇2次·真题 24 句

ad A2

n. 广告

本篇2次·真题 20 句

sophisticated C1

adj. 复杂精密的

本篇2次·真题 18 句

viewer B1

n. 观众

本篇2次·真题 17 句

valley A2

n. 山谷

本篇2次·真题 16 句

facial B2

adj. 面部的

本篇2次·真题 15 句

keen B2

adj. 热衷的

本篇2次·真题 14 句

benefit B1

n. 好处

本篇1次·真题 244 句

process B1

n. 过程

本篇1次·真题 126 句

decade B1

n. 十年

本篇1次·真题 120 句

challenge B1

n. 挑战

本篇1次·真题 119 句

access B1

n. 进入

本篇1次·真题 101 句

physical B1

adj. 身体的

本篇1次·真题 91 句

advertising B1

n. 广告业

本篇1次·真题 72 句

conflict B2

n. 冲突

本篇1次·真题 66 句

available A2

adj. 可获得的

本篇1次·真题 63 句

generation B2

n. 一代人

本篇1次·真题 60 句

feature B1

n. 特征

本篇1次·真题 55 句

appeal B2

v. 呼吁

本篇1次·真题 48 句

being B1

n. 存在

本篇1次·真题 46 句

damage B1

n. 损害

本篇1次·真题 46 句

detail B1

n. 细节

本篇1次·真题 46 句

personality B1

n. 个性

本篇1次·真题 46 句

concerned B1

adj. 担心的

本篇1次·真题 43 句

effectively B2

adv. 有效地

本篇1次·真题 43 句

fully B1

adv. 完全地

本篇1次·真题 43 句

establish B2

v. 建立, 创立 (组织、机构、关系等)

本篇1次 · 真题 42 句

replace A2

v. 替换, 更换 (用新的代替旧的)

本篇1次 · 真题 42 句

schedule A2

n. 时间表

本篇1次 · 真题 41 句

identity B2

n. 身份

本篇1次 · 真题 39 句

release B1

v. 释放

本篇1次 · 真题 38 句

brand B1

n. 品牌, 商标

本篇1次 · 真题 37 句

structure B1

n. 结构

本篇1次 · 真题 35 句

talent B1

n. 天赋

本篇1次 · 真题 35 句

entire B1

adj. 整个的

本篇1次 · 真题 34 句

awareness B2

n. 意识

本篇1次 · 真题 33 句

carefully A2

adv. 仔细地

本篇1次 · 真题 32 句

advanced B2

adj. 先进的

本篇1次 · 真题 31 句

security B1

n. 安全

本篇1次 · 真题 31 句

entirely B1

adv. 完全地

本篇1次 · 真题 29 句

widely B1

adv. 广泛地

本篇1次 · 真题 29 句

familiar B1

adj. 熟悉的

本篇1次 · 真题 28 句

property B1

n. 财产

本篇1次 · 真题 28 句

beginning A1

n. 开始

本篇1次 · 真题 25 句

widespread B2

adj. 广泛的

本篇1次 · 真题 23 句

affordable B1

adj. 买得起的

本篇1次 · 真题 22 句

setting B1

n. 环境

本篇1次 · 真题 22 句

alcohol B1

n. 酒精饮料

本篇1次 · 真题 21 句

worried A2

adj. 担心的

本篇1次 · 真题 21 句

capture B1

v. 捕获

本篇1次 · 真题 19 句

obviously B1

adv. 显然,明显地

本篇1次 · 真题 19 句

partly B1

adv. 部分地

本篇1次 · 真题 18 句

trick B1

n. 诡计

本篇1次 · 真题 18 句

arise B2

v. 出现;产生;发生

本篇1次 · 真题 17 句

announce B1

v. 宣布

本篇1次 · 真题 16 句

hidden B1

adj. 隐藏的

本篇1次 · 真题 16 句

academy B2

n. 学院

本篇1次 · 真题 15 句

cite B2

v. 引用, 引证

本篇1次 · 真题 15 句

criticism B2

n. 批评

本篇1次·真题 15 句

similarly B2

adv. 相似地

本篇1次·真题 15 句

whereas B2

sc. 然而

本篇1次·真题 15 句

deed B2

n. 行为

本篇1次·真题 14 句

ongoing B2

adj. 持续进行的

本篇1次·真题 14 句

wave A2

n. 波浪

本篇1次·真题 14 句

award B1

n. 奖

本篇1次·真题 13 句

contemporary B2

adj. 当代的

本篇1次·真题 13 句

manufacture B2

v. (大规模) 制造, 生产

本篇1次·真题 13 句

substantial B2

adj. 大量的

本篇1次·真题 13 句

excitement B1

n. 兴奋

本篇1次·真题 12 句

foresee B2

v. 预见

本篇1次·真题 12 句

reproduce B2

v. 复制

本篇1次·真题 12 句

fate B2

n. 命运

本篇1次·真题 11 句

file A2

n. 文件

本篇1次·真题 11 句

legitimate C1

adj. 合法的

本篇1次·真题 11 句

offend B2

v. 冒犯, 得罪 (使不快或生气)

本篇1次 · 真题 11 句

scary A2

adj. 令人害怕的

本篇1次 · 真题 11 句

sharp A2

adj. 锋利的, 尖锐的

本篇1次 · 真题 11 句

fame B2

n. 名声

本篇1次 · 真题 10 句

hazard B2

n. 危险

本篇1次 · 真题 10 句

scratch B1

v. 抓

本篇1次 · 真题 10 句

societal C1

adj. 社会的

本篇1次 · 真题 10 句

alongside B1

prep. 在...旁边

本篇1次 · 真题 9 句

integrity C1

n. 正直

本篇1次 · 真题 9 句

unknown B1

adj. 未知的

本篇1次 · 真题 9 句

domain B2

n. 领域

本篇1次 · 真题 8 句

precedent C1

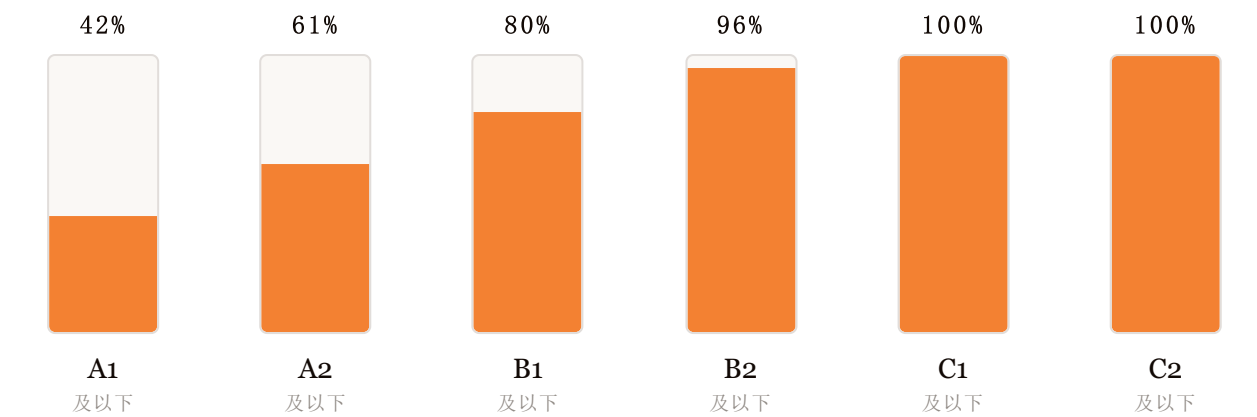
n. 先例

本篇1次 · 真题 8 句

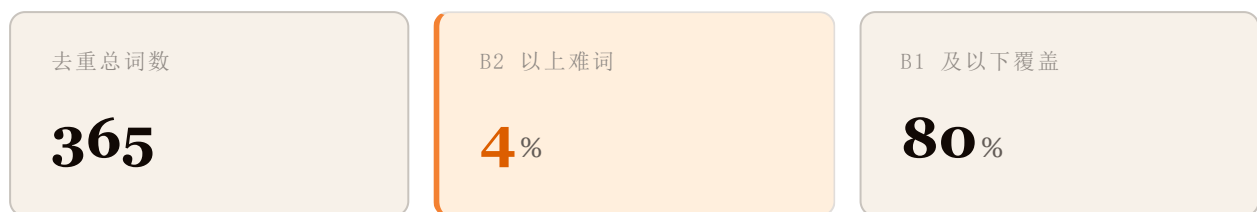
VOCABULARY • 词汇难度分布

全文 365 词按 CEFR 难度累积覆盖

全文去重后共 365 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 15 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 365 个 · 末柱为 100%



英语六级 2021年6月·第3套 · 全卷构成

Part I	写作	题目解析 →
Part II	听力	与2021年6月第1套共用 · 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 →

2021年6月·第3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2021年6月·第3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3套(2021-06) · 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 You can't see it, smell it, or hear it, and people disagree on how precisely to define it, or where exactly it comes from. It isn't a school subject or an academic discipline, but it can be learned. It is a quality that is required of artists, but it is also present in the lives of scientists and entrepreneurs. All of us benefit from it and we thrive mentally and spiritually when we are able to wield it. It is a delicate thing, easily stamped out; in fact, it flourishes most fully when people are playful and childlike. Meanwhile, it works best in conjunction with deep knowledge and expertise.

