

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早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《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

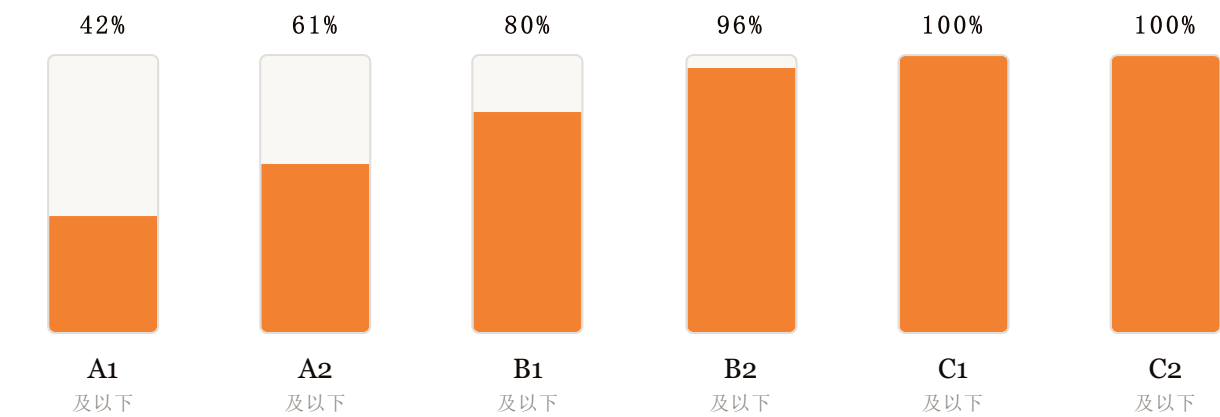
n. 先例

本篇1次 · 真题 8 句

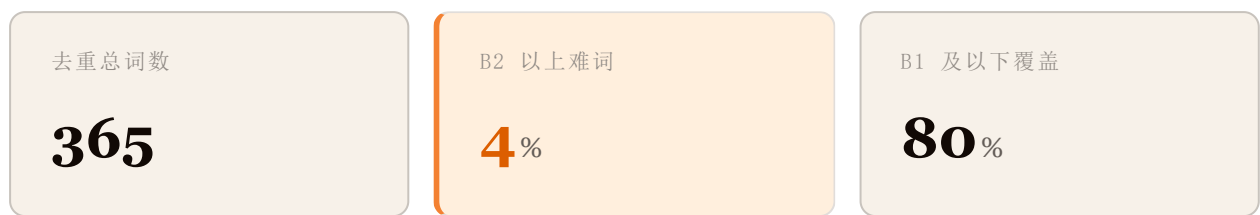
VOCABULARY • 词汇难度分布

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 →