你看不见它，闻不到它，也听不到它，人们对如何准确定义它或它究竟来自何处存在分歧。它不是一门学校科目或学术学科，但它可以被学习。它是艺术家所需的一种品质，但它也存在于科学家和企业家的生活中。我们所有人都从中受益，当我们能够运用它时，我们在精神和心灵上都会蓬勃发展。它是一种脆弱的东西，容易被扼杀；事实上，当人们充满玩心和童心时，它才能最充分地flourish。与此同时，它与深厚的知识和专业技能相结合时效果最佳。

P2 This mysterious—but teachable—quality is creativity, the subject of a recently-published report by Durham Commission on Creativity and Education. The report concludes that creativity should not inhabit the school curriculum only as it relates to drama, music, art and other obviously creative subjects, but that creative thinking ought to run through all of school life, infusing(充满) the way humanities and natural sciences are learned.

这种神秘但可教授的品质就是创造力，这是Durham Commission on Creativity and Education最近发表的一份报告的主题。该报告得出结论，创造力不应仅作为与戏剧、音乐、艺术和其他明显的创意学科相关的

内容存在于学校课程中,而应该贯穿整个学校生活,充满人文学科和自然科学的学习方式。

P3 The authors, who focus on education in England, offer a number of sensible recommendations, some of which are an attempt to alleviate the uninspiring and fact-based approach to education that has crept into policy in recent years. When children are regarded as vessels to be filled with facts, creativity does not prosper; nor does it when teachers' sole objective is coaching children towards exams. One suggestion from the commission is a network of teacher-led "creativity collaboratives", along the lines of existing maths hubs(中心), with the aim of supporting teaching for creativity through the school curriculum.

这些作者关注英格兰的教育,提出了一些合理的建议,其中一些试图缓解近年来渗入政策的那种缺乏启发性、以事实为基础的教育方法。当儿童被视为需要填充事实的容器时,创造力不会繁荣;当教师的唯一目标是辅导儿童应对考试时,创造力也不会繁荣。该委员会提出的一项建议是建立由教师主导的"创造力协作网络",类似于现有的数学中心,目的是通过学校课程支持创造力教学。

P4 Nevertheless, it is arts subjects through which creativity can most obviously be fostered. The value placed on them by the independent education sector is clear. One only has to look at the remarkable arts facilities at Britain's top private schools to comprehend this. But in the state sector the excessive focus on English, maths and science threatens to crush arts subjects; meanwhile, reduced school budgets mean diminishing extracurricular activities. There has been a 28.1% decline in students taking creative subjects at high schools since 2014, though happily, art and design have seen a recent increase.

然而,艺术学科是最能明显培养创造力的途径。私立教育部门对它们的重视是显而易见的。只需看看英国顶尖私立学校卓越的艺术设施就能理解这一点。但在公立教育部门,对英语、数学和科学的过度关注有可能扼杀艺术学科;与此同时,学校预算削减意味着课外活动减少。自2014年以来,在高中选修创意学科的学生减少了28.1%,不过令人欣慰的是,艺术和设计最近出现了增长。

P5 This discrepancy between state and private education is a matter of social justice. It is simply wrong and unfair that most children have a fraction of the access to choirs, orchestras, art studios and drama that their more privileged peers enjoy. As lives are affected by any number of looming challenges—climate crisis, automation in the workplace—humans are going to need creative thinking more than ever. For all of our sakes, creativity in education, and for all, must become a priority.

公立教育和私立教育之间的这种差异是一个社会公正问题。大多数儿童只能获得其更优越的同龄人所享有的合唱团、管弦乐队、艺术工作室和戏剧机会的一小部分,这简直是错误和不公平的。随着生活受到各种迫在眉睫的挑战——气候危机、工作场所自动化——的影响,人类将比以往任何时候都更需要创造性思维。为了我们所有人,教育中的创造力,以及面向所有人的创造力,必须成为优先事项。

题目与逐题解析

46. What do we learn from the passage about creativity?

- A) It develops best when people are spiritually prepared.
- B) It is most often wielded by scientists and entrepreneurs.
- C) It is founded on scientific knowledge and analytical skills.
- D) It contributes to intellectual growth but can easily be killed.

从文章中我们了解到关于创造力的什么信息？

- A) 当人们在精神上做好准备时,创造力发展得最好。 B) 创造力最常由科学家和企业家运用。
C) 创造力建立在科学知识和分析技能的基础上。 D) 创造力有助于智力发展,但很容易被扼杀。

【答案】 D (细节题)

【判型】 What do we learn from the passage about creativity? 问的是关于 creativity 的“我们能了解到什么”，落点在首段对 creativity 多项属性的综合判断。

【拆句】 Q46 是简单的特殊疑问句，主干是 What do we learn, about creativity 是状语；句子无陷阱。

【定位】 All of us benefit from it and we thrive mentally and spiritually when we are able to wield it. It is a delicate thing, easily stamped out;

我们所有人都因它受益，当我们能够驾驭它时，便能在心智与精神上得到滋养。它是一种脆弱之物，极易被扼杀。

【选项】 A) 偷换概念

It develops best when people are spiritually prepared. 把原文的“在人们玩乐而童心未泯时最为繁盛”改写成“精神上准备好时才发展最好”，把 playful and childlike 偷换成 spiritually prepared。

B) 范围程度偷改

原文说创造力“也存在于”科学家和企业家的生活里，It is most often wielded by scientists and entrepreneurs. 却拔高为“最常被科学家和企业家施展”。

C) 偷换概念

原文说创造力“与深厚知识和专长协同时效果最好”，It is founded on scientific knowledge and analytical skills. 却改成“建立在科学知识和分析技能之上”，并把 deep knowledge 缩窄为 scientific knowledge。

D) ✓ 正确

we thrive mentally and spiritually ↔ **contributes to intellectual growth**

easily stamped out ↔ **can easily be killed**

It contributes to intellectual growth but can easily be killed. 用 but 同时容纳“促进智力成长”和“易被扼杀”两个属性，与预判完全吻合。

47. What is the conclusion of a recently-published report?

- A) Natural sciences should be learned the way humanities courses are.
- B) Cultivation of creativity should permeate the entire school curriculum.
- C) Art courses should be made compulsory for all students.
- D) Students should learn more obviously creative subjects.

最近发表的一份报告得出了什么结论？

- A) 自然科学应该像人文课程那样进行教学。
- B) 创造力的培养应该渗透到整个学校课程中。
- C) 艺术课程应该成为所有学生的必修课。
- D) 学生应该学习更多明显具有创造性的科目。

【答案】 B (细节题)

【判型】 What is the conclusion of a recently-published report? 指向报告里一句明确的判断，是定点细节题。

【拆句】 Q47 主干 What is the conclusion, of a recently-published report 是后置定语；结构平铺，无陷阱。

【定位】 The report concludes that creativity should not inhabit the school curriculum only as it relates to drama, music, art and other obviously creative subjects, but that creative thinking ought to run through all of school life, infusing(充满) the way humanities and natural sciences are learned.

该报告得出结论：创造力不应只在戏剧、音乐、美术等明显属于创意类科目中出现于学校课程，相反，创造性思维应贯穿整个校园生活，渗透到人文学科和自然科学的学习方式中。

【选项】 A) 无中生有

Natural sciences should be learned the way humanities courses are. 凭空规定自然科学要按人文学科的方式学习——原文只说创造性思维渗透两者的学习方式，并未让一者照搬另一者。

B) ✓ 正确

creative thinking ought to run through all of school life ↔

Cultivation of creativity should permeate the entire school curriculum.

infusing(充满) the way humanities and natural sciences are learned ↔

permeate the entire school curriculum

B 项把 run through all of school life 改写为 permeate the entire school curriculum，是 but 后内容的精准同义复述。

C) 偷换概念

Art courses should be made compulsory for all students. 把原文“创造性思维渗透全部课程”偷换为“艺术课必须成为必修”，原文从未提到 compulsory。

D) 与原文相反

Students should learn more obviously creative subjects. 恰好是结论 not A but B 中被否定的 A——原文反对“只把创造力限制在明显的创意学科里”，选项却让学生多学这些学科。

48. What does the report say is detrimental to the fostering of creativity?

- A) Alleviation of pressure.
- B) Teacher-led school activities.
- C) Test-oriented teaching.
- D) Independent learning.

报告指出什么不利于创造力的培养？

A) 减轻压力。 B) 教师主导的学校活动。 C) 应试教学。 D) 自主学习。

【答案】 C (细节题)

【判型】 What does the report say is detrimental to the fostering of creativity? 问的是报告里点名的具体不利因素，是定点细节。

【拆句】 Q48 主干 What does the report say is detrimental to ...; 嵌套了 say 引导的宾语从句，从句主语正是答案所指。理解时把 say 看作透明引述即可。

【定位】 When children are regarded as vessels to be filled with facts, creativity does not prosper; nor does it when teachers' sole objective is coaching children towards exams.

当孩子被看作待填充事实的容器时，创造力无法繁荣；当教师的唯一目标是辅导孩子应对考试时，创造力同样无法繁荣。

【选项】 A) 与原文相反

Alleviation of pressure. 借用了段中的 alleviate 一词，但原文是说要“缓解”应试取向带来的问题——alleviation 本身是正面行为，不可能是 detrimental。

B) 与原文相反

Teacher-led school activities. 取自原文里报告的正面建议 a network of teacher-led “creativity collaboratives”，却被当作有害因素，与原文极性相反。

C) ✓ 正确

teachers' sole objective is coaching children towards exams ↔ **Test-oriented teaching.**

the uninspiring and fact-based approach to education ↔ **Test-oriented teaching.**

C 项把段中两处对应内容压缩为 Test-oriented teaching，是报告明确点名的负面教学方式。

D) 无中生有

Independent learning. 完全没有原文依据——第三段根本未讨论 independent learning 是否有害。

49. What do we learn about the private schools in the UK?

- A) They encourage extracurricular activities.
- B) They attach great importance to arts education.
- C) They prioritize arts subjects over maths and sciences.
- D) They cater to students from different family backgrounds.

我们了解到关于英国私立学校的什么信息？

- A) 它们鼓励课外活动。
- B) 它们高度重视艺术教育。
- C) 它们将艺术科目置于数学和科学之上。
- D) 它们面向来自不同家庭背景的学生。

【答案】 B (细节题)

【判型】 What do we learn about the private schools in the UK? 问的是某一具体群体的特征，落点在描述该群体的一两句话，是定点细节。

【拆句】 Q49 与 46 题同句型，唯一区别是 about 后面换成了具体群体，定位粒度更细；句子无陷阱。

【定位】 Nevertheless, it is arts subjects through which creativity can most obviously be fostered. The value placed on them by the independent education sector is clear. One only has to look at the remarkable arts facilities at Britain's top private schools to comprehend this.

尽管如此，最能直接培养创造力的还是艺术类学科。独立教育部门对它们的重视显而易见。只要看看英国顶级私立学校出色的艺术设施，就足以体会这一点。

【选项】 A) 张冠李戴

They encourage extracurricular activities. 借用了段末 reduced school budgets mean diminishing extracurricular activities，但该句说的是公立学校预算削减导致课外活动减少，主语并不是 private schools。

B) ✓ 正确

The value placed on them by the independent education sector is clear ↔

They attach great importance to arts education.

remarkable arts facilities at Britain's top private schools ↔ **arts education**

B 项把“独立部门给艺术学科赋予的价值”主动化表达为“私立学校非常重视艺术教育”，与定位句完全等值。

C) 过度推断

They prioritize arts subjects over maths and sciences. 把“重视艺术”夸大为“把艺术置于数理之上”，原文并未做此比较。

D) 无中生有

They cater to students from different family backgrounds. 原文未谈及私立学校生源构成；末段提到的社会公正问题是对公私差距的批评，恰恰说明私立学校并非面向“不同家庭背景”。

50. What should be done to meet the future challenges?

- A) Increasing government investment in school education.
- B) Narrowing the existing gap between the rich and the poor.
- C) Providing all children with equal access to arts education.
- D) Focusing on meeting the needs of under-privileged students.

应该做什么来应对未来的挑战？

- A) 增加政府对学校教育的投资。 B) 缩小现有的贫富差距。
C) 为所有儿童提供平等接受艺术教育的机会。 D) 关注满足弱势学生的需求。

【答案】 C (细节题)

【判型】 What should be done to meet the future challenges? 表面像主旨，但实质问的是末段给出的对策，是定点细节。

【拆句】 Q50 主干 What should be done, to meet the future challenges 是不定式状语，表目的；句子无陷阱。

【定位】 As lives are affected by any number of looming challenges—climate crisis, automation in the workplace—humans are going to need creative thinking more than ever. For all of our sakes, creativity in education, and for all, must become a priority.

由于人类生活正受各种正在逼近的挑战——气候危机、工作场所自动化——所影响，我们将比以往任何时候都更需要创造性思维。为了我们所有人，教育中的创造力，并惠及所有人，必须成为重中之重。

【选项】 A) 无中生有

Increasing government investment in school education. 原文虽提到 reduced school budgets，但末段呼吁的是“惠及所有人”，并未要求增加政府投资——投资是手段，不是作者点名的对策。

B) 以偏概全

Narrowing the existing gap between the rich and the poor. 把全文聚焦的“艺术教育机会不平等”放大为整个“贫富差距”，超出作者讨论范围。

C) ✓ 正确

creativity in education, and for all, must become a priority ↔

Providing all children with equal access to arts education.

most children have a fraction of the access to choirs, orchestras, art studios and drama that their more privileged peers enjoy

↔ **equal access to arts education**

C 项 all children with equal access 精准对应 for all 与 fraction of the access 的反向均等化，是对末段呼吁最严谨的同义复述。

D) 以偏概全

Focusing on meeting the needs of under-privileged students. 只关照弱势群体，与原文 for all（所有人）相悖；作者要的是普惠，不是单向倾斜。

5 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。

It is a quality that is required of artists, but it is also present in the lives of scientists and entrepreneurs.

第1段，第3句

主系表结构 + 定语从句修饰表语 + 并列句的组合，是四六级和考研阅读中的常见句式。定语从句修饰名词表语的结构尤其典型，掌握后可迁移到大量类似句子。转折并列也是高频考点。

When children are regarded as vessels to be filled with facts, creativity does not prosper; nor does it when teachers' sole objective is coaching children towards exams.

第3段，第2句

并列主句加状语从句、nor引发的倒装、被动语态的regard as结构,都是四六级和考研阅读中的高频句式,掌握后可大量复用,代表性很强

Nevertheless, it is arts subjects through which creativity can most obviously be fostered.

第4段，第1句

本句在主干识别、嵌套结构和时态语态上具有中等难度,同时覆盖强调句、定语从句、被动语态和情态动词等多种常考结构,成分划分训练价值和结构典型性都较高。综合来看,本句适合作为中级难度的结构和时态训练材料,值得优先学习,但不算最复杂或最易错的类型。

But in the state sector the excessive focus on English, maths and science threatens to crush arts subjects; meanwhile, reduced school budgets mean diminishing extracurricular activities.

第4段，第4句

分号连接的并列句、不定式和动名词作宾语、过去分词作定语，都是四六级和考研阅读中的常见句式。这类结构在真题长难句中反复出现，掌握后可以迁移到大量类似句子。唯一不足是缺少从句嵌套这一更高频的复杂结构。

They attach great importance to arts education.

第49题，B

"主语 + 及物动词 + 宾语 + 介词短语状语" 是常见句式，"attach importance to" 也是四六级常考搭配，具有一定代表性，但过于简单，不如复杂句式对考试句法的覆盖全面。

HIGH-FREQUENCY • 真题高频词

本篇出现的 88 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。

creativity B2

n. 创造力

本篇10次 · 真题 45 句

creative B1

adj. 有创造力的

本篇5次 · 真题 65 句

focus B1

n. 重点

本篇3次 · 真题 200 句

curriculum B2

n. 课程

本篇3次 · 真题 27 句

obviously B1

adv. 显然,明显地

本篇3次 · 真题 19 句

challenge B1

n. 挑战

本篇2次 · 真题 119 句

quality A2

n. 质量

本篇2次·真题 112 句

access B1

n. 进入

本篇2次·真题 101 句

exist A2

v. 存在;实际上有

本篇2次·真题 77 句

thinking A2

n. 思考

本篇2次·真题 68 句

easily A2

adv. 容易地

本篇2次·真题 65 句

sector B2

n. (经济或商业的) 部门, 行业

本篇2次·真题 33 句

humanity B2

n. 人类 (总称)

本篇2次·真题 32 句

meanwhile B1

adv. 与此同时

本篇2次·真题 29 句

entrepreneur C1

n. 企业家;创业者

本篇2次·真题 27 句

commission B2

n. 佣金

本篇2次·真题 15 句

extracurricular B2

adj. 课外的;课程以外的

本篇2次·真题 9 句

author A2

n. 作者

本篇1次·真题 264 句

benefit B1

n. 好处

本篇1次·真题 244 句

climate B1

n. 气候

本篇1次·真题 160 句

reduce B1

v. 减少, 降低 (数量、大小、程度等)

本篇1次·真题 138 句

design B1

n. 设计

本篇1次·真题 119 句

simply B1

adv. 仅仅, 只不过

本篇1次 · 真题 119 句

affect B1

v. 影响

本篇1次 · 真题 116 句

academic B2

adj. 学术的

本篇1次 · 真题 104 句

growth B1

n. 增长

本篇1次 · 真题 104 句

policy B1

n. 政策

本篇1次 · 真题 103 句

scientific B1

adj. 科学的

本篇1次 · 真题 103 句

support A2

v. 支持

本篇1次 · 真题 103 句

decline B2

v. 下降

本篇1次 · 真题 88 句

contribute B1

v. 捐献

本篇1次 · 真题 79 句

workplace B1

n. 工作场所

本篇1次 · 真题 70 句

wrong A2

adj. 错误的

本篇1次 · 真题 66 句

crisis B2

n. 危机

本篇1次 · 真题 62 句

peer B2

n. 同龄人

本篇1次 · 真题 62 句

importance B1

n. 重要性

本篇1次 · 真题 60 句

approach B1

v. 靠近, 接近 (在空间或时间上)

本篇1次 · 真题 59 句

aim B1

v. 瞄准

本篇1次 · 真题 57 句

gap B1

n. 间隙

本篇1次·真题 54 句

network B1

n. 网络

本篇1次·真题 53 句

exactly B1

adv. 精确地

本篇1次·真题 46 句

fully B1

adv. 完全地

本篇1次·真题 43 句

attempt B1

v. 试图

本篇1次·真题 39 句

define B1

v. 给.....下定义

本篇1次·真题 39 句

investment B1

n. 投资

本篇1次·真题 39 句

priority B2

n. 优先事项

本篇1次·真题 39 句

budget B1

n. 预算

本篇1次·真题 37 句

entire B1

adj. 整个的

本篇1次·真题 34 句

automation B2

n. 自动化 (用机器或计算机代替人工操作)

本篇1次·真题 33 句

conclude B2

v. 断定;推断出

本篇1次·真题 30 句

discipline B2

n. 纪律

本篇1次·真题 28 句

facility B2

n. 设施

本篇1次·真题 27 句

teaching A2

n. 教学工作;教书

本篇1次·真题 27 句

thrive B2

v. 茁壮成长

本篇1次·真题 27 句

recommendation B2

n. 推荐

本篇1次·真题 25 句

attach B1

v. 贴上;系上;附上

本篇1次·真题 23 句

equal A2

adj. 相等的

本篇1次·真题 23 句

prepared A2

adj. 准备好的

本篇1次·真题 23 句

relate B1

v. 使有联系, 把...联系起来

本篇1次·真题 23 句

foster B2

v. 培养

本篇1次·真题 22 句

intellectual C1

adj. 智力的

本篇1次·真题 22 句

diminish C1

v. 减少

本篇1次·真题 21 句

threaten B1

v. 威胁;恐吓

本篇1次·真题 20 句

alleviate C1

v. 减轻, 缓和 (痛苦、问题等)

本篇1次·真题 19 句

detrimental C1

adj. 有害的

本篇1次·真题 19 句

narrow B1

adj. 狭窄的

本篇1次·真题 19 句

objective B2

n. 目标

本篇1次·真题 19 句

prioritize B2

v. 优先处理

本篇1次·真题 19 句

collaborative C1

adj. 合作的

本篇1次·真题 17 句

found A1

v. find 的过去式和过去分词

本篇1次·真题 17 句

expertise C1

n. 专业知识;专门技能

本篇1次·真题 15 句

excessive B2

adj. 过多的

本篇1次·真题 14 句

precisely B2

adv. 精确地, 准确地

本篇1次·真题 14 句

remarkable B2

adj. 非凡的

本篇1次·真题 14 句

cater B2

v. 提供餐饮服务

本篇1次·真题 13 句

disagree A2

v. 不同意

本篇1次·真题 12 句

sensible B1

adj. 明智的

本篇1次·真题 12 句

justice B2

n. 公正;正义

本篇1次·真题 11 句

nevertheless B2

adv. 然而

本篇1次·真题 11 句

privileged C1

adj. 有特权的

本篇1次·真题 11 句

vessel B2

n. 船, 舰

本篇1次·真题 11 句

mentally B2

adv. 精神上

本篇1次·真题 10 句

ought B1

aux. 应该

本篇1次·真题 10 句

orchestra B1

n. 管弦乐队

本篇1次·真题 9 句

unfair B1

adj. 不公平的

本篇1次·真题 9 句

comprehend B2

v. 理解

本篇1次·真题 8 句

delicate

B2

adj. 精致的

本篇1次 · 真题 8 句

discrepancy

C1

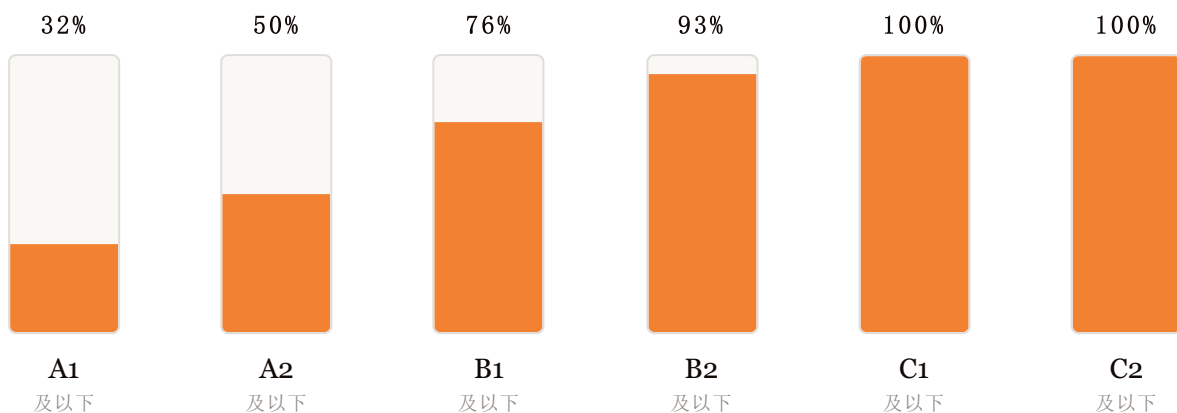
n. 差异

本篇1次 · 真题 8 句

VOCABULARY · 词汇难度分布

全文 225 词按 CEFR 难度累积覆盖

全文去重后共 **225** 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 16 个 · 约 7%。



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 225 个 · 末柱为 100%

去重总词数

225

B2 以上难词

7%

B1 及以下覆盖

76%

英语六级 2021年6月·第3套 · 全卷构成

Part I	写作	题目解析 →
Part II	听力	与2021年6月第1套共用 · 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 →

2021年6月·第3套 英语六级阅读理解（四选一） 第2篇·51-55 题答案与解析

QUESTIONS & ANALYSIS • 阅读理解题和解析

阅读理解题和解析·51-55 题

本页 51-55 题的答案与逐题解析由懒笔记基于2021年6月·第3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 9 段原文（段首标 P1-P9 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3套(2021-06)·六级

Part III Section C (2)

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 Two

Questions 51 to 55 are based on the following passage.

P1 Emulating your conversation partner's actions is a common human behavior classified as "mirroring" and has been known and studied by psychologists for years. We all tend to subconsciously copy gestures of people we like. But why do we act like this?

模仿对话伙伴的行为是一种常见的人类行为,被归类为"镜像效应",心理学家多年来一直对此有所了解并进行研究。我们都倾向于下意识地模仿我们喜欢的人的手势。但我们为什么会这样做呢?

P2 As a rule, mirroring means that conversationalists enjoy their communication and that there's a certain level of agreement between them. The topic of discussion is equally interesting for both and they know their interests meet.

通常,镜像效应意味着交谈者享受他们的交流,并且他们之间存在一定程度的共识。讨论的话题对双方都同样有趣,他们知道彼此的兴趣相投。

P3 Repeating someone's behavior is typical of talented communicators, not always because the person is sympathetic, but because there is a goal to be achieved. This way new idols have been brought to the stage: politicians, celebrities, and other big names. Popular culture makes people want to look popular, and act and speak like popular people.

重复他人的行为是优秀沟通者的典型特征,并非总是因为这个人富有同情心,而是因为有目标需要实现。通过这种方式,新的偶像被推上了舞台:政治家、名人和其他大人物。流行文化使人们想要看起来受欢迎,并像受欢迎的人那样行事和说话。

P4 Nowadays celebrities steal lyrics from each other and struggle with copyright violation accusations or straightforwardly claim themselves to be the authors, even though all the work was done by other people.

如今,名人之间相互窃取歌词,并陷入侵犯版权的指控之中,或者直接声称自己是作者,尽管所有工作都是由其他人完成的。

P5 Among celebrities, it's trendy nowadays to use their own speech writers as politicians do. The so-called "ghostwriting" can take various forms: books, articles, autobiographies, and even social media posts.

在名人中,如今像政治家那样使用自己的演讲稿撰写人已成为一种潮流。所谓的"代笔"可以采取多种形式:书籍、文章、自传,甚至社交媒体帖子。

P6 Who is a true copycat(抄袭者) and who gets copycatted? Sometimes, it is a hard nut to crack without an expert's help. But new authorship defending methods based on identifying individual writing patterns are already here. Their aim is to protect intellectual property. Using scientific methods, some of them can define authorship with 85% accuracy.

谁是真正的抄袭者,谁被抄袭?有时,没有专家的帮助很难弄清楚。但基于识别个人写作模式的新作者身份鉴定方法已经出现。它们的目的是保护知识产权。使用科学方法,其中一些方法可以以85%的准确率确定作者身份。

P7 Writing is not an easy craft to master. If you want to write like a professional without plagiarism(抄袭), there are a few lessons to learn and the first one is: "Copy from one, it's plagiarism; copy from two, it's research." The correct interpretation of this statement is not about copying, but rather about creating your own style. When you study an author's writing style, don't stop on a single one, but explore numerous styles instead. Examine types of sentences they use, pay attention to their metaphors, and focus on stories you feel you could write a pretty cool sequel(续篇) to.

写作并非一门容易掌握的技艺。如果你想像专业人士那样写作而不抄袭,有几个教训需要学习,第一个是:"从一个人那里抄袭,那是抄袭;从两个人那里抄袭,那是研究。"对这句话的正确理解不是关于抄袭,而是关于创造自己的风格。当你研究某位作者的写作风格时,不要只停留在一个人身上,而要探索众多风格。审视他们使用的句子类型,关注他们的隐喻,并专注于那些你觉得可以为之写出很酷续篇的故事。

P8 Imitation is rather paradoxical. As an integral part of learning, it brings about positive changes, making people develop and grow. However, it may do a lot of harm. Copying someone's thoughts, ideas or inventions is completely unacceptable. It infringes on intellectual property rights of others.

模仿颇具矛盾性。作为学习的一个组成部分,它带来积极的变化,使人们发展和成长。然而,它也可能造成很大的危害。抄袭他人的思想、创意或发明是完全不可接受的。这侵犯了他人的知识产权。

P9 Still, many things we do are about copying others one way or another. So if you want to compliment someone on the work they have done and imitate it, just make sure you do it the right way to avoid committing plagiarism.

然而,我们所做的许多事情都以某种方式涉及模仿他人。因此,如果你想赞美某人所做的工作并模仿它,只需确保你以正确的方式进行,以避免犯下抄袭行为。

题目与逐题解析

51. What do people tend to do while engaging in a conversation?

- A) Repeat what their partners say one way or another.
- B) Focus as much as possible on topics of mutual interest.
- C) Imitate their partners' gestures without their knowing it.
- D) Observe carefully how their partners make use of gestures.

人们在进行对话时往往会做什么？

- A) 以这样或那样的方式重复对方说的话。 B) 尽可能关注双方共同感兴趣的话题。
C) 在对方不知情的情况下模仿对方的手势。 D) 仔细观察对方如何运用手势。

【答案】 C (细节题)

【判型】 题干 What do people tend to do while engaging in a conversation? 是 What...do 句式，问的是客观行为，无 infer/imply/mainly 等推断或主旨信号词。

【拆句】 What do people tend to do while engaging in a conversation? 主干是 What do people tend to do, 宾语从句式 What 提问；while engaging in a conversation 是分词短语作时间状语，意为“当处于对话中时”，无陷阱。

【定位】 We all tend to subconsciously copy gestures of people we like.
我们都会下意识地模仿自己喜欢之人的手势。

【选项】 A) 偷换概念

Repeat what their partners say one way or another 把原文的 copy gestures (模仿动作) 偷换成 Repeat what...say (重复话语)，原文谈的是肢体动作而非言语内容。

B) 答非所问

Focus as much as possible on topics of mutual interest 是第二段 The topic of discussion is equally interesting for both 的同义改写，属于 52 题的话题范围，与 51 题问的“做什么”无关。

C) ✓ 正确

subconsciously copy gestures ↔ **Imitate their partners' gestures without their knowing it**
C 项同时复现“模仿手势”与“无意识”两个预判要素，且无额外添加成分，与定位句严格等值。

D) 偷换概念

Observe carefully how their partners make use of gestures 把原文动词 copy (模仿) 偷换成 Observe (观察) ——观察是单方注视、不构成模仿行为，性质完全不同。

52. When does mirroring usually take place in a conversation?

- A) When both sides are sympathetic with each other.
- B) When both sides have a lot of things in common.
- C) When both sides make interesting contributions.
- D) When both sides try to seek common ground.

镜像通常在对话中的什么时候发生？

- A) 当双方彼此同情时。
- B) 当双方有很多共同点时。
- C) 当双方都做出有趣的贡献时。
- D) 当双方试图寻求共同点时。

【答案】 **B** (细节题)

【判型】 When does mirroring usually take place in a conversation? 用 When 直接问 mirroring 发生的条件，是客观事实题。

【拆句】 When does mirroring usually take place in a conversation? 一般疑问倒装结构，主语 mirroring，谓语 take place，副词 usually 修饰频度；句式平铺直叙，无陷阱。

【定位】 As a rule, mirroring means that conversationalists enjoy their communication and that there's a certain level of agreement between them. The topic of discussion is equally interesting for both and they know their interests meet.

一般而言，mirroring 意味着对话双方享受彼此的交流，并且双方之间存在一定程度的共识。讨论的话题对双方同样有趣，他们知道彼此兴趣相合。

【选项】 A) **与原文相反**

When both sides are sympathetic with each other 利用 not always because the person is sympathetic 制造干扰；原文恰恰说“并非总是因为同情”——A 把这层被否定的说法当成 mirroring 发生的条件，与原文相反。

B) **✓ 正确**

there's a certain level of agreement between them. The topic of discussion is equally interesting for both and they know their interests meet

↔ **both sides have a lot of things in common**

predict 的“双方兴趣/共识相合”正是“have a lot of things in common”的内核，B 同时覆盖“agreement”与“interests meet”两点，匹配度最高。

C) **偷换概念**

When both sides make interesting contributions 把原文 The topic of discussion is equally interesting (话题本身有趣) 偷换为“双方各自贡献有趣的内容”，主语和性质都变了——原文谈的是话题本身的属性，不是参与者的输出。

D) **偷换概念**

When both sides try to seek common ground 把原文“已存在共识” (there's a certain level of agreement) 偷换为“尝试寻求共识”——try to seek 是“过程”，原文是“结果”，时态/状态偷换。

53. What do we learn about popular culture?

- A) It encourages people to imitate.
- B) It appeals mostly to big names.
- C) It acquaints young people with their idols.
- D) It can change people's mode of cognition.

关于流行文化我们了解到什么？

- A) 它鼓励人们模仿。 B) 它主要吸引知名人士。 C) 它使年轻人熟悉他们的偶像。
D) 它可以改变人们的认知模式。

【答案】 A (细节题)

【判型】 What do we learn about popular culture? 表面是"了解到什么", 实质问"原文对该概念是怎么说的", 仍是细节题。

【拆句】 What do we learn about popular culture? What 引导宾语从句作问, learn about 介词短语带宾语, 结构简单无陷阱。

【定位】 Popular culture makes people want to look popular, and act and speak like popular people.
流行文化让人想要看起来很受欢迎, 并像受欢迎的人那样行事、说话。

【选项】 A) ✓ 正确

makes people want to look popular, and act and speak like popular people ↔

It encourages people to imitate

predict 的"促使/鼓励模仿"正是 A 的字面表达, 且 imitate 涵盖 act and speak like popular people 全部具体行为, 匹配最严格。

B) 张冠李戴

It appeals mostly to big names 把流行文化的影响对象偷换为"big names" (大牌名人), 但原文"big names"是被模仿的对象, 不是流行文化吸引的对象——主客关系彻底颠倒。

C) 无中生有

It acquaints young people with their idols 中"young people"和"acquaint with idols"原文均无对应——原文未限定年龄, 也未谈"让人认识偶像"。

D) 过度推断

It can change people's mode of cognition 把原文"想模仿名人言行"过度推至"改变认知模式"——认知模式是心理学层面的根本性变化, 远超原文"行为/语言层面的模仿"。

54. Why is the saying "copy from two, it's research" a lesson to learn?

- A) It facilitates the creation of one's own writing style.
- B) It helps to protect one's intellectual property rights.
- C) It fosters correct interpretation of professional writing.
- D) It enables one to write intriguing sequels to famous stories.

为什么"从一个人那里抄袭是剽窃,从两个人那里抄袭是研究"这句话值得学习?

- A) 它有助于形成自己的写作风格。 B) 它有助于保护个人的知识产权。
- C) 它培养对专业写作的正确理解。 D) 它使人能够为著名故事写出引人入胜的续集。

【答案】 A (细节题)

【判型】 Why is the saying "copy from two, it's research" a lesson to learn? 用 Why 直接问原文对该格言的解释, 不带 infer/imply, 按细节题处理。

【拆句】 Why is the saying "copy from two, it's research" a lesson to learn? 主干 Why is the saying a lesson to learn; the saying 后接同位语"copy from two, it's research" 解释 the saying 的内容; a lesson to learn 是表语, to learn 是不定式作后置定语, 修饰 lesson。

【定位】 "Copy from one, it's plagiarism; copy from two, it's research." The correct interpretation of this statement is not about copying, but rather about creating your own style.

"抄一家是抄袭, 抄两家是研究。" 这句话的正确解读不是关于抄袭, 而是关于创造你自己的风格。

【选项】 A) ✓ 正确

not about copying, but rather about creating your own style ↔

It facilitates the creation of one's own writing style

选项 A 抓住 not...but 结构中"but rather"那一层的正面信息, 并把动名词转为名词化短语——这是格言题的标准改写。

B) 答非所问

It helps to protect one's intellectual property rights 来自 Their aim is to protect intellectual property.——那是讲鉴权工具的目的, 不是格言的教益。属相邻话题搬运。

C) 偷换概念

It fosters correct interpretation of professional writing 把原文 The correct interpretation 中描述"对该格言的正确解读"反过来当成"格言促进对专业写作的正确解读"——主客颠倒。

D) 以偏概全

It enables one to write intriguing sequels to famous stories 利用 focus on stories you feel you could write a pretty cool sequel(续篇) to 的具体例子来冒充格言的教益——sequel 只是"探索写作"的一个具体方式, 不是格言的核心。

55. Why does the author say imitation is rather paradoxical?

- A) It is liable to different interpretations.
- B) It is by and large a necessary evil.
- C) It can give rise to endless disputes.
- D) It may do harm as well as good.

为什么作者说模仿相当矛盾？

- A) 它容易产生不同的解释。
- B) 它总的来说是一种必要之恶。
- C) 它可能引发无休止的争论。
- D) 它可能既有害又有益。

【答案】 D (细节题)

【判型】 Why does the author say imitation is rather paradoxical? 用 Why 问作者为何这样说，原文紧跟该评价后会用 However/but 等显性给出两面性依据。

【拆句】 Why does the author say imitation is rather paradoxical? Why 引导原因疑问，宾语从句 imitation is rather paradoxical 作 say 的宾语；rather 副词加强 paradoxical 的程度，意为“相当矛盾”。

【定位】 Imitation is rather paradoxical. As an integral part of learning, it brings about positive changes, making people develop and grow. However, it may do a lot of harm.

模仿相当矛盾。作为学习不可或缺的一部分，它带来积极变化，让人成长进步。然而，它也可能造成很多危害。

【选项】 A) 偷换概念

It is liable to different interpretations 把“自身两面性”偷换为“被人有不同解读”——原文谈的是 imitation 本身既有好处也有害，不是说人们对它解读不一。

B) 过度推断

It is by and large a necessary evil 把原文“利弊并存”过度推断为“必要之恶”——necessary evil 暗含“虽然有害但不可避免”，原文并未说“模仿不可避免”或“必须容忍这种害处”。

C) 无中生有

It can give rise to endless disputes 中“无休止争议”在原文中无任何对应——原文只说有害、不说“引发争议”，更未提“无休止”。

D) ✓ 正确

it brings about positive changes, making people develop and grow. However, it may do a lot of harm

↔ **It may do harm as well as good**

predict 要求“既有利又有害”两面同时落地，D 用 harm as well as good 一次性涵盖，完美贴合 paradoxical 的语义内核。

7 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。

The correct interpretation of this statement is not about copying, but rather about creating your own style.

第7段，第3句

主系表结构加并列表语是常见句式，"not ... but ..." 转折结构在四六级和考研阅读中频繁出现，具有一定代表性，但整体句式较为基础，不属于高频复杂长难句类型。

When you study an author's writing style, don't stop on a single one, but explore numerous styles instead.

第7段，第4句

"When" 引导时间状语从句 + 祈使句主句的结构在四六级和考研阅读中较为常见，尤其在说明文和议论文的建议句中。主句的并列谓语转折也是典型句式。掌握后可迁移到类似的条件建议句型，具有一定代表性。

As an integral part of learning, it brings about positive changes, making people develop and grow.

第8段，第2句

句首状语加主句的结构非常常见，现在分词短语作结果状语也是考试中频繁出现的句式。状语部分的省略虽然稍微进阶，但也是标准用法。整体句式在四六级和考研阅读中具有较高代表性，掌握后可复用到大量类似句子。

However, it may do a lot of harm.

第8段，第3句

"情态动词 + 动词原形" 的主谓宾结构在四六级和考研真题中非常常见，是表达推测、可能、能力等语义的标准句式。句首副词表转折也是典型用法。虽然本句本身很简单，但它展示的是考试中频繁出现的基础句型，具有一定的代表性和可迁移性。

Still, many things we do are about copying others one way or another.

第9段，第1句

主系表结构 + 省略关系词的限制性定语从句是四六级和考研阅读中的高频句式，"many things (that) we do" 这类省略 that 的定语从句在真题中反复出现，掌握此句型可大量复用于同类句子的理解和翻译。

When does mirroring usually take place in a conversation?

第52题 题干

本句为特殊疑问句，是英语中常见且重要的句式，疑问词加助动词倒装的结构在四六级和考研中频繁出现。掌握此类句式有助于理解和构造疑问句，具有一定的迁移价值。

It can give rise to endless disputes.

第55题，C

简单句结构在各类英语考试中非常常见，且 "情态动词 + 动词原形" 是四六级和考研阅读中高频出现的基础句式。但本句过于简单，缺乏从句、并列等典型考点结构，作为真题代表性句式的典型性中等。

HIGH-FREQUENCY · 真题高频词

本篇出现的 65 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。

writing A2

n. 写作

本篇5次 · 真题 17 句

style A2

n. 方式

本篇4次 · 真题 44 句

partner B1

n. 伴侣

本篇4次 · 真题 39 句

author A2

n. 作者

本篇3次 · 真题 264 句

celebrity B2

n. 名人, 名流

本篇3次·真题35句

property B1

n. 财产

本篇3次·真题28句

intellectual C1

adj. 智力的

本篇3次·真题22句

interpretation B2

n. 解释

本篇3次·真题14句

imitate B2

v. 模仿;仿效(行为、声音、方式等)

本篇3次·真题12句

focus B1

n. 重点

本篇2次·真题200句

behavior B1

n. 行为

本篇2次·真题171句

tend B1

v. 倾向于, 往往会

本篇2次·真题170句

professional B1

adj. 专业的

本篇2次·真题82句

harm B1

n. 伤害

本篇2次·真题46句

politician B2

n. 政治家

本篇2次·真题34句

nowadays B1

adv. 现在

本篇2次·真题14句

sympathetic B2

adj. 同情的

本篇2次·真题8句

positive B1

adj. 积极的

本篇1次·真题144句

individual B2

adj. 单独的

本篇1次·真题142句

learning A1

n. 学习

本篇1次·真题128句

base B1

n. 基础

本篇1次 · 真题 126 句

expert B1

n. 专家

本篇1次 · 真题 114 句

claim B1

v. 声称

本篇1次 · 真题 111 句

scientific B1

adj. 科学的

本篇1次 · 真题 103 句

type A2

n. 类型

本篇1次 · 真题 84 句

identify B1

v. 识别

本篇1次 · 真题 75 句

seek B1

v. 寻找

本篇1次 · 真题 70 句

enable B1

v. 使能够

本篇1次 · 真题 68 句

engage B2

v. 参与;从事

本篇1次 · 真题 68 句

various B1

adj. 各种各样的

本篇1次 · 真题 63 句

mostly B1

adv. 主要地

本篇1次 · 真题 59 句

media B1

n. 大众传播媒介（报刊、电视、广播、互联...

本篇1次 · 真题 58 句

aim B1

v. 瞄准

本篇1次 · 真题 57 句

psychologist B2

n. 心理学家

本篇1次 · 真题 54 句

struggle B1

v. 奋斗

本篇1次 · 真题 54 句

explore B1

v. 探索

本篇1次 · 真题 52 句

appeal B2

v. 呼吁

本篇1次·真题 48 句

observe B2

v. 观察;注意到

本篇1次·真题 48 句

pattern B1

n. 模式

本篇1次·真题 46 句

completely B1

adv. 完全地

本篇1次·真题 43 句

define B1

v. 给.....下定义

本篇1次·真题 39 句

carefully A2

adv. 仔细地

本篇1次·真题 32 句

stage A2

n. 阶段

本篇1次·真题 31 句

statement B1

n. 声明

本篇1次·真题 30 句

numerous B2

adj. 众多的, 许多的

本篇1次·真题 25 句

foster B2

v. 培养

本篇1次·真题 22 句

contribution B2

n. 贡献

本篇1次·真题 21 句

creation B2

n. 创造

本篇1次·真题 20 句

nut A2

n. 坚果

本篇1次·真题 19 句

typical B1

adj. 典型的

本篇1次·真题 19 句

crack B1

v. 破裂

本篇1次·真题 18 句

facilitate C1

v. 促进

本篇1次·真题 18 句

mutual B2

adj. 相互的

本篇1次 · 真题 18 句

dispute B2

n. 争论

本篇1次 · 真题 17 句

equally B1

adv. 同样地

本篇1次 · 真题 17 句

cognition C1

n. 认知

本篇1次 · 真题 14 句

commit B2

v. 承诺、保证做某事

本篇1次 · 真题 12 句

craft B1

n. 手艺

本篇1次 · 真题 12 句

endless B2

adj. 无尽的

本篇1次 · 真题 12 句

saying B1

n. 谚语

本篇1次 · 真题 12 句

accuracy B2

n. 准确 (性)

本篇1次 · 真题 11 句

defend B1

v. 保护

本篇1次 · 真题 8 句

emulate C1

v. 努力赶上或超越 (某人)

本篇1次 · 真题 8 句

evil B1

adj. 邪恶的

本篇1次 · 真题 8 句

mode B2

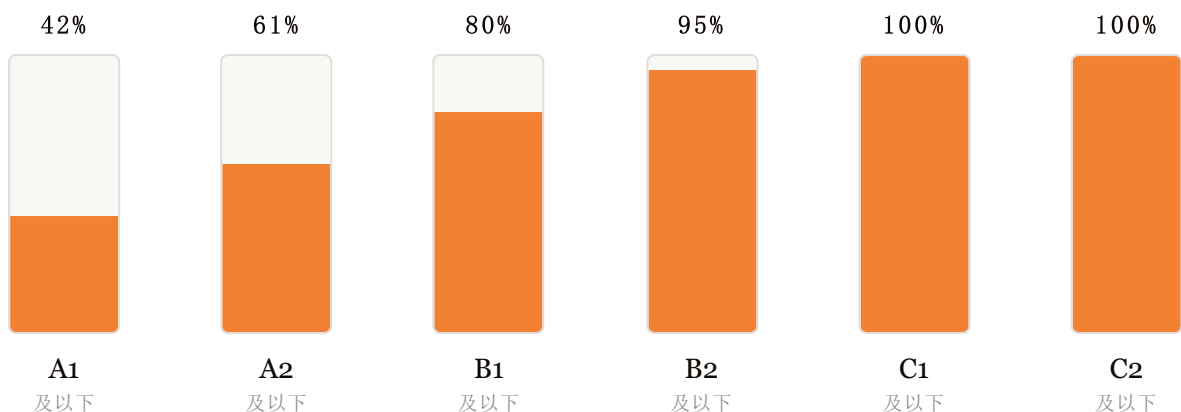
n. 方式

本篇1次 · 真题 8 句

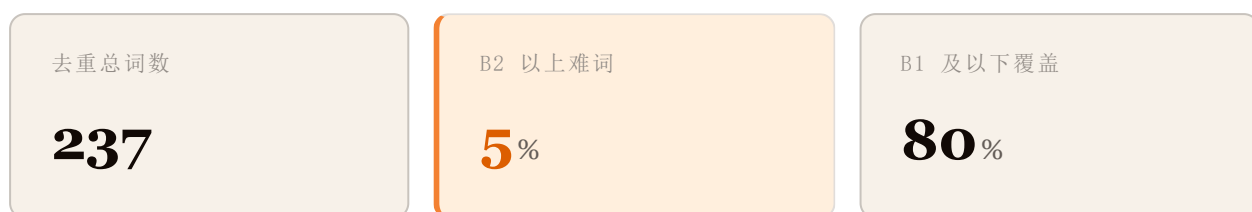
VOCABULARY · 词汇难度分布

全文 237 词按 CEFR 难度累积覆盖

全文去重后共 237 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 13 个 · 约 5%。



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 237 个 · 末柱为 100%



英语六级 2021年6月·第3套 · 全卷构成

Part I	写作	题目解析 →
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Part III Section C (2)	阅读理解（四选一）	本题
Part IV	汉译英（段落翻译）	题目解析 →

2021年6月·第3套英语六级汉译英（段落翻译）·客观介绍云南省的地理、生态、民族与旅游 参考译文与解析

PASSAGE & TRANSLATION • 题和解析

汉译英真题、参考译文与逐句解析

本页整篇参考英译与逐句解析由懒笔记基于2021年6月·第3套 英语六级汉译英（段落翻译）原卷题干译审整理。与试卷排版同一卷面：Directions 与一整段中文原文连续排印——整段连排、无段落标记无题号，把它切成一句句翻译单元本身就是解题动作。卷面之后先给整篇参考英译定稿，再按自切句序逐句拆分：定英文主干、降级修饰成分、逐项落实语法点、句内定稿英译，答案直显。

真题卷第3套(2021-06) • 六级

Part IV

Directions: For this part, you are allowed 30 minutes to translate a passage from Chinese into English. You should write your answer on **Answer Sheet 2**.

云南是位于中国西南的一个省份，平均海拔 1500米。云南历史悠久，风景秀丽，气候宜人。云南生态环境优越，生物多种多样，被誉为野生动植物的天堂。云南还有多种矿藏和充足的水资源，为全省经济的可持续发展提供了有利条件。云南居住着25个少数民族，他们大多有自己的语言、习俗和宗教。云南独特的自然景色和丰富的民族文化使其成为中国最受欢迎的旅游目的地之一，每年都吸引着大批国内外游客前往观光旅游。

参考译文

整篇参考英译是复盘资产，考卷上只印中文原文——四六级 Part IV 翻译按整篇「表达通顺连贯、用词准确、语法正确」四档评分。

Yunnan is a province in southwest China, with an average altitude of 1,500 meters. It has a long history, beautiful scenery and a pleasant climate. With its superior ecological environment and diverse species, it is known as a paradise for wild animals and plants. It also has various mineral resources and abundant water resources, providing favorable conditions for the sustainable development of the province's economy. It is home to 25 ethnic minorities, most of whom have their own languages, customs and religions. Its unique natural scenery and rich ethnic culture make it one of the most popular tourist destinations in China, attracting large numbers of tourists from home and abroad every year.

【衔接】第2句起改用It承接Yunnan

首句已点明 Yunnan，从第2句 云南历史悠久 起，后续各句的主语"云南"一律改用代词 It 承接 (It has...、It also has...、It is home to...)，不要每句都重复 Yunnan，否则整篇 Yunnan 刷屏、读着幼稚。

第3句补With理顺因果

第3句把"生态优越、生物多样"用 With its... 状语前置，与"被誉为天堂"形成"正因如此→所以..."的因果衔接，比中文原来的三小句平铺更显逻辑、信息流更顺。

第4句补also表递进

第4句 云南还有多种矿藏和充足的水资源 的"还"是在前文风景、生态之上再添一项，用 It also has... 的 also 把这层递进显化出来，让段落各项特征层层累加而非各说各话。

逐句解析

一整段连排中文、无段落标记无题号——把它切成一句句翻译单元本身就是解题动作，句前 N. 为逐句解析自切的句序号（非考卷题号），与卷面中文逐字对应。

【主旨】客观介绍云南省的地理、生态、民族与旅游

全段从开篇 云南是位于中国西南的一个省份 起，通篇都在陈述云南"现在的事实"——它在哪、有什么风景、有什么资源、住着哪些民族、为什么受游客欢迎，属于典型的"中国地方/文化客观介绍"语体。这类六级翻译重的不是华丽辞藻，而是把一条条事实译准、译顺、整篇连贯。

【时态】一般现在时

全段陈述的是云南当下持续存在的客观属性与事实，如 云南历史悠久，风景秀丽，气候宜人、云南居住着25个少数民族，都不是某一历史时点发生过的动作，而是长期为真的状态，故以一般现在时为全篇默认基调。

【译法】云南

拟定统一译法 Yunnan（专有地名，约定俗成音译，全篇都用它）。原文 云南是位于中国西南的一个省份 中"云南"反复出现五六次，必须前后只用 Yunnan 一种拼写，且首次出现可处理成 Yunnan, a province in southwest China，后文再提改用代词 it 承接，避免通篇 Yunnan 重复刷屏。

少数民族

拟定统一译法 ethnic minorities（约定俗成意译；单个为 ethnic minority）。原文 云南居住着25个少数民族 是文化负载词，六级常考，切忌译成 minority nationalities 之外随意造词；本篇统一用 ethnic minorities。

1. 云南是位于中国西南的一个省份，平均海拔1500米。

【主干】主干 Yunnan is a province（主语策略：原句主语）

中文已有明确主语"云南"，直接作英文主语；核心是判断关系 云南是位于中国西南的一个省份，谓语用 is、表语用 a province，立起 Yunnan is a province 这一骨架。

【降级】两个修饰各自降级

主干外有两块："位于中国西南的"修饰 province，降级成介词短语 in southwest China 作后置定语 (province in southwest China)；"平均海拔1500米"是另一项数据，降级成介词短语 with an average altitude of 1,500 meters 挂在后面，避免另起一句和中文一样平铺。

【语法】时态

回指全篇基调，用一般现在时 is——这是云南长期为真的属性，非过去事件。

冠词

"一个省份"是泛指其中之一，用不定冠词 a province；不要漏冠词写成 is province。

数字与单位

"1500米"写成 1,500 meters，meter 可数且数量大于一，用复数 meters；altitude/elevation 表海拔均可。

【译文】 Yunnan is a province in southwest China, with an average altitude of 1,500 meters.

2. 云南历史悠久，风景秀丽，气候宜人。

【主干】 主干 It has / It boasts（主语策略：原句主语）

三个四字短语 云南历史悠久，风景秀丽，气候宜人 实为"云南拥有 X、Y、Z"，主语仍是云南（用 It 承接上句），核心动词补一个"拥有"义的 has 或 boasts，把三项并列宾语统起来：It has a long history, beautiful scenery and a pleasant climate.

【降级】 三短语并列作宾语

"历史悠久→a long history""风景秀丽→beautiful scenery""气候宜人→a pleasant climate"三项是同级并列，用 A, B and C 结构挂在 has/boasts 后；不必拆成三句，更不要用三个 and 串成流水句。

【语法】时态

回指基调用一般现在时 has/boasts。

单复数与冠词

scenery 是不可数名词，不加 a、不加 s；history 和 climate 在此为可数的具体一项，配 a long history、a pleasant climate。

搭配

"气候宜人"地道搭配是 a pleasant/mild climate；"风景秀丽"用 beautiful scenery 或 picturesque scenery。

【译文】 It has a long history, beautiful scenery and a pleasant climate.

3. 云南生态环境优越，生物多种多样，被誉为野生动植物的天堂。

【主干】 主干落在"被誉为"（主语策略：原句主语）

本句三小句里，最核心的动作是末句 被誉为野生动植物的天堂——是个被动表达。主语仍是云南（It），主干定为 It is known/honored as a paradise，前两小句"生态环境优越，生物多种多样"作为原因降级处理。

【降级】 原因降级成with短语

"生态环境优越，生物多种多样"是云南被誉为天堂的原因，降级成 With its superior ecological environment and diverse species 这个 with 引导的伴随/原因状语，置于句首；主句保留 it is known as a paradise for wild animals and plants，避免照中文排成三个并列小句。

【语法】语态

"被誉为"是被动, 用 is known as / is honored as / is reputed as; 英文被动远多于汉语, 此处必须保留被动。

单复数

"野生动植物"含多种, animals and plants 用复数; "生物多种多样"译 diverse species, species 单复数同形、此处表复数概念。

搭配

"天堂"用 a paradise, 后接 for: a paradise for wild animals and plants; "生态环境"ecological environment。

【译文】 With its superior ecological environment and diverse species, it is known as a paradise for wild animals and plants.

4. 云南还有多种矿藏和充足的水资源,为全省经济的可持续发展提供了有利条件。

【主干】 主干 It also has resources (主语策略: 原句主语)

主语仍是云南 (It), 核心动词是"有", 宾语是 多种矿藏和充足的水资源, 立骨架 It also has various mineral resources and abundant water resources; 后半"为...提供了有利条件"是这"有"带来的结果, 降级处理。

【降级】 结果用现在分词承接

"为全省经济的可持续发展提供了有利条件"降级成现在分词短语 providing favorable conditions for the sustainable development of the province's economy, 作结果状语挂在主句后; 与主句共用主语 It, 无需重复主语、也不用 and 另起一句。

【语法】时态

中文"提供了"的"了"易诱人用过去时, 但这是云南资源"一直在"提供的条件、属持续事实, 回指基调仍用一般现在时(分词 providing 不带时态、随主句现在时)。

单复数

"多种矿藏"various mineral resources 用复数; resource 表"资源"作可数复数 resources, water resources 同。

搭配与冠词

"可持续发展"sustainable development (不可数, 不加 a); "有利条件"favorable conditions; "充足的"abundant/sufficient。

【译文】 It also has various mineral resources and abundant water resources, providing favorable conditions for the sustainable development of the province's economy.

5. 云南居住着25个少数民族,他们大多有自己的语言、习俗和宗教。

【主干】 主干 It is home to / 25 minorities live (主语策略: 原句主语)

前半 云南居住着25个少数民族 主干可处理成 It is home to 25 ethnic minorities (地道地表"是...的聚居地"), 主语云南→It; 后半"他们大多有..."另立主干 most of whom have..., 用关系代词 whom 把后半挂成定语从句。

【降级】 后半改非限定定语从句

"他们大多有自己的语言、习俗和宗教"中的"他们"指代前面的 25 个少数民族, 改用 most of whom have their own languages, customs and religions 接成非限定定语从句, 避免另起一句重复 they 作主语; 三项并列宾语用 A, B and C。

【语法】 单复数

"25个少数民族"复数 25 ethnic minorities; "语言、习俗和宗教"对应每个民族各有, 用复数 languages, customs and religions。

主谓一致

定语从句 most of whom 指代复数的 minorities, 谓语用复数 have, 不是 has。

代词搭配

"自己的"用 their own, 与复数先行词一致; their own 强调"各自拥有"。

【译文】 It is home to 25 ethnic minorities, most of whom have their own languages, customs and religions.

6. 云南独特的自然景色和丰富的民族文化使其成为中国最受欢迎的旅游目的地之一, 每年都吸引着大批国内外游客前往观光旅游。

【主干】 主干 Scenery and culture make it... (主语策略: 原句主语)

本句核心是"使...成为"的使役结构 使其成为中国最受欢迎的旅游目的地之一: 主语是"独特的自然景色和丰富的民族文化", 谓语 make, 宾语 it (云南), 宾补 one of the most popular tourist destinations in China, 立起 make sb./sth. + 宾补 的骨架。

【降级】 后半改现在分词状语

"每年都吸引着大批国内外游客前往观光旅游"与前半同主语(自然景色和民族文化), 降级成现在分词短语 attracting large numbers of tourists from home and abroad every year, 作伴随状语挂在主句后; "前往观光旅游"含义已并入 attracting...tourists, 无需逐字另译 to visit。

【语法】 主谓一致

主语是 scenery and culture 两项并列, 视作复数, 使役动词用 make (不加 s), 不是 makes。

单复数与固定搭配

"...之一"固定结构 one of the + 最高级 + 复数名词: one of the most popular tourist destinations; "大批游客"large numbers of tourists 复数。

习语搭配

"国内外"地道说法 at home and abroad / from home and abroad; 不要逐字译成 inside and outside the country。

【译文】 Its unique natural scenery and rich ethnic culture make it one of the most popular tourist destinations in China, attracting large numbers of tourists from home and abroad every year.

